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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

ORNIA STATE LIBRARY

Scene from "Billy Van Deusen's Ancestrie" (Beauty).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

MUTUAL PICTURES

EDWIN THANHOUSER PRESENTS

The Answer

ONE REEL

RELEASED MAY 16TH

A LITTLE MASTERWORK REMARKABLE FOR STORY AND THE SPLENDID WORK OF THE DELIGHTFUL—

FAIRBANKS TWINS

AND THIS NOTE-WORTHY CAST —

CAREY HASTINGS, GEORGE MARLO & ROB'T. WHITTIER

HERE THEY ARE!

OSCAR AND CONRAD

IN THEIR FIRST RELEASE —

"DETECKTERS"

CLAUDE COOPER & FRANK E. McNISH START OUT TO BE—COME DETECTIVES, BUT IT PROVES UNBECOMING—IN FACT, IT BECOMES WORSE AS THEY BECOME EXPERIENCED! OSCAR & CONRAD ARE LEGITIMATE COMEDIANS — FUNNY SNAPPY AND CLEAN..... GET THIS ONE! WATCH FOR MORE!

RELEASED IN ONE REEL MAY 15TH

STEVEN'S SWEET SISTERS

FRANCES KEYES & JAY C. YORKE, SURROUNDED BY A BEVY OF BEWITCHING BEAUTIES.

1 REEL MAY 20TH

THANHOUSER FILM CORP. NEW ROCHELLE, N.Y.

Sallie Fisher

Famous Dillingham Star

Richard C. Travers and John Junior

are presented in

The Little Shepherd of Bargain Row

in 5 acts

By Howard McKent Barnes
Directed by Fred E. Wright

The lily springs up from the murky tarn, pure as chastened silver.

The Little Shepherd rose from the muck of the foul tenements as untainted as the lily of the mire.

As the lily radiated beauty and sweetness on the tainted swamp air, She spread love and sunshine amid the dank drafts reeking from the dens of vice.

It is the story of a girl's brave fight from the depths of poverty and vice to the heights of purity and success.

TRADEMARK
Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

BIG FOUR FEATURE PLAY

PEG O'TH

AGAIN

—the Universal comes to the front with another Serial smash that has awakened thousands of Exhibitors in every State in the Union.

AND WHY NOT? With a longer record for Successful Serial production, it follows as night follows day that the Universal with its colossal resources, its unlimited facilities, its Stars, producing brains and talent can and DOES produce WHAT THE PEOPLE WANT in Serial Photo-Play entertainment.

Indisputable proof of this fact evidenced by the huge number of—

Bookings Pouring In!

With such tremendous Serial successes as the "TREY O' HEARTS"—"MASTER KEY"—"LUCILLE LOVE"—"BLACK BOX"—"BROKEN COIN"—and "GRAFT," which have been and which are now being shown in all parts of the World, Exhibitors know by experience that when the Universal does it—"It's Huge, and when the Universal says it—It's true." In the "Adventures of Peg o' the Ring"—we offer a Serial new in conception, new in idea—new in swift action—new in thrills—and supreme as a straight 15 weeks' Box Office Attraction.

15 Weeks
30 Reels
Of Fascinating Photo-Play Entertainment

The RING

Get a Copy of the Great Advertising Campaign Book that Shows You How to Get the Big Money for 15 Straight Weeks With this Huge Serial

Every wide-awake Exhibitor KNOWS that "bunk" never gets the money on Serials. You MUST have the story—Stars—Thrills—Props. You must inject that character of photo-play entertainment that entertains, that grips and that makes your audiences come back for more. That's the character of "The Adventures of Peg o' the Ring." It is crammed full of exciting action, picturing the fascination, glamour, glitter and lure of the big white tops and the magic sawdust arena. With the famous Serial Stars

GRACE CUNARD & FRANCIS FORD

—playing the leading roles, supported by a huge ensemble of talent you may be assured, in fact, YOU KNOW, without our telling you that this new Universal Serial is "there." No Stars in ANY Serial picture now being shown or ever shown surpassed, or even equaled the drawing power of Grace Cunard and Francis Ford. They are known to millions of people in every part of the world for their matchless work in serial pictures.

Wonderful Box Office ATTRACTION

"The Adventures Of Peg O' The Ring" is a monster Box Office attraction. It will insure 15 weeks of capacity business for you. It will keep your patrons keyed up to the highest pitch for 30 reels of wonderful photo-play, new, novel and different from anything you've ever shown in your House in the way of serial Pictures. Bookings are pouring in to 72 Universal Exchanges. Get busy today. Write or wire your nearest Universal Exchange for booking or reservations, and BE SURE to get a copy of the complete Advertising Campaign Book. It shows you HOW TO GET THE MONEY FOR 15 STRAIGHT WEEKS. ACT NOW.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

TEAR OFF COUPON

Fill it in and mail it to your nearest Universal Exchange for a copy of the Big Advertising Campaign Book.

It's FREE

.....1916

(Fill in name of your nearest Universal Exchange)
"The Largest Film Manufacturing Concern in the Universe."

Please send by return mail a copy of the Complete Advertising Campaign Book on "The Adventures of Peg o' the Ring," FREE.

Theatre .....
City .....
State .....

RED FEATHER PHOTOPLAYS
PRESENT
HOBART BOSWORTH
SUPPORTED BY JANE NOVAK &
MAUDE GEORGE & A BRILLIANT CAST
IN
"THE IRON HAND"
A POWERFUL HUMAN INTEREST
DRAMA DEPICTING THE RISE &
FALL OF A GRASPING POLITICIAN
STORY BY GEO. E. HALL
BOOK THROUGH ANY UNIVERSAL EXCHANGE

F. J. REMBUSH

President of the Indiana Motion Picture Exhibitors' League and Exhibitors' Vice President of the Motion Picture Board of Trade of America DISCARDS FEATURES in all of his houses and books the UNIVERSAL Program.

Mr. F. J. Rembush, President Indiana Motion Picture Exhibitors' League and Vice President of the Motion Picture Exhibitors' Board of Trade of America.

THE accompanying half tone cut is that of Mr. F. J. Rembush of Indianapolis, President of the Indiana Motion Picture Exhibitors' League, Exhibitors' Vice-President of the Motion Picture Board of Trade of America, and one of the largest and best known exhibitors in the United States.

It is safe to say that Mr. Rembush has had as much experience in the picture business as any man in the trade today. Hundreds of exhibitors in the Central Western States have been guided by Mr. Rembush's policies. They know how thorough is his knowledge of every angle of exhibiting.

In a letter written to the Universal Film Manufacturing Company from Mr. Schnitzer, manager of the Central Film Service of Indianapolis, and reproduced herewith, is revealed the handwriting on the wall. Read the letter.

"Mr. F. J. Rembush, known all over the United States as the maker and manufacturer of the mirror screen and one of the oldest exhibitors in the United States, called at our office today and admitted that Features were not getting him any money, and made arrangements to **go back to the regular Universal Program.**

"Mr. Rembush has been away from the service for over a year, but has found to his sorrow that, while the receipts were increased somewhat by putting on Features, they were not increased in proportion to the amount he had to pay for the Features, **and the result has been that he has not made any money.**

"Mr. Rembush controls several houses, and we are glad to say we have completed arrangements with him to **place the Universal program in all houses now using Features."**

We could write you a thousand advertisements and give you sales talks from now until doomsday and not begin to equal in weight the fact that Mr. Rembush has discarded all features and has booked the entire Universal Program in all of his houses.

Mr. Rembush is in the picture business for money, not glory, or health. He has tried everything worth while in moving pictures and his latest is "THE UNIVERSAL PROGRAM FOR MINE." Heed the handwriting on the wall, Mr. Exhibitor. Book the Universal Program now if you can get it; if not, watch your opportunity as soon as you can. Write or wire your nearest Universal Exchange for more facts and figures that mean money to you. Universal Film Manufacturing Company, Carl Laemmle, President, Largest Film Manufacturing Concern in the Universe, Sixteen Hundred Broadway, New York.

The UNIVERSAL GREATEST PROGRAM ON EARTH

READ THE HAND WRITING ON THE WALL. Prepare yourself for the future. If you can read between the lines—if you are in the picture business to stay—if you want to assure and insure the profits to which you are entitled—BOOK THE UNIVERSAL PROGRAM NOW. Next week in this Trade Paper we are going to publish in a full page advertisement the expressions (taken from a letter) from one of the oldest, shrewdest and one of the largest Exhibitors in America, on "The Program vs. the Feature." Look for this coming ad. Study every word of it. Be guided by one of the smartest, most successful Exhibitors in the trade. Our advice to you now, as always, is: If you can book the Universal Program DO IT NOW. If you can't get it now, watch your opportunity and get it at your first chance. To wide-awake Exhibitors who expect to stay in this game, this is valuable advice. Shrewd men will profit by what we say here. On this week's Universal Program are another succession of Box Office Attractions that will pack your house.

Hobart Bosworth in "The Iron Hand." With Jane Novak. Eighteenth Red Feather Production. Directed by Hobart Bosworth. Released May 29. A tremendous story—red-blooded and vigorous, with Hobart Bosworth in some remarkable characterizations. In the opening he is a ward boss who refuses to bow to the will of a big politician. The politician frames him and sends him up the river. Later he gets in line and becomes a powerful and wealthy political leader. He has raised as his own the son of a former crook associate and is broken-hearted when the boy refuses his assistance—with the remark that his money is "tainted." The boy's love for the daughter of his foster father's enemy, a so-called reformer furnishes a complication and a striking climax. The whole production is filled with human interest, and is one of the strongest releases of the season.

Robert Leonard and Ella Hall in "The Silent Man of Timber Gulch." Two Reel Gold Seal Heart Interest Drama. Directed by Robert Leonard. Released May 30. One of popular Bob Leonard's strongest characterizations is this silent man, who under the mistaken belief that he has killed a man, lives a lonely life of self exile. Ella plays the part of his wife, who waits his return, only to pass on from sheer loneliness. Later she appears as the daughter, who unexpectedly finds the father and brings him the glad news that he is innocent of crime. A particularly strong play of most absorbing interest.

"Tough Luck on a Rough Sea." Two Reel L-KO with funny Dan Russell. Released May 31. A side-splitting farce comedy that is unusual in location, situations, characters and plot. The action takes place for the most part on board an ocean liner. It is so crammed, jammed full of pep and action that it will set your audiences wild with laughter. No funnier comedy was ever filmed. It's a wonder. If you are not showing the Universal Program, book this special.

"Two Mothers." With Dorothy Davenport and Emory Johnson. Two Reel Laemmle Emotional Drama. Directed by Lloyd Carleton. Released June 1. From the strong Saturday Evening Post story by I. A. R. Wylie. Millions have read this unusual tale of maternal love, and every one of them will want to see this great screen adaptation. Two rival opera singers are striving for the same place with a big theatrical production. One is the step-mother of the other's young son, and the action develops a story of sacrifice prompted by mother love that will hold any audience spell-bound. A splendid release.

King Baggot in "Jim Slocum, No. 46393." With Edna Hunter and a strong cast. Two Reel Imp Drama. Directed by Robert Cummings. Released June 2. An unusual characterization even for King Baggot, one of the most versatile actors in the world. As the unfortunate chauffeur who loses his job while his wife and baby lie at home sick unto death, there is a human appeal in this clean drama that will make it go big wherever shown. A fine, human story with the true heart punch and some remarkably fine acting.

"Tammany's Tiger." With Marie Walcamp and Leo Hill. Two Reel 101-Bison Wild Animal Drama. Directed by Henry MacRae. Released June 3. This unusual play starts mildly enough with a doped tiger displayed at a political meeting; but soon the dope loses its effect and things begin to happen. When the extreme limit of excitement seems to have been reached, an entire menagerie is let loose, and the thrills follow in quick succession. A wonderful picture, and one that you cannot afford to overlook.

"As In a Dream." With Sydney Ayres and Doris Pawn. Three Reel Rex Labor Drama. Released June 4. A strong story of the eternal battle between capital and labor. Sydney is a social settlement worker and Doris the daughter of a capitalist who pays starvation wages. She falls from her horse and is taken to the settlement house suffering from loss of memory. Her presence is used to advantage in getting fairer treatment of his employees from her father and wedding bells are promised at the end of a thrilling third reel.

UNIVERSAL FILM MANUFACTURING COMPANY

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

GREAT NORTHERN FILM COMPANY

PRESENTS

EMMA THOMSEN

THE CHARMING SCREEN FAVORITE

Supported by an All-Star Cast

IN

"THE END OF THE WORLD"

A Six Part Motion Picture Triumph Combining Every Element of a Genuine Feature:

Artistry, Action, Interest and Punch.

Full Line of Attractive Advertising Matter.

Protected by Copyright

A Startling and Fanciful Conception of the Probable Havoc Resulting From the Presence of a Fiery Comet Within the Atmosphere of the Earth.

Reproduction of 6-sheet lithograph

STATE RIGHT BUYERS AND EXCHANGEMEN

This is one of the most remarkable and awe inspiring productions ever produced, and offers exceptional money making opportunities.

IT IS A REAL BOX OFFICE ATTRACTION

For Territory Communicate At Once With

GREAT NORTHERN FILM CO.

110 WEST 40th STREET NEW YORK, N. Y.

New York State Rights Controlled by PIONEER FEATURE FILM CORP.
126 West 46th St., N. Y. C.

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS

"THE INNOCENT LIE"

BY
LOIS ZELLNER

THE FAREWELL

— A —
STIRRING,
ROMANTIC
PHOTOPLAY
— OF —
ADVENTURE

WITH

VALENTINE
GRANT

IN FIVE PARTS

$500000 IN 15 WEEKS
MOTION PICTURES
CAMPAIGN
ACTORS FUND
MAY 15TH
NATIONAL TRIBUTE DAY

National Motion Picture
Tribute Day—May 15th

RELEASED MAY 4TH ON THE

Paramount Program

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

METRO PICTURES

METRO
PRESENTS
Robert W. Service's
THE SPELL OF THE YUKON
WITH
EDMUND BREESE
supported by CHRISTINE MAYO

A Metro wonderplay of tremendous power, directed by Burton King — Produced by POPULAR PLAYS & PLAYERS INC.

Released on the Metro Program May 15th

The Comedies of Every Man's House are shown in

Metro-Drew Comedies

on the screen.

Here are the newest ones:

May 1—THE MODEL COOK
May 8—SWEET CHARITY
May 15—A SYMPHONY IN COAL
May 22—ONE ON HENRY
May 29—THE JONES' AUTO
June 5—BORROWING TROUBLE

Book the Pictures That Make Your Patrons Want More

GERALDINE FARRAR

in

Another LASKY Triumph

"MARIA ROSA"

Produced by Cecil B. De Mille

This week's attraction in America's leading theatres

American Distributors
Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE *(Ltd)*

JESSE L. LASKY FEATURE PLAY CO (Inc)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky Pres.
Samuel Goldfish Vice-Pres and Treas.
Cecil B. DeMille Director Gen.

Paramount Pictures

Short Subjects

"Footage" is not a consideration in the production of Paramount Short Subjects.

"Interest" is the consideration in the production of Paramount Short Subjects.

Paramount Pictographs

Paramount-Burton Holmes Travel Pictures

Paramount-Bray Animated Cartoons and Bray-Gilbert Silhouettes

These single reel releases are not for the exhibitor who is interested only in filling out his program. They are made for and are of interest to an entirely different sort of exhibitor.

Are you satisfied?

Write Our Exchange To-Day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST
NEW YORK, N.Y.

Paramount Pictures

B 4/18

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

May

Dustin Farnum	*David Garrick*	Pallas
Valentine Grant	*The Innocent Lie*	Famous Players
Geraldine Farrar	*Maria Rosa*	Lasky
Sessue Hayakawa	*Alien Souls*	Lasky
Hazel Dawn	*The Feud Girl*	Famous Players
George Beban	*Pasquale*	Morosco
Mae Murray	*Sweet Kitty Bellairs*	Lasky-Belasco
Peggy Hyland	*Saints and Sinners*	Famous Players
Blanche Sweet	*The Thousand Dollar Husband*	Lasky

June

Fannie Ward	*Un-named*	Lasky
All Star Cast	*The Evil Thereof*	Famous Players
Edna Goodrich	*The Making of Maddalena*	Morosco
Marguerite Clark	*Her Romance*	Famous Players
Louise Huff	*Destiny's Toy*	Famous Players
Victor Moore	*The Clown*	Lasky
Ann Pennington and William Courtleigh, Jr.	*Susie Snowflake*	Famous Players
Pauline Frederick	*The World's Great Snare*	Famous Players
Myrtle Stedman	*The American Beauty*	Pallas

Are YOU Satisfied?

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Better as a means of building up a patronage than all the advertising an exhibitor may do is one genuinely big picture like
BEATRIZ MICHELENA
CELEBRATED PRIMA DONNA
IN
"THE WOMAN WHO DARED"
A gripping story of European intrigue by
C.N. & A.M. WILLIAMSON
ARRANGEMENT WITH ALICE KAUSER
SIERRA S.F.

¶ "THE WOMAN WHO DARED" is a story of a beautiful woman's Soul, torn between Love of Country, a Defense of Her Honor and the Love of a Man, and showing how fearless a woman can be when a big issue is at stake, and demonstrating fully that a pretty woman is perfectly capable of Changing Her Mind. ¶ No story thus far adapted for the screen is as full of Heart-Interest Thrilling Adventure and spine-curdling Fights, with a tremendous Element of Suspense throughout, as is *"The Woman Who Dared"*; and the story in every way bears out its thrilling title. ¶ It will appeal to, and hold spell-bound alike, men, women and the younger members of the family. It is a clean and uplifting story, and the stirring action is depicted in rich and beautiful settings; with marvelous costuming and lighting effects.

All Star Cast Including
ANDREW ROBSON and WILLIAM PIKE
[Scenario by CAPTAIN LESLIE PEACOCKE

Trade Showing in New York will be announced in next week's issue

California Motion Picture Corporation

Alexander Beyfuss, General Manager
San Rafael, California

BETTER THAN PROGRAM PICTURES
CALIFORNIA

UNICORN FILM SERVICE CORPORATION

Have You Investigated Our Proposition?

GOOD single and double reel subjects were scarce until UNICORN entered the field. We offer the best short subjects ever produced—one and two reels in length—with stars of national reputation—at prices that are particularly reasonable—each subject accompanied by strong compelling posters.

Use Unicorn Service and Make Money

21 reels weekly—Comedy, Drama and Westerns—every subject a striking example of splendid story, excellent acting and our film is printed in the most completely equipped laboratory in the world.

EXCHANGES:

New York City	130 West 46th St.	W. L. Merrill	
Boston	207 Pleasant St.	S. M. Moscow	
Springfield	167 Dwight St.	Wm. F. O'Brien	
Bangor	Eastern Trust Bldg.	W. J. Brennan	
Buffalo	23 W. Swan St.	H. E. Hughes	
Syracuse	566 S. Salina St.	Geo. A. Hickey	
Albany	680 Broadway	William Lawrence	
Philadelphia	1309 Vine St.	A. G. Steen	
St. Louis	3628 Olive St.	Sam Werner	
Kansas City	Gloyd Bldg.	J. W. Morgan	
Minneapolis	Produce Exchange	J. C. Woolf	
Indianapolis	129W.WashingtonSt.	L.J.Meyberg	
Chicago	Mallers Bldg.	L. J. Schlaifer	
Cleveland	750 Prospect Ave.	L. C. Gross	
Pittsburg	125 Fourth Ave.	Jack Kraemer	
Detroit	183 Jefferson St.	W. D. Ward	
Cincinnati	531 Walnut St.	Harry E. Coffey	
Denver	1436 Welton St.	L. Goldstine	
Western Division Manager		**J. A. Eslow**	
Eastern Division Manager		**Fred B. Murphy**	

To be Opened May 15th

Atlanta San Francisco Dallas Washington
Salt Lake City Seattle Portland
New Orleans Los Angeles

The men in charge are experienced film men who will co-operate with you in every way. Write the exchange in your territory or direct to the New York home office.

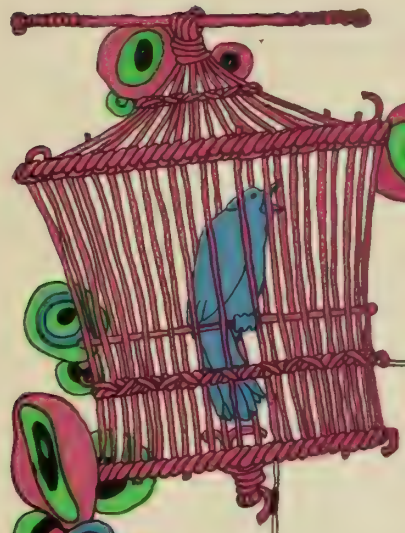
UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th St. New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

BLUEBIRD
PHOTOPLAYS
PRESENT
J. WARREN
KERRIGAN
IN
"A SON OF THE
IMMORTALS"
PRODUCED BY OTIS TURNER
FROM THE BOOK BY LOUIS
D. TRACY. A ROMANTIC
DRAMA OF LOVE & A THRONE
BOOK THROUGH YOUR LOCAL
BLUEBIRD EXCHANGE
EXECUTIVE OFFICES
BLUEBIRD
(INCORPORATED)
1600 BROADWAY
NEW YORK CITY.
BUTON
ALICE



BLUEBIRD PHOTOPLAYS (INC)

THEATRES almost everywhere are crowded with multiple part features of monotonous similarity. The sum total of many an Exhibitor's daily grind is "trying to make ends meet."

¶ At intervals in cheerful, yet sharp, contrast the dull monotony is relieved by the timely appearance of a BLUEBIRD production.

¶ And those Theatres that are gradually and surely turning to BLUEBIRD productions are not alone lifting themselves out of the run of the mediocre and commonplace, but are insuring the financial growth and expansion that comes as a sure reward from a constantly growing appreciative clientele, which demands the finer things in life.

Previous BLUEBIRD Releases include:

Louise Lovely, in "TANGLED HEARTS"

J. Warren Kerrigan, in "THE GAY LORD WARING"

Robert Leonard and Ella Hall, in
"THE CRIPPLED HAND"

Florence Lawrence, in "ELUSIVE ISABEL"

EQUITABLE

MOTION PICTURE CORPORATION

Presents

The Celebrated Star

KATHARINE KAELRED

In

"IDOLS"

Adapted from one of the Greatest Stories ever written by the renowned author

WILLIAM J. LOCKE,

Supported by a Cast of Screen Favorites

EQUITABLE WEEK

Change your policy to one full week of "Equitable Features" and note the satisfactory increase in receipts

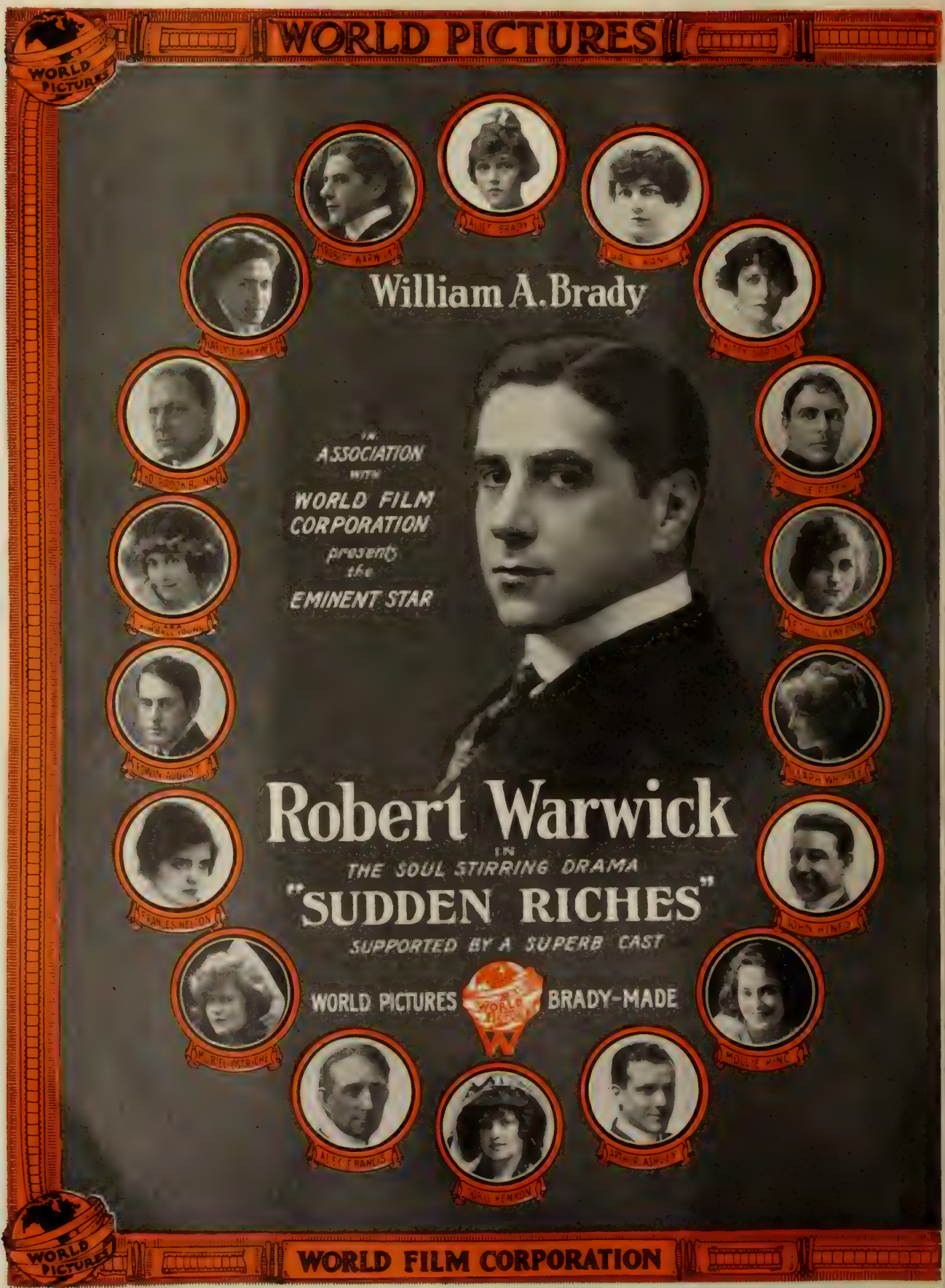
NEXT WEEK BOOK

JOHN MASON and CLARA WHIPPLE	in	"THE REAPERS"
HELEN WARE	in	"THE PRICE"
WILLIAM COURTENAY	in	"SEALED LIPS"
BRUCE McRAE and GERDA HOLMES	in	"THE CHAIN INVISIBLE"
MARY BOLAND	in	"THE PRICE OF HAPPINESS"
LENORE ULRICH	in	"THE BETTER WOMAN"
MOLLY McINTYRE	in	"HER GREAT HOUR"

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH

WORLD FILM CORPORATION


WORLD PICTURES
William A. Brady
IN ASSOCIATION WITH WORLD FILM CORPORATION presents the EMINENT STAR
Robert Warwick
IN THE SOUL STIRRING DRAMA
"SUDDEN RICHES"
SUPPORTED BY A SUPERB CAST
WORLD PICTURES BRADY-MADE
WORLD FILM CORPORATION

WORLD PICTURES

DEPENDABLE PICTURES

WORLD PICTURES BRADY-MADE AND READY

ROBERT WARWICK IN "SUDDEN RICHES"

ALICE BRADY IN "TANGLED FATES"

MOLLIE KING IN "FATE'S BOOMERANG"

CARLYLE BLACKWELL IN "HIS BROTHER'S WIFE"

KITTY GORDON IN "THE CRUCIAL TEST"

HOLBROOK BLINN IN "THE WAY OF THE WORLD"

ALICE BRADY IN "LA BOHEME"

ROBERT WARWICK IN "FRIDAY THE 13TH" BY THOS W LAWSON

OFFER YOUR PATRONS OUR DEPENDABLE PICTURES AND YOU WILL HAVE DEPENDABLE PATRONS

WORLD FILM CORPORATION

MUTUAL MASTERPICTURES
DE LUXE EDITION

Gaumont

THE DRAMATIC LIFE STORY OF A LIGHT OPERA QUEEN FROM HER BROADWAY TRIUMPH TO HER MARRIAGE BY FORCE AND FINAL HAPPINESS ON —

"The Isle of Love"

Starring
Gertrude McCoy

Five Acts of Thrills and Unexpected Episodes!

Directed by
EDWIN MIDDLETON

Released.....
May 15

Gaumont Co.
Flushing, N.Y. Jacksonville, Fla.

MUTUAL PICTURES

The BLINDNESS

This two-part "Mustang" drama of the West—with Rhea Mitchell, the famous emotional actress, and William Stowell—is a photoplay with a "punch," portraying a one-sided battle between two strong men for the love of a woman. Directed by Carl M. Le Viness. Released May 19th.

The Pretender

Edward Coxen and Lizette Thorne in a gripping story of the influence of an underhanded mystic over a credulous woman. A "Flying A" drama in two reels. Directed by Thomas Ricketts. Released May 15th.

The Courtesan

A five-part masterpicture of political intrigue and a courtesan's love of her son. A powerful drama with Eugenie Forde in the principal role. Directed by Arthur Maude. Released May 18th.

Four Months

This "Flying A" drama in three parts presents Vivian Rich and Alfred Vosburgh in a photoplay story of a young millionaire who has but four months to live, gives his fortune to a poor young woman struggling to establish a literary career, and later finds his malady is imaginary. Directed by Carl M. Le Viness. Released May 18th.

Billy Van Deusen's Fiancee

One-reel "Beauty" comedy with John Steppling, Carol Halloway and John Sheehan. Directed by Archer McMackin. Released May 17th.

Twenty Minutes in Magic

One-reel "Beauty" comedy with Orral Humphrey and Lucille Ward. Directed by Orral Humphrey. Released May 21st.

The American Film Co., Inc., has but one standard of production—a standard that will more than satisfy the demands of a supercritical public. Book these subjects today.

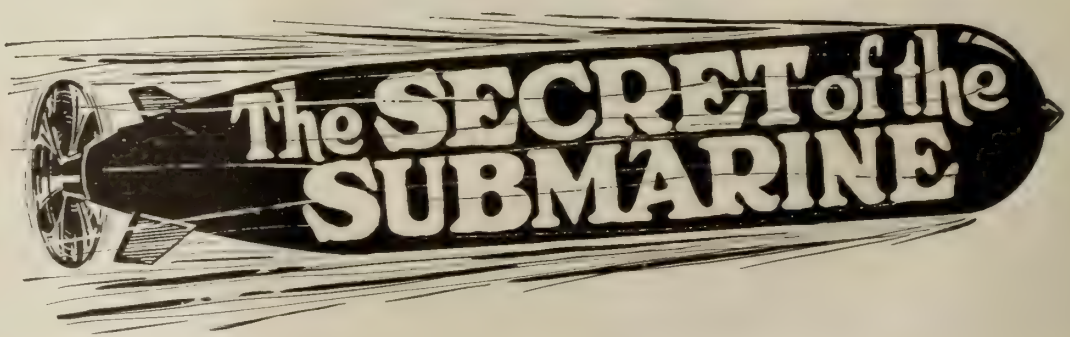
All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President
CHICAGO, ILL.

IMPORTANT!

United States Judge Holds Up Release of



The Federal Courts in the State of New York Delay Showing of This Great Submarine Serial from May 8th to May 22d. See Opposite Page

IMPORTANT!

To Exhibitors Who Have Booked "The Secret of the Submarine"—

We take this as the quickest means to notify the thousands of exhibitors planning to show "The Secret of the Submarine" of the change in the release date. Your public—keen to view this great subsea production—should be advised from your screen as to when you will offer "The Secret of the Submarine." The newspapers will publish the story of the U. S. Judge's decision—holding up the public exhibition of a new American submarine invention-idea.

Contracts issued for the week of May 8th and subsequent weeks will be re-scheduled by all Mutual Exchanges.

See further announcement in this publication next week.

Samuel S. Hutchinson, Pres.
American Film Company, Inc.
Chicago, Illinois

For bookings or information apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 West 23d Street, New York City.

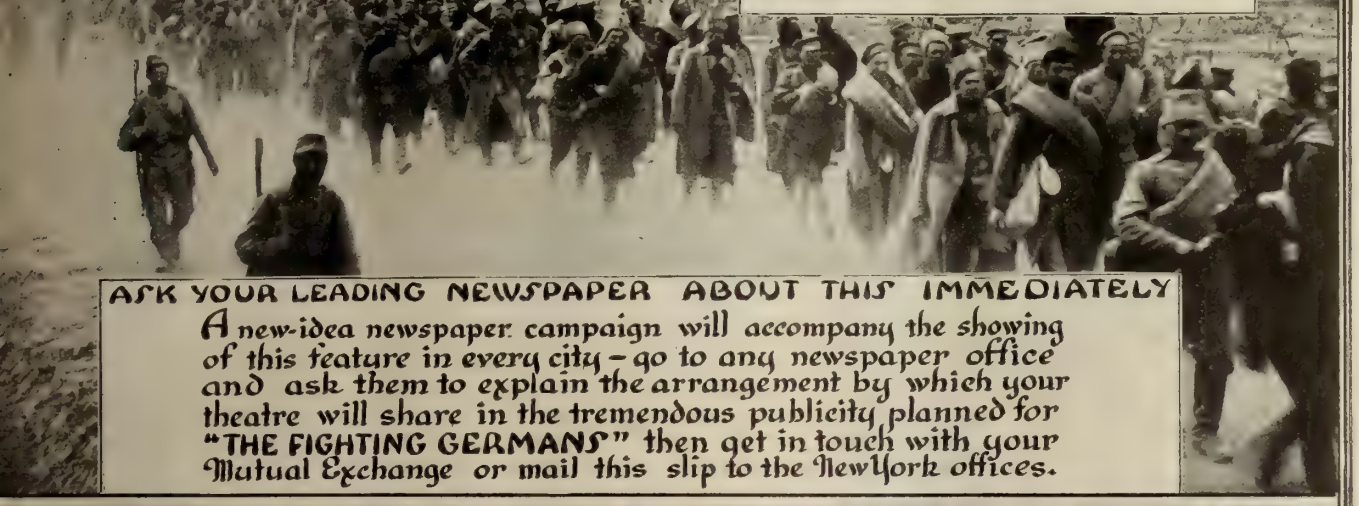
MUTUAL — — SPECIAL —
Marvelous films of the world war's greatest battle on the German-Russian front
IN FIVE PARTS
RELEASED MAY 8th
THE FIGHTING
REAL—AUTHENTIC — OFFICIAL
The only pictures in America showing the horrors of a desperately fought battle from the very beginning to the very end.
IN "THE FIGHTING GERMANS" YOU WITNESS ONE OF THE BLOODIEST BATTLES OF THE WAR

WAR — FEATURE

The giant thriller of actual warfare

The bombardment, capture, and fall of Ivangorod

A stupendous production of spectacular battle scenes taken under fire



ASK YOUR LEADING NEWSPAPER ABOUT THIS IMMEDIATELY

A new-idea newspaper campaign will accompany the showing of this feature in every city – go to any newspaper office and ask them to explain the arrangement by which your theatre will share in the tremendous publicity planned for "THE FIGHTING GERMANS" then get in touch with your Mutual Exchange or mail this slip to the NewYork offices.

GERMANS

Pictures presented by the Mutual Film Corporation with the distinct guarantee that they were taken at the front under Government supervision by

A. K. DAWSON

The most daring camera correspondent in the European war.

Under the auspices of the American Correspondent Film Co..

MUTUAL PICTURES

The Man With The Hod

A fast-action, farcical Vogue comedy, featuring Madge Kirby, Henry Kernan, Arthur Tavares and Alice Neice. Imagine this hod-carrier draped in skins of a cave-man posing as an artist's model!

Directed by Rube Miller. Released May 16th.

Chinatown Villains

This Vogue comedy is a romantic tale, with pretty Rena Rogers as the heroine, and Arthur Moon as the hero who rescues his sweetheart from the clutches of the "hop-smoking" Oriental villain—a laugh for every foot of film.

Directed by Jack Dillon. Released May 21st.

Vogue comedies fairly breathe fun—take the cares and worries out of life. They are widely popular and ***get the crowds.***

BOOK VOGUE COMEDIES TODAY FOR BIGGER PROFITS

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

Vogue Films, Inc.

Gower and Santa Monica
Los Angeles, Cal.

Slapstick With A Reason

VOGUE COMEDIES

"The Box-Office is the Greatest Critic of 'Em All"

Lewis J. Selznick

CONCLUSIVE EVIDENCE

SELIG'S 10 ACT SCREEN VERSION

THE NEER-DO-WELL

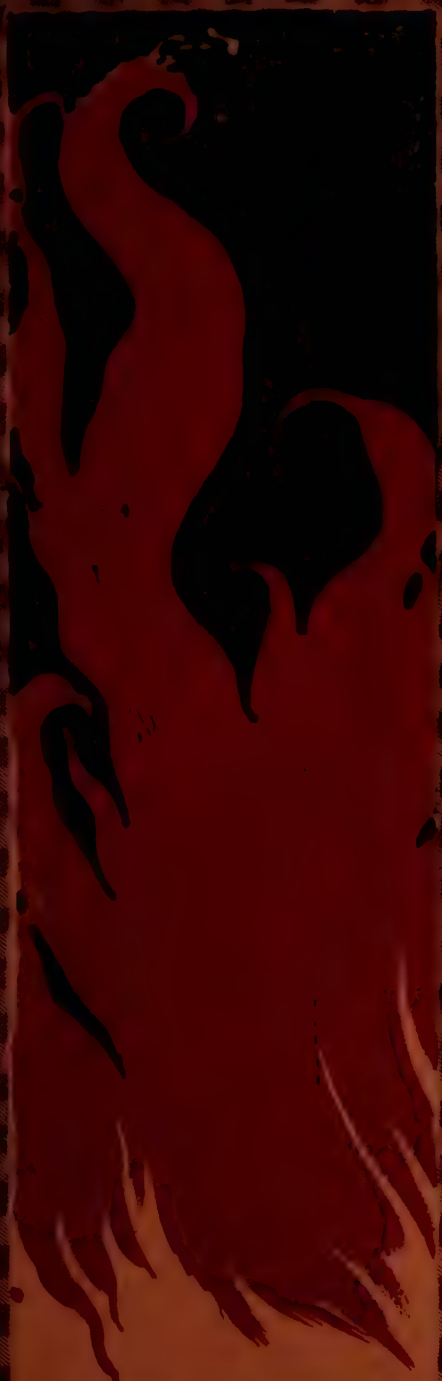
By REX BEACH

Thousands Awaiting Admission at the Broadway Strand, Detroit, Mich., to see

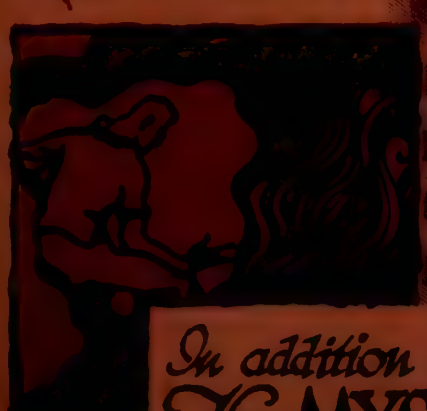
"THE NE'ER-DO-WELL"

RECEIPTS OVER $8,000.00 ON 1st WEEK - NOW PLAYING 2nd WEEK.

RELEASED THROUGH **V·L·S·E·** BY ARRANGEMENT WITH **SOL L·LESSER**



INTERNATIONAL FILMS ARE SUPERLATIVE FILMS



In addition to the feature series
The MYSTERIES of MYRA:
you can get exceptional one reel features at all our exchanges. Ask for them.

20 MILLION
PEOPLE DAILY·
KNOW ALL ABOUT THE
MYSTERIES
OF MYRA·
It is backed by the
HEARST Magazines·
Newspapers. Periodicals.
And furthermore it is a
FEATURE SERIES
in a class by itself·
BOOK IT!

The Five Reel Feature in the General Service

EVERY 4 WEEKS ON WEDNESDAY

FIRST RELEASE

Lois Meredith

—IN—

Spellbound

WEDNESDAY, MAY 17

Direction of
H. M. AND E. D. HORKHEIMER

Knickerbocker Star Features

offer the exhibitor a program headliner each week in the General service — every Friday a three-reel feature, and every fourth Wednesday a five-reel feature.

★

REAL FEATURES

Every Knickerbocker Star Feature is an artistic production of a big story with a popular star, marked by skillful direction, marvelous sets and supreme photography.

★

POPULAR STARS

Jackie Saunders, Henry King, Lois Meredith, and stars of similar calibre appear weekly in Knickerbocker Star Features.

★

GRIPPING STORIES

The stories of Knickerbocker Star Features are the work of the best and most widely known scenario writers in the country.

★

SUPREME PHOTOGRAPHY

Many a good picture is spoiled by poor photography. Knickerbocker Star Features are famous for clearness and superb photographic effects. In this respect they achieve the highest standard.

VITAGRAPH

Regular Vitagraph Releases

"The Lucky Tumble"

One-Part Comedy, Monday, May 15th

Presenting: —

William Dangman, Florence Natol, William Lytell, Jr., Lucille Crane and George O'Donnell.

—o—

"More Money Than Manners"

One-Part Comedy, Friday, May 19th

Presenting: —

John T. Kelly, Kate Price, Jewell Hunt, Hughey Mack and Templer Saxe.

—o—

"Miss Adventure"

Three-Part Comedy Drama, Saturday, May 20th

BROADWAY STAR FEATURE

Presenting: —

MARY ANDERSON, Webster Campbell, Anne Schaefer, Otto Lederer, Corinne Griffith, Carmen Phillips and Jack Mower.

—o—

EXHIBITORS!- The American Public is aroused to help endow the Actors' Fund of America on this great day! Your theatre will be packed! Your receipts increased!

May 15th—National Motion Picture Tribute Day

EXHIBITORS: ALL EXHIBITORS in the United States—The public expects you to contribute 10% of your gross on Tribute Day.

RELEASED THROUGH THE GENERAL FILM COMPANY

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

BE THE FIRST

In your neighborhood to

BOOK THIS SERIES

of the cleanest, funniest and most profitable single reel motion picture fun makers enacted by

THE WORLD RENOWNED COMEDY KING

FRANK DANIELS

The one and only popular comedian who has been able to be really funny in the motion picture. The complete series of the twelve

"ESCAPADES of MR. JACK"

include the following

MR. JACK

A Hall Room Hero
Wins a Double Cross
Ducks The Alimony
The Hash Magnate
Trifles
Inspects Paris
A Doctor by Proxy
Mr. Jack's Hat and The Cat
Mr. Jack's Artistic Sense
Goes Into Business
Hires a Stenographer
His Dukeship, Mr. Jack

This series of superlative single reelers
Released through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAG

New York

"God's Country

Special Blue Ribbon Fea

From the book by James Oliver Curwood

The World.

"God's Country and the Woman," a feature film adapted from James Oliver Curwood's novel, was seen last night. The feature was an interesting story of primitive emotions in the far North, better in quality than the average film of its kind.

The Journal of Commerce
AND COMMERCIAL BULLETIN

"God's Country and the Woman"—a drama of the North West—is from the story by James Oliver Curwood. There have been many pictures shown of life in the wilds of the North West, but none that exceed this in interest and artistic treatment. The photography is splendid, and each and every member of the cast is a finished player. The result is one of the best pictures that the Vitagraph Company ever has produced and shown.

The Evening Telegram

Superb pictures of hunting and camping in the Canadian wilds, stirring views of dog teams in action, and a thrilling melodramatic story make "God's Country and the Woman," in the Fulton Theatre, a record-breaking motion picture play.

New York Press

Realism feature of "God's Country." The "atmosphere" and local color of the Northland has been worked to a degree unusual even in this day of feature films, so realistic that nature herself feels pale beside them.

The Evening Sun.

"God's Country," as placed by the new photoplay, "God's Country and the Woman," at the Fulton Theatre, is a land of deep winter and wonderful snowscapes. The drama has no equal on the screen. The acting is of the best and as a whole the picture will be one of the memorial Vitagraphs.

The Sun.

"God's Country and the Woman" is a stirring drama of the Western plains, which proves equally as interesting as its predecessor, which was Edna May in "Salvation Joan."

BOOK NOW

V-L-S-E B

RAPH

Papers Praise

and the Woman"

ture---Eight Part Drama

Produced by Rollin S. Sturgeon

The Globe AND Commercial Advertiser.

A gripping story of primitive emotions of the far North is told in "God's Country and the Woman," a Vitagraph feature film adapted from James Oliver Curwood's novel of the same name. The interest of the audience is held throughout by the enormous dramatic situations which the play contains.

THE NEW YORK HERALD.

The play is based on James Oliver Curwood's story of the North West and its stirring scenes were well portrayed by one of the Vitagraph's Western companies.

The Morning Telegraph

"God's Country and the Woman" is a production of which the Vitagraph can well be proud, for it embodies qualities of excellence to a degree not always found in the productions that are being set forth these days.

Evening Mail

Exhibitors will receive a startling but pleasant surprise when they see on the regular V-L-S-E program this massive eight-part feature. The writer believes that it is too good for regular program distribution. HE BELIEVES THAT IF THE PROPER MUSICAL SETTINGS WERE GIVEN IT, AND A LARGE ORCHESTRA WAS SUPPLIED, THE PICTURE COULD HAVE A LONG RUN AT $2 PRICES IN A BROADWAY THEATRE. THEATRES HAVE BEEN RENTED ON SLIGHTER PRETEXTS. It is one of the very few stories which are full enough of the right sort of material to make long films, and as directed and acted it is gripping from start to finish. In the final climax, which had been so well prepared for and which was handled in such an uncandidly EFFECTIVE WAY THE SPECTATORS WERE READY TO RISE UP AND CHEER.

SUCH MARVELOUS EXTERIORS AND SNOW SCENES AS ARE IN THIS FILM HAVE NEVER BEFORE BEEN SEEN IN A PICTURE. The film is worth while for them alone.

---AT ALL

RANCHES

BIG FOUR FEATURE V L S E PLAY

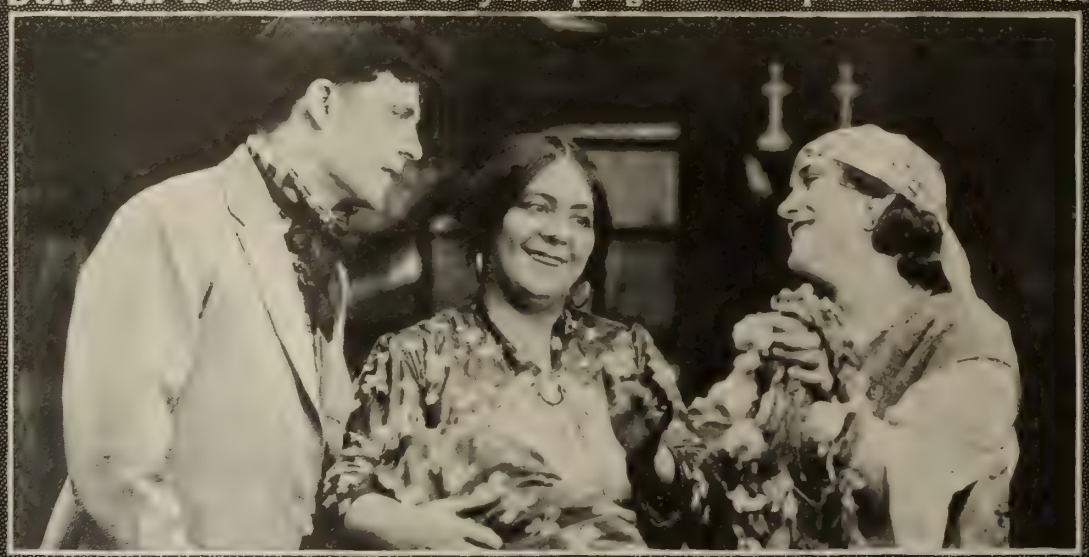
Keep Your Ear to the Rail!

Remember when you were a small boy how you put your ear to the rail and listened for the oncoming train? You heard the rail click when the train was miles away, long before others knew it was coming.

This is the busy age when conciseness, clearness and terseness are demanded in every line.

If your ear has been on the rail you will have heard the call of the public for Essanay's short classics, its one, two and three reel subjects. They are concise, clear, terse, with action in every foot.

Don't fail to have them on your program. It spells filled houses.



A ROSE OF ITALY

presenting

Ann Kirk Edmund F. Cobb Patrick Calhoun

The story of an immigrant girl's wonderful adventures in the Promise Land; how she won fame, nearly fell into the clutches of a society vampire, and was saved by her childhood sweetheart.

3 act drama—May 20

VERNON HOWE BAILEY'S SKETCH BOOK OF SAN FRANCISCO

1 reel with scenic May 17

THE DOUBLE CROSS

presenting

Elizabeth Barbridge and Patrick Calhoun

3 act drama—May 18

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago, Ill

"POLICE"

HERE'S THE LATEST

Essanay-Chaplin

FEATURE COMEDY

CHARLIE CHAPLIN himself says: *"It's a scream."*

You'll need to call out the reserves to hold the crowds when you book this newest laugh maker,

"POLICE"

It's a riot of fun; every foot packed with mirth.

RELEASED MAY 27

through all branches of the

GENERAL FILM CO.

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Public Will Not Be Downed In Its Demand To See

CHARLIE CHAPLIN'S BURLESQUE ON "CARMEN"

An Essanay-Chaplin Comedy In Four Parts

from the Germantown, Philadelphia, "Independent-Gazette"

POLICE FAIL TO CHECK CHAPLIN CROWDS

Squad From Station House Swept Aside by Enthusiastic "Movie" Fans

HUNDREDS TURNED AWAY

Curiosity to see Charley Chaplin in his latest Essanay scream, "Carmen," caused such a jam at the Orpheum Theatre, on Monday evening, that Manager Lord was compelled to phone to the police station for a squadron of "cops" to hold the crowd in check.

Although the doors were opened early, the house was quickly filled and a waiting line established. This line grew in numbers every minute, so that in a short time there was a small sized army, packed together like sheep, waiting for the second show. They stood there for nearly two hours, blocking the sidewalk and complaining because the theatre was not big enough.

When the first show was over people nearly pushed the doors down in their frantic efforts to get a seat. Attendants were swept aside. So were the police. The second house, both upstairs and downstairs, was soon filled and the show started over again.

Manager Lord says it was the biggest day's business ever done at the theatre. Hundreds, he said, were turned away.

During the three days Mr. Lord says over 12,000 people saw "Carmen" at the Orpheum Theatre.

TYPICAL LINE-UP OF CROWDS WHICH STORMED THE CLEVELAND OPERA HOUSE DURING SHOWING OF "CARMEN"

RELEASED THROUGH ALL V. L. S. E. OFFICES

Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle Street, Chicago

LUBIN

BIG FOUR FEATURE PLAY V L S E

SUPERLATIVE PICTURES

Neither competition, hot weather nor other adverse factors have any terror for V. L. S. E. exhibitors.

They occupy a commanding position. They have stepped above any conditions which hamper progress.

Big Four productions have been their stepping stones.

The advantage which these exhibitors enjoy will be even more manifest during the next few months.

At their call will be a line-up of truly extraordinary offerings, destined to crush lobbies as they have never been before.

These include:

"Sherlock Holmes"
With William Gillette—in Seven Parts

"The Combat"
Ralph Ince's Super Picture—in Nine Parts

"The Crisis"
Another "Spoilers" with the Same Cast

"The Iron Trail"
A Rex Beach Master Play

Chaplin's Burlesque on "Carmen"
The Comedy which is Shattering all Box Office History

"God's Country and the Woman"
A Play which will Re-play Everywhere—in Eight Parts

"The Barrier"
Another Rex Beach Offering of Super Merit

"The Ne'er-Do-Well"
A Success so Big that it Dwarfs any Comment

These are "Special" Features principally, in the sense that they offer *extra* stimulus to a service which in its *general high average* has never been surpassed in the moving picture field.

They are offered on the *same* equitable basis that *all* Big Four productions are booked; i. e., on their *box office value*.

Will you be one to share in the added profit which these pictures are certain to insure.

If so, it would be well to place yourself in the position where you will not only have first call on them, but where the prestige gained from Big Four's general releases, will aid you in making the most of these special offerings.

V. L. S. E. Inc.

"THE ORDEAL OF ELIZABETH"

A Vitagraph Blue Ribbon Feature in Six Parts

Featuring

Lillian Walker
Evart Overton
Donald Hall

Wedded to a wandering artist who has deserted her, a woman craves the love of another man. The artist is found dead and the woman accused of his murder, but a startling confession on the part of another saves her from a grim tragedy and gives to her the man of her choice.

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

"LOVE'S TOLL"

by

Daniel Carson Goodman

author of the widely known photoplay successes "Souls in Bondage," "The God's of Fate," etc.

Featuring

Rosetta Brice

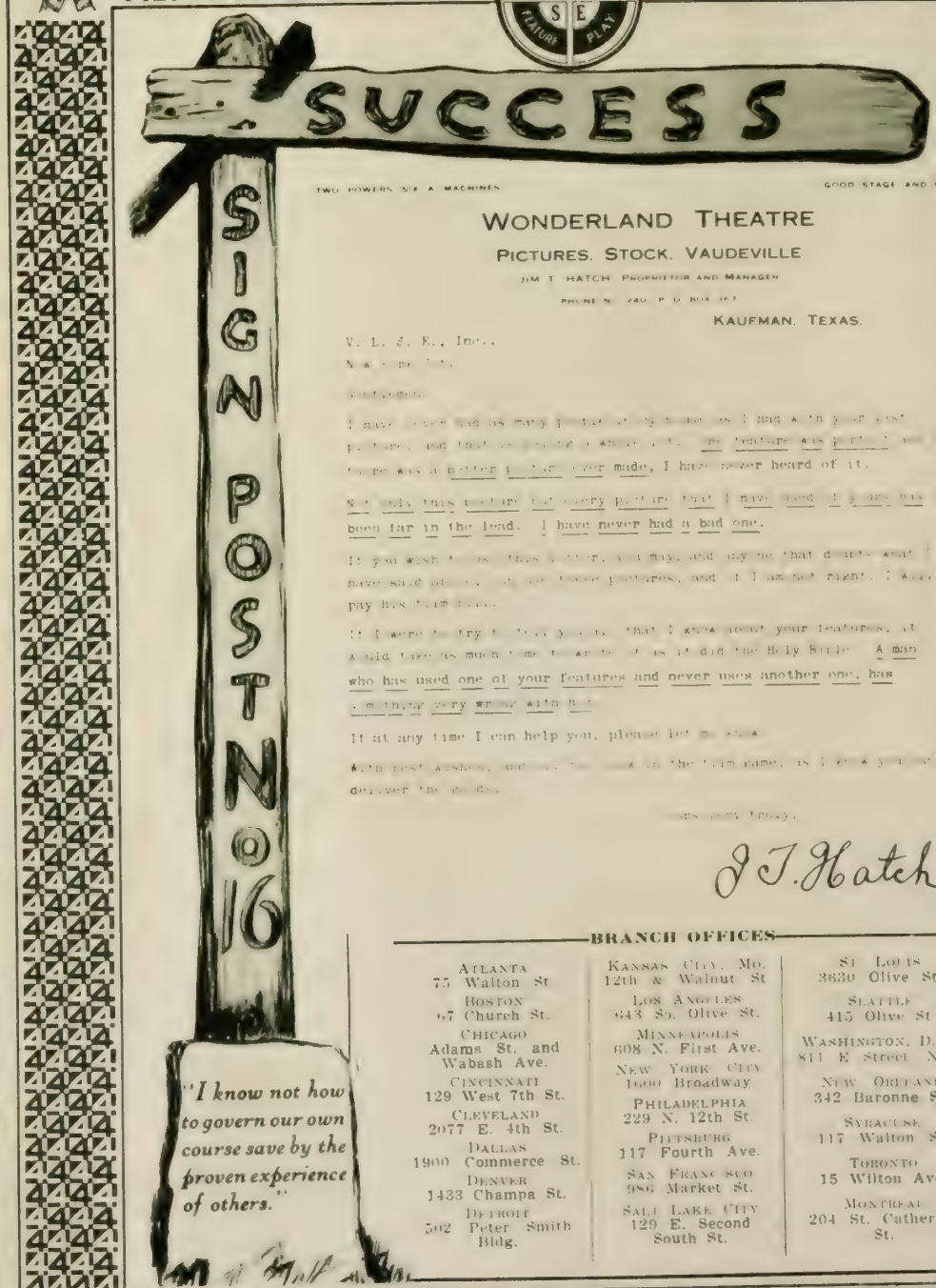
and

Richard Buhler

Picturing the penalty which life exacts from the woman who makes but one misstep, and the damnation that is visited upon the despoiler.

LUBIN FEATURE

Released through V.L.S.E. *Inc.*



TWO POWERS S.E.A. MACHINES

GOOD STAGE AND SCENERY

WONDERLAND THEATRE

PICTURES. STOCK. VAUDEVILLE

JIM T. HATCH, PROPRIETOR AND MANAGER

PHONE No. 240. P. O. BOX 167

KAUFMAN, TEXAS.

V. L. S. E., Inc.,

[illegible]

[illegible]

I have never had as many [illegible] as I had [illegible] your features, and that is saying a lot, for your feature was a [illegible] I have never heard of it.

Not only this feature but every picture that I have used [illegible] has been far in the lead. I have never had a bad one.

If you wish [illegible] you may, and may be that [illegible] have said about [illegible] pictures, and if I am not right, I will pay his [illegible].

If I were to try to tell you all that I know about your features, it would take as much time to [illegible] as it did the Holy Bible. A man who has used one of your features and never uses another one, has nothing very wrong with him.

If at any time I can help you, please let me know.

With best wishes, and [illegible] in the [illegible], as I am, I remain,

Yours very truly,

J. T. Hatch

BRANCH OFFICES

ATLANTA
75 Walton St

BOSTON
67 Church St.

CHICAGO
Adams St. and Wabash Ave.

CINCINNATI
129 West 7th St.

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DENVER
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502 Peter Smith Bldg.

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NEW YORK CITY
1600 Broadway

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229 N. 12th St.

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SAN FRANCISCO
986 Market St.

SALT LAKE CITY
129 E. Second South St.

ST. LOUIS
3620 Olive St.

SEATTLE
415 Olive St

WASHINGTON, D. C.
811 E Street N.W

NEW ORLEANS
342 Baronne St.

SYRACUSE
117 Walton St

TORONTO
15 Wilton Ave.

MONTREAL
204 St. Catherine St.

V.L.S.E. Inc.

MUTUAL PROGRAM

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR

GEORGE OVEY

MARGARET GIBSON

WILLIAM CLIFFORD

THE BOSTOCK ANIMALS

These animals will be at Luna Park, Coney Island, for the summer of 1916 (opening May 27th). Animal pictures will be produced there which the public (your customers) will be permitted to witness, thereby increasing their interest in my productions. Book them.

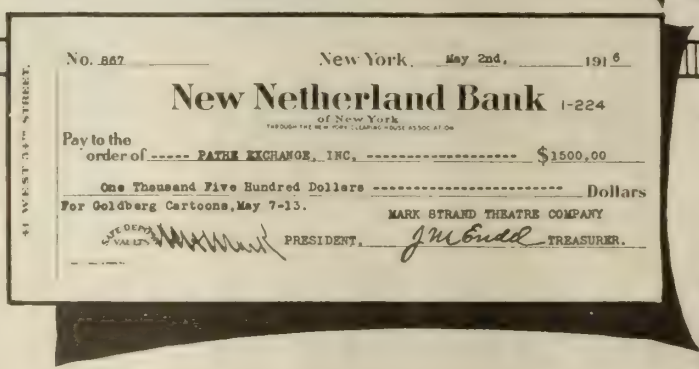
Studios: Los Angeles, California
Laboratories: Bayonne, New Jersey
London Office: 93 Conodour St., London, England

DAVID HORSLEY PRODUCTIONS

Mr. Horsley now in Los Angeles, Cal.

$1500.00 FOR ONE

HERE'S THE CHECK



No. 847 New York, May 2nd, 1916

New Netherland Bank of New York 1-224

Pay to the order of ----- PATHE EXCHANGE, INC. ---------- $1500.00

One Thousand Five Hundred Dollars ---------- Dollars

For Goldberg Cartoons, May 7-13.

MARK STRAND THEATRE COMPANY

PRESIDENT. J.M. Budd TREASURER.

41 WEST 34TH STREET.

FOR

That's the re-
paid by the
theatre THE
Broadway and

for **PATHÉ'S** "The
the

GOLDBERG

$200 PER MINUTE!

No Vaudeville star ever
received such a salary.

America's leading exhibitors thus demonstrate
original and entertaining pictures! *TRY*

The PATHÉ EXCHANGE inc.

500 FOOT PICTURE ONE WEEK

HERE'S THE MAN

cord breaking price
world's model picture
STRAND at
47th St., New York

BOOB WEEKLY"
first

ANIMATED CARTOON
TO BE RELEASED

Only one operatic singer has ever equalled it; no feature film ever brought anywhere near such a rental!

heir confidence in the value of these most
GOLDBERG on your screen.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Rodin's "ADAM"
IN METROPOLITAN MUSEUM OF ART

SINCE THE
AND

Many of the heart-
have centred arou-

WHO'S

On **MAY 8th** -
lease a series of 14
complete in itself,
title, based on that
and featuring —

ANNA NILSSON

These powerful dramas
sympathy and a wid-
the victims of circum

Production by
**ARROW FILM CORP-
ORATION** in the
most sumptuous
manner

DAYS OF ADAM EVE—

throbs of humanity
nd the question—

GUILTY?

PATHÉ will re-
photo-novels, each
bearing the above
fascinating theme

and **TOM MOORE**

will arouse a deeper
er understanding for
stance.

Wonderful news-
paper publicity all
over the country.

Rodin's "EVE"
IN METROPOLITAN MUSEUM OF A

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

THANKS, MR. BARRETT; THE SENTIMENTS AND MULTITUDE OF YOUR

Chicago, Ill., April 21, 1916.

Without any solicitation from your office and purely from a business standpoint I cheerfully express my opinion of the merits of the Serial "IRON CLAW". In the heart of Chicago, we cater to transient trade only, very few regulars, until the screening of the above named serial. With "THE IRON CLAW" the business assumed abnormal proportions and the fact that the production has been extended to (20) chapters fails to hurt the feelings of the management. We are glad from a box office point of view and our patrons' expressions in favor of the continuance of the "IRON CLAW", to voice our opinion in writing.

Very respectfully yours,

(Signed) E. J. Barrett,
Pastime Theatre,
66 W. Madison Street,
Chicago, Ill.

The PATHÉ EXCHANGE inc.

YOU ABLY EXPRESS EXPERIENCE OF A FELLOW EXHIBITORS!

Therefore we emphasize the good news of last week!

PATHÉ'S most successful serial

The

IRON CLAW

will be continued to

TWENTY EPISODES

With the same great cast PEARL WHITE, Creighton Hale & Sheldon Lewis and the same able direction by EDWARD JOSÉ gen'l. director Feature Film Corpn

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Bessie Barriscale *in* Not My Sister

May 14th is the week for the release of "Not My Sister," the latest TRIANGLE-Ince Picture in which Bessie Barriscale stars. That this picture will be well received by the public is evidenced by the reception of the other TRIANGLE PLAYS in which she has appeared—"The Golden Claw," "Green Swamp," "Honor's Altar," "Bullets and Brown Eyes," and "The Last Act." And William Desmond, who played with Billie Burke in "Peggy" and in the "Waifs," more than lives up to his reputation in this latest release.

Should a Wife Confess?

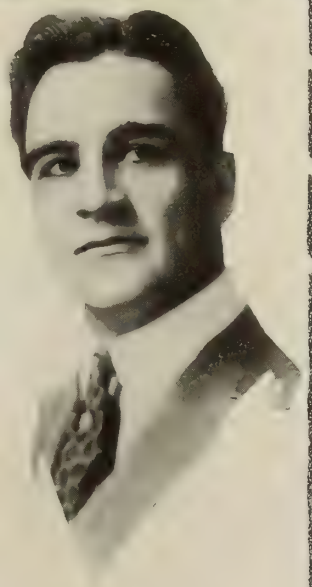
Should a wife happily married confess to a husband a misstep made in her youth? Should she risk her happiness in this way? Your patrons will enjoy answering this question for themselves.

Long, long ago the artist had grievously wronged her, and now he wanted her sister to pose for him as she had done. She couldn't persuade the girl to stay at home, and she dared not tell her husband of the misstep, so daily she went to the studio to protect the younger girl until she had aroused the jealousy of her husband. And then she had to tell him.

TRIANGLE

TRIANGLE PLAYS

Who Killed William Desmond?



He was found with a knife in his heart on the floor of his studio.

When the unhappy wife had told the husband of the misstep of her youth he vowed to kill the artist who had wronged her. The next day the newspaper headings screamed his death. But he never committed the murder.

Your patrons will enjoy this latest TRIANGLE PLAY—they'll love to answer for themselves the questions which this picture brings up—"What would I have done under the circumstances?"

Dorothy Gish in "SUSAN ROCKS THE BOAT"

That's the title of the TRIANGLE Fine-Arts Picture to be released for the same week. This popular star with Owen Moore presents a picture that will go straight to the hearts of your patrons—a picture on the idleness of the rich young girls of today.

Are You An Exhibitor?

If you are an exhibitor and are not running Triangle Picture Plays, it is just possible that we can show you how to increase your box office returns—how to turn a poor paying house into a successful theater. Why not send in the attached coupon for information. It might be of benefit to you.

TRIANGLE FILM CORPORATION
1459 Broadway, New York City

PLAYS

W

Triangle Film Corp., 1459 Broadway, N. Y. City

Gentlemen: I am an exhibitor and am interested in the presentation of TRIANGLE PLAYS. Please place my name on the mailing list for the Triangle Weekly and send me all other information.

Name .....
Theatre .....
Address .....
Capacity .....

GLORIA'S ROMANCE

GEORGE KLEINE'S TRIUMPHANT ARTISTIC ACCOMPLISHMENT

By Arrangement With F. Ziegfeld, Jr.

Miss

BILLIE BURKE

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel by Mr. & Mrs.

RUPERT HUGHES

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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

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Saturday, May 20, 1916

Facts and Comments

ALL of us but speak our deepest convictions when we say that the motion picture has made marvelous strides of progress. Very welcome then are great, concrete and unmistakable proofs of this progress. Mr. George Kleine has furnished such proof by the publication of a remarkable book bearing the title "George Kleine's Cycle of Film Classics." It is a book fit to adorn any scholar's library and a gem in the literature of our art. Nor do we allude merely to the splendid appearance of the book. It presents the labors of a man of high literary qualifications and of scholarly taste. It embodies the stories of "Spartacus," "Julius Caesar," "Antony and Cleopatra," "Quo Vadis?" "The Last Days of Pompeii," "Othello," "The Lion of Venice" and "Vanity Fair." The book is the gospel of the screen's higher destiny. We mention it here because more eloquent than a hundred speeches or editorials it proclaims the inestimable value and the unexhausted possibilities of the motion picture as the highest form of education and entertainment. For gala performances in high schools and for the screen of dramatic societies the series is indeed a "Cycle of "Film Classics" precious beyond description, but its value to the high-class exhibitor is even greater. Imagine a series of such pictures as we named above presented as "the great cycle of film classics." Here is an opportunity for a high-class exhibitor to add priceless prestige to his theatre and to realize extraordinary profits. Intelligently advertised and adequately presented the "Cycle of Film Classics" ought to break records everywhere.

* * *

RUMORS persist that the Governor will veto the Cristman-Wheeler censorship bill. Whether these rumors have any foundation in fact or not we hope the representation of the film interests will appear in full force and make the best showing possible. We must show the world that the film men are unanimous in their opposition to censorship. Suspicion of disunion in our ranks is fatal to every successful fight against censorship.

THE great day for the support of the Actors' Fund will be the fifteenth of May. THE MOVING PICTURE WORLD is in hearty sympathy with the objects and purposes of this fund. We urge the exhibitors of motion pictures throughout the United States to devote some portion of their receipts on the fifteenth day of May to this worthy charity. Little need be said as to the splendid objects of the fund. The lives of actors and actresses are devoted to their art, the highest ambition of which is and always must be to entertain the public. They are, therefore, in the best and highest sense the servants of the public. In the old days they were the proteges of royalty, but now they must depend on the favor and sympathy of the great masses. The conscientious pursuit of art for its own sake is not conducive to material prosperity; indeed the whole environment of the actor militates against habits of thrift and economy. Thus it happens that many artists find themselves in sore need after their talents and their health have been freely sacrificed on the altar of art. The object of the Actors' Fund is to protect such men and women against distressing want and especially to secure their old age against undeserved misery and privation.

Remember then that this fifteenth day of May offers you a rare opportunity of responding in generous measure to this humane and unselfish call for help. Whatever you wish to donate on that day will be welcome and will accomplish a noble purpose. Make your public share in the donation; advise them of the objects of May fifteenth as well as of the objects of the Actors' Fund and they will swell the receipts of the day. The generosity of Americans is proverbial the world over and a frank and earnest appeal to the public will surely bring results. The Fifteenth Day of May ought to make us all ponder the immortal words: "It is more blessed to give than to receive."

Send your contribution to J. Stuart Blackton, Treasurer, Locust Ave., Brooklyn, N. Y.

Where Language Fails

By Louis Reeves Harrison.

ILLUSIONS must sometimes be cherished if we would enjoy life. What else makes Spring so promising, youth so gay, and love so dear? But one of our greatest illusions, that language is a fearful and wonderful thing, has not been well and strong since moving pictures came to town. Fearful it may be, an object of deep solicitude to the boy at grammar school, or to the aspirant for literary honors, but reverence for its sublimity is becoming tainted with disgust for its complexities.

People of great nations are murdering one another by millions for no greater reason than that a confusion of tongues has caused the nations to misunderstand one another, has kept the ideals of one race from the others, has estranged people who would naturally commingle if brought into close communion of thought and feeling by a universal medium. It is not the boundary line that divides Europe into groups, but the clannishness fostered in each group by a confusion of tongues. We are actually the creatures of the language we speak.

We have ample proof that language fails when nations so miserably misunderstand one another, and that it does among those who use the same tongue, when individuals miserably misunderstand one another. What the speaker says may have the best of motives, the kindest of intentions, behind it. What the auditor hears, even without the intervention of a tale-bearing mutual acquaintance, may cause a deep wound, if not lasting enmity. A few moments of conversation leading to misinterpretation may totally destroy a budding friendship or badly scar one of long standing. Few of us escape the chagrin of the parrot after his disastrous scrimmage with the monkey.

It required the work of several thousand scholars during long centuries to make the Bible readable, possibly because the scholar cannot make himself understood as a rule. Either that or he does not care to be generally read. "A scholar," says Pater in his essays on style, "writing for the scholarly will, of course, leave something to the willing imagination of his reader." He lauds the stimulus of overcoming "a delightful sense of difficulty."

Therein lies the ancient idea of a privileged class, one opposed to our democratic ideals, but one supported by Montaigne, when he says, "To go preach to the first passerby, to become tutor to the ignorance of the first I meet, is a thing I abhor." Montaigne can be excused—he lived on the bounty of a monarch—but he represents a feeling that still exists. Scholars still delight in obscurity. Either they cannot find a clear path from their minds to the comprehension of common people or they are investing our medium of enlightenment with some of the dark and hallowed mystery of a physician's prescription.

One has only to consider the "isms" and "doxys" to which we blindly subscribe, irrespective of scientific truth to the contrary, in order to realize that the Able Editor, who stubbed his toe on the screen, is right in his premises, that ignorance and error overwhelmingly prevail where knowledge and truth should be. But how can wrong ideas and ideals be replaced by information as to what is right if the medium requires high intellectual recognition instead of appealing to common intelligence so that all who are taught how to read may become acquainted with what they should know. The way to popularize knowledge is to spread it through a medium at once interesting and easy to understand.

To speak of a medium contemptuously designated by authors and editors as "The Movies" in any manner suggesting comparison with language is to shock those gentlemen. They are among the last to recognize that the sum of effort made in literature is being poured into another mill and ground up for new uses because of any other reason than that "The Movies" offer a cheap and popular form of entertainment. Small wonder that they dread the disillusion, especially after a long period of cheerful egotism and numerous cases of incurable prosperity. It is worse than disappointing to realize that words, while enabling us to chatter more freely, have only enabled us to build a lot of social, political and religious Babels without getting appreciably nearer the Heaven of Truth.

"The commercialized short story writer," says an editor, "has less enthusiasm in writing for editors nowadays. The 'movies' have captured him. Why write stories when scenarios are not only much less exhausting, but actually more remunerative?" A man undertakes literary work as he does the practice of any other profession as a means of earning a livelihood—he uses his time, strength and thought for that express purpose. The same editor says, "a writer should be *very glad* to accept a small income for many years; he should deliberately keep his fortunes within bounds." What a rare sense of humor!

In order to cultivate more "enthusiasm *in writing for editors* a writer should keep his *fortunes* (!) within bounds." If the editor who put those words in print means what he says, he represents the forces which have suppressed the best in our literature—genius must be encouraged—and he is merely sore that creative talent has found a new outlet.

Let us admit that it is less exhausting for an author to tell his story in scenario form—he may give just as much care and thought to it one way as the other—the great point is that he does not have to torture himself for hours over a paragraph or a sentence to meet the exactions of an editor who declares for "cleverness" as superior to story interest. He may *tell* his story without affectation of any kind, without artificial verbiage, and have the satisfaction of seeing it published where it will reach out to millions of story-loving people in all parts of the world.

No words, no combinations of words, can convey feeling with the intensity it can be shown by a capable screen interpreter. The best we can do in writing is to call up images already formed in the mind, but here they are directly presented and more powerfully than is within human power to suggest. Once that feeling aroused, if there are seeds of thought to be sown, the screen can imprint them quite as well as the page. Then we need not tell of beauty in cold print. It can be placed there where all may see it and be affected by its inspiration.

The painted panel, the sunlight filtering through forest trees, the graven gem, the far-reaching view of field and flower, the carved statue, the sparkling streams, it matters not, the older arts gladly surrender imitative color and formal dimension to the new art, while it may reach out far beyond them into new graces of form and unsounded gladness of scene almost completing the incompleteness of still art by the mystery and delight of motion. Within its esthetic elements and its universal appeal lies a future beyond present dreaming.

Millions for Vitagraph

Pioneer Producing Company, Which Heretofore Has Been Owned Solely by Messrs. Rock, Blackton and Smith, Admits Outside Capital—Campaign of Expansion Already Under Way—The Story of How the Vitagraph Started Twenty Years Ago.

THE Vitagraph Company of America announces the coming of a new Vitagraph Company, with a capitalization of $25,000,000, of which $10,000,000 will be preferred and $15,000,000 common. The news of the enlargement came in a formal statement signed by Albert E. Smith and Comodore J. Stuart Blackton, as follows:

"We take pleasure in announcing the completion of plans for the formation of a new Vitagraph Company, with an authorized capital stock of $10,000,000 preferred and $15,000,000 common. Associated with us in the new company are a number of men of prominence in the financial and business world.

"We plan to make the new Vitagraph Company larger and more powerful than any other element in the theatrical world. This reorganization enables us to carry to success productions more artistic and more ambitious than have yet been known to the picture world. We assure exhibitors and patrons an absolutely consistent program of better pictures than have ever been produced.

"ALBERT E. SMITH,
"J. STUART BLACKTON."

One of the striking factors in connection with the statement is the omission of the name of William F. Rock, who has been associated with Messrs. Smith and Blackton for over eighteen years. Mr. Rock, who ever since the incorporation of the Vitagraph company, has been its president, retires from the active management. He will, however, retain a substantial stock interest. In the new company Mr. Smith will be president, devoting his attention to the business side of the concern's affairs. Mr. Blackton will be vice-president and producing director in chief. The formation of the new company means the passing of the intimate official association of the three men, who were equal one-third owners in the older Vitagraph. The identity of the men prominent in the financial and business world who have become interested in the Vitagraph has not been revealed.

In the formal statement Commodore Blackton said that E. H. Sothern, who is retiring from the stage, is to become a Vitagraph star, and that Edna May, who recently so successfully appeared in "Salvation Joan" would in a few months again take up work at the Vitagraph studio. In the furtherance of the preparedness propaganda in which the Commodore has taken so marked an interest, he will soon begin the making of "The Battle Cry of War," a sequel to "The Battle Cry of Peace."

"A careful investigation of the moving picture field convinces us of the strength and high standing of the Vitagraph Company," said one of the capitalists most largely identified with the new enterprise, "and made us desirous of casting our lot with Messrs. Smith and Blackton. The Vitagraph is the largest moving picture manufacturer in the world. In the sense of having its own factory and other plants abroad it is the only American picture concern operating internationally. The company is one of the very few picture concerns having a record of progress and profits extending over a long period of years. We were attracted to it because of its excellent organization and its sound commercial standing as well as the artistic excellence of its product.

"One noteworthy fact regarding the organization created by Mr. Smith and Mr. Blackton is that they have discovered and developed their own people. Their directors and their stars, with one or two exceptions, have been trained by themselves. We have no plans that look to a consolidation such as has been discussed in theatrical circles."

The New Vitagraph to Expand.

The producing director in chief of the Vitagraph was seen by a World man in the Madison Square Garden at the exposition of the Motion Picture Board of Trade, of which organization Commodore Blackton has been the head from its beginning. When the Commodore was asked if the new company would build more studios he replied that it was quite likely an additional studio would be built at the Brooklyn plant. He said the company had for a long time owned a lot of property as yet unoccupied. It had originally been taken over against the time the company might desire to expand. He said he was working on plans for the new structure which he believed would materially facilitate the taking of pictures with the least loss of time and also on a new system of lighting which he thought would be very effective and of great utility.

Asked as to whether there would be more directors employed, the Commodore said there would be. "There will be some changes in personnel," he continued. "We have a number of stars coming to us soon. The majority of them are screen stars. I would prefer not to mention names just yet, but I am confident we will have a pleasant surprise for Vitagraph exhibitors.

"We have a great number of writers under contract now. Some of them are well known, others are famous; others are not well known in a literary way, but they have made reputations in pictures. Those in the latter category have not as yet come into their own, but they will now, and they ought to.

"Our friends have been kind enough in the past to praise Vitagraph pictures. I am going to assure all of them that our subjects in the future will be even more artistic and meritorious. We are going to be particularly careful not to permit anything in the films that will give occasion for censorship criticism. The past year in our business has been largely a period of experiment. We have sought to determine which class of subjects earn the most money and appear to give the most satisfactlon to the public. We have found in every case that the clean, good, strong, interesting play earns in the long run more money than one that is a little suggestive, for the simple reason that the inherently clean play can be shown everywhere. If a play has in it that which offends the sensibilities of even 10 per cent. of those who see it that play is failing in its proper mission. And every one knows that it is so much easier to make pictures that appeal to the lower tastes rather than to the higher."

Mr. Blackton was asked if his company intended to extend its manufacturing facilities abroad.

"Yes," he declared. "As soon as the war is over we will build a studio in Paris. We have much acreage in a beautiful park in the city, a most desirable site for a studio and one containing a really foreign atmosphere—one that will blend with and balance our program. So, too, if we need foreign scenes for our American-made subjects we can get them. Occasionally now we make use of California scenes in Eastern pictures in order to provide contrast.

"Our output in England is larger now than it was before the breaking out of the war," said the Commodore in response to a question as to how hostilities abroad had affected the company. "Of course, it affected our manufacturing plans in Paris—it postponed their execution. It is, too, more difficult now to ship films. The tax on all films going into England made it necessary to do all printing in London.

"Yes, our output for Great Britain is larger than ever before. In addition to that for our rental business we have just fully occupied a building adjoining our London office. We began on May 1 to rent our feature films throughout the United Kingdom. Up to that time we had never rented a foot of film in England. For our smaller subjects we still maintain the open sales policy. We are renting practically only the Blue Ribbon features."

History of Vitagraph a Film Romance.

The rise of the motion picture industry in the United States has been marked by romance, much of it. The history of no company contains more of that interesting element than does that of the Vitagraph Company of America. In fact, the course of the company has been in large measure the course of the industry. No concern could have started from a smaller beginning. Its progress has been steady, and it was the progress of a leader, not a follower. It carved its own way and it carved the fortunes of its owners. For years the company has been recognized as second to none in the world. In the matter of its personnel—in executive genius, in its ability to dig up stories and prepare them for the screen, in its directors, and in its marvelous stock company, and especially in the latter—there have been many wise in film lore who insisted it was at times the first. It's an old saying that water of its own motion will never rise above its source. It is true in the film world, too, that the productions of a manufacturing company may match but cannot excel in quality the artistic endowments of its chiefs. If the Vitagraph has succeeded it has been because Blackton and Smith knew a good picture when they saw it and knew how to make another good one.

Twenty years ago J. Stuart Blackton was an artist on the Evening World in New York. He also wrote and illustrated special stories. He was given an assignment by the New York World to go over to New Jersey and interview Thomas A. Edison, who was then making motion pictures and motion picture taking and projecting apparatus. Young Blackton was to get the material for a page story and to illustrate it

with sketches of Edison and his plant. In the company of the inventor he toured the esablishment. One of the persons he saw before the camera was Cissy Fitzgerald, who was dancing and exhibiting her famous wink—the same alluring lid action which nineteen years later was to shine in Vitagraph's "The Win(k)some Widow."

Mr. Edison invited the artist into his office, where sketches of the inventor were duly made in the Blackton book. The inventor was interested. Two hours passed. The office employes began to fear the caller had chloroformed the Wizard. Five minutes was the usual time devoted to one visitor. Mr. Edison had the artist drawing pictures for his entertainment. There were sketches made of David B. Hill, of Levi P. Morton, of Grover Cleveland, of William McKinley, the latter of whom was that fall to be elected President.

"Could you draw those pictures on a large sheet of paper for the moving picture camera?" inquired Mr. Edison.

The artist assured him that he could—and proved it.

The inventor took the artist out to the "Black Maria" and photographed the sketches. The interest of the latter in the plant was growing. A week later the newspaper man went back to Orange to see the pictures, which later were shown at Proctor's. The artist returned to New York, hunted up his chum, Albert E. Smith, and told him what he had seen. The two agreed that moving pictures looked promising. They determined to find out what could be done to secure an outfit and journeyed to Orange. Mr. Edison informed them there was nothing for sale, the Vitascopes were all out on state rights, but that shortly he would have a small machine on the market.

"Let us have one of the first," said the two. About two months later they purchased a Projecting Kinetoscope. For a while they gave exhibitions. Then Mr. Smith, using the same mechanism, transformed the projector into a camera. On the roof of the building 140 Nassau street, where the partners had an office, they took pictures. That was the first studio of the Vitagraph Company, the beginning from which has grown the twenty-five-million-dollar corporation of today.

The partners had not gone far, however, before their activities were brought to a halt by a suit for infringement. Mr. Edison got an injunction, restraining them from making pictures. An arrangement was afterward entered into by which Messrs. Smith and Blackton sold their negatives to Mr. Edison, who in turn paid them a royalty of 2 cents a foot on all positive prints sold. One of the first successful pictures was "The Visit to the Spiritualist," in which appeared as actors both the partners.

Business began to grow. The two were showing pictures in Proctor's Twenty-third Street and Fifty-eighth Street houses. One day they were informed their service would be no longer required. In response to inquiries they were told the houses had made better arrangements. Still seeking information, Austin Fynes said two machines had been engaged from a man named Rock, who had an office in One Hundred and Twenty-fifth street.

The partners took their five fifty-foot subjects, put them in a bag, and looked up the man named Rock. To their competitor they explained the circumstances. They pointed out to him that the three of them were the only men in New York with outfits; competition was foolish; wisdom would seem to dictate that the three get together. Mr. Rock had two machines, the partners had three. The former thought it over and decided to inform the manager of Proctor's houses that the deal was off. Immediately Messrs. Blackton and Smith were appealed to by the theater management. The service was restored, but it was $50 a week more expensive than it had been formerly.

The Spanish-American war came at this time. The three men found a great demand for their war pictures. There followed litigation with the Edison Company, finally resulting in the getting together of the parties, the formation of the Patents Company, and the pooling of patents for mutual protection.

It was in 1900 that the Vitagraph Company of America was formally incorporated by Messrs. Rock, Blackton and Smith. The partnership, for such it has been in fact, has remained unchanged up to the past week. Sixteen years, actually eighteen years, is a partnership record that in the moving picture business probably will stand unbroken for many years.

Director Rupert Julian has completed "Romance at Randon," in which he plays the featured lead supported by Elsie Jane Wilson and Mark Fenton, and the director is now preparing to film a five-reel feature, the title of which has not been announced nor the cast made.

Hearing Before the Governor

Opponents of Cristman-Wheeler Censorship Will Appear in Force at Executive Mansion in Albany.

WHEN the Governor of this state opens the hearing to be held on the Cristman-Wheeler Bill on Thursday, May 11, a strong and thoroughly representative delegation of the film interest will be on hand. It is expected that all the great groups and the leading individuals in the industry will be there. Among the most strenuous opponents of the bill without the pale of the industry is State Senator Argetsinger, who has filed a brief with the Govenor, condemning the proposed law and urging the Governor to veto it. The Famous Players, Metro, Vitagraph, Lasky, World, Mutual, Universal and Paramount will enter their protest. Jesse L. Lasky will be one of the chief speakers.

The National Board of Review of Motion Pictures will send the biggest delegation in its history. The following speakers will appear for the board: Lester F. Scott, acting director of the People's Institute, the Rev. Mr. Cranston Brenton, chairman of the National Board; Miss Mary Gray Peck, member of the Committee on Education of the General Federation of Women's Clubs; Dr. Henry E. Jenkins, District Superintendent of Schools of New York; Samuel Gompers, of the American Federation of Labor; Dr. James P. Warbasse, a trustee of the People's Institute.

Tom Mix

THE Selig Polyscope Company claims one of the simon-pure cowboy leads in motion pictures. His name is Tom Mix. According to Selig, all other cowboy heroes, past, present and future, are just make-believe. And the Selig Company puts up a strong argument, as all will agree who have been thrilled by Mix's daring "stunts" pulled off in Selig western productions. Tom Mix productions are not only popular in America, but are leaders in England, France and Germany. One cannot read an English pictureplay journal that does not contain compliments about Tom Mix, the productions he appears in, etc. In London, Eng., "Tom Mix" boots were recently devised by an enterprising show manufacturer and have become the vogue.

Tom Mix.

It will be welcome news to the admirers of this dashing cowboy actor to be informed that a series of one-reel Tom Mix western comedies and dramas are soon to be released by the Selig Company through General Film Service. These pictureplays are said to be filled with daring exploits and each carried a well-defined plot.

Tom Mix is said to be the most daring horseman in motion pictures, or out of them for that matter. He holds numerous medals won in Rodeos, etc., for Mix was formerly a "cowpuncher" up in Wyoming, and there he received his horsemanship training while caring for the great herds of cattle that roamed the plains in that day.

Despite the fact that Tom Mix does not hesitate to take every chance while working in Selig pictureplays, he has never been injured. At least, Mix does not term such injuries as broken wrists, sprained arms, and numerous bruises as serious hurts, although others might view those injuries in a different light. He is always ready to spring the feats of unlooked-for daring, and it has come to pass that his fellow artists and the motion picture public expect almost any spectacular action on the Mix part. The forthcoming series of Tom Mix pictureplays are certain to be popular. The first release will be announced in the near future.

Garden Show Has Successful Opening

Large Throng Present in Big Structure When President Blackton on Behalf of His Associates Welcomes Exhibitors and the Public to the Motion Picture Board of Trade's First Exposition —Decorations Especially Notable—Long List of Exhibiting Manufacturers.

THE first exposition of the Motion Picture Board of Trade of America opened in Madison Square Garden at 3 o'clock on the afternoon of Saturday, May 6. On the minute two American flags were drawn from the big emblem of the Board of Trade suspended back of the stage. The Rialto Theater Symphony Orchestra under the direction of S. L. Rothapfel, the managing director of the theater, played "The Star Spangled Banner." The largest throng that has attended the opening of a motion picture exposition in this country stood and uncovered. "The Board of Trade March," by the orchestra, followed. Commodore J. Stuart Blackton, president of the board, extended formal welcome to the exhibitors and the public on behalf of his associates. Other speakers were Dudley Field Malone, Collector of the Port of New York; Rear Admiral N. R. Usher, United States Navy; Dr. Cyrus Townsend Brady, famous as writer of stories long and short, many of which have been adapted for the screen, and Dr. Clarence J. Owen, managing director of the Southern Commercial Congress of Washington.

J. Stuart Blackton.

Mr. Blackton's Address.

One half of the great arena of the Garden had been covered with seats, all of which were filled, with several hundred standing about the sides when Commodore Blackton began his formal address. He said:

"It is my honor and privilege to bid you welcome to this, the first national trade show of the Motion Picture Board of Trade. It is, in every sense, a truly representative exposition, for every important branch of the industry, from the manufacturer to consumer, is to-day here represented. The author who writes the photodrama, the actor and actress who portray the author's story, the producer who directs the many and varied scenes in the moving play, the theater owner and exhibitor who shows the finished product to the public, and the wonderful mechanisms made by the projecting machine manufacturers, and last but most important of all, that vast audience of over fifty million motion picture fans, the great American public, all have their representation here today.

"Starting as a mere novelty, a fad, a nine-days wonder, this marvelous combination of literature, art and science, music and the drama, psychology, philosophy, history and romance, has outstripped in gigantic strides all contemporaneous arts, and has resolved itself into the greatest of all the allied arts, unsurpassed and unsurpassable, the photodrama. Millions of dollars are invested in the manufacture of motion pictures; millions more in the theaters that exhibit them. Millions of people spend millions of dollars to see motion pictures, hundreds of thousands are employed by this great industry.

"The Motion Picture Board of Trade stands for progressive protection against the many perils, legislative and otherwise, that beset our great industry, and for the promotion of harmony and unity within, the better to withstand attacks from without.

The greatest peril that menaces the photoplay is the attempt by professional agitators, by hypocritical reformers and office-seeking politicians, to apply the muzzle of censorship to the motion picture, which under the Constitution of the United States of America should and must be as free and untrammeled as the press, the stage and the right of free speech. The attempt to apply official and political censorship to the photodrama is equally an endeavor to deprive the public of its inalienable right under the Constitution to decide for itself what it shall read, what it shall see, to what it shall listen and at what it shall look. No group of five, ten or fifty paid officials has the right to decide what pictures one hundred million American citizens shall see.

"In a few short years the pioneers in the photoplay art have seen it grow in power, in strength and in splendor of achievement to the fifth greatest industry in the world. They have seen its influence extended to the uttermost parts of the earth, and combining as it does every known art and science in its manufacture, the photodrama of the present and of the future will play an all important part in shaping the destinies of the world."

Screen Must Be Free, Declares Mr. Malone.

"The motion picture industry has provided for our people, next to the press, the most effective and the most attractive medium for the dissemination of general information," said Mr. Malone. "Art, after all, is merely the best expression of the life of the people, and that which makes for the higher art and the more complete distribution of useful and better information is a great contribution to the development of the people. We have seen this great industry grow in spite of the initial prejudice against it until by practically the entire population it is recognized as one of the chief sources of information and amusement. It will not have lived up to its chief purpose if it does not strive for **higher development** — for the spreading of the truth. The great essential, the one above all else, in a democracy is that the truth shall be told, whether of literature, of the classics, of the government or of politics. Don't let the motion picture fall into the control of any group of men. The screen must keep itself free that it may be a useful medium of the American people."

J. W. Binder.

Admiral Usher, in his brief remarks, said it was not the business of admirals to make speeches. "In moving pictures, however," he went on, "we see those things we have not time to see ourselves—certainly it is so with us of the navy. I think we can all agree that the men who are promoting this exposition have been instrumental in promoting our education, and it is to be hoped that they will continue. I hope I have convinced you that the navy does not speak."

"That is all right, Admiral," commented Mr. Blackton, "but we know that when the time comes the navy will act."

In introducing Dr. Brady, President Blackton referred to the writer as a conglomeration, specifying his activities in the navy, then in the army, and as a preacher and a writer.

"It is a proof of the esteem in which I hold you," said Dr. Brady to his audience in the beginning, "that I permitted this man to call me a conglomeration. I may look like it, but I assure you I am not conglomerate." Dr. Brady alluded to some of his experiences in speaking against churches, even mobs, "but never before have I tried to talk against a moving picture exposition in course of making," he went on. "By the noise that is going on here I am in

doubt whether this is a promenade concert or a conversazione."

Dr. Brady spoke upon the moral side of the picture. He said that like the wheat and the tares the good and the bad will inevitably grow together. "The motion picture is a thing of to-day—I dare to say, if you please, by the side of the opera and by the side of the ballet." The doctor related his experience at the Russian ballet on a recent evening. He pointed out that this particular ballet leaves nothing whatever to the imagination, and expressed the opinion that anything which gives no stimulus to the imagination is not artistic. He declared that the percentage of morality in the motion picture was vastly greater than in the opera or in the play.

One of the spectacular features that marked the opening was the balloon ascension from the roof of the Garden, by A. Leo Stevens, holder of the American altitude record. It was Mr. Stevens' intention to try to eclipse his mark of 29,000 feet. He made 19,000 feet, but was compelled to descend when in the air less than an hour. The big "Bluebird," for the car was named in honor of the photoplay brand, came unharmed to earth in Canarsie, just on the edge of the Atlantic Ocean.

Garden Artistically Decorated.

The beauty of the decorations of the Garden appeal to the visitor as he passes the ticket takers, many feet from the entrance proper. The entire dome of the big structure is a mass of apple green artistically draped with white ruffled streamers. The adornment was executed by Joe Maston, the decorator of the Garden, under the supervision of S. L. Rothapfel, the art director of the exposition. Three great chandeliers at equal distances across the dome are more than sufficient for purposes of illumination. The two nearer the stage are usually dark, on account of the screen. Aside from the thousands of lamps in the booths of the individual exhibitors additional light is thrown by many direct lamps suspended around the ceiling. These are inclosed in cylindrical metal shades. Many of the exhibitors have unusually elaborate and artistic displays.

There is an excellent orchestra of thirty pieces, under the direction of Patrick Conway.

The office of the management of the exposition is in a pagoda in the center of the arena. On the top is a projection booth, where two Power machines project the many pictures provided by the film manufacturing exhibitors for the entertainment of visitors. Between the improvised office and the screen are many hundred seats for the benefit of those who desire to watch the show. After the close of the Garden Saturday evening the Fire Department ordered a railing placed on each side of the seating space and also decreed that the aisles must be widened as in a regular theater. Between the office and the entrance a large space has been roped off for dancing. On the opening night this part of the arena was as crowded as the remainder of the Garden.

The exhibitors on the main floor, beginning at the entrance and swinging to the right, are the Paragon, the Los Angeles Chamber of Commerce, which displays pictures of some of the coast studios and many examples of California products; Essanay, Vitagraph's Blue Ribbon Features, Nicholas Power Company, with six projection machines and parts; William Fox, International Film Service, Actors' Fund, Blue Bird and Motion Picture News.

On the opposite side of the Garden are the Mutual Film Corporation, Universal and Red Feather, J. H. Hallberg, Vitagraph Players, Paramount Pictures Corporation, with its contributing companies, the Famous Players, Jesse L. Lasky and Morosco-Pallas; Morning Telegraph.

In the balcony are the American Red Cross, Motography, Novelty Slide Company, Pan Chroma Twin Arcs, Acme Lithographic Company, Eastman Kodak Company, Menger & Ring, Motion Picture Magazine and Motion Picture Classic, John Letterstadt, Children's Picture Program, Pierson Film Cleaning Machine, Typhoon Fan Company, Simplex Photo Products Company, Bell & Howell, National Cash Register Company, United States Government exhibit from the National Museum, Moving Picture World, Los Angeles Chamber of Commerce, Motion Picture-Scope Company, Klieglight, National Carbon Company, M. J. Wohl & Co., Motion Picture Apparatus Company, Inc., Cooper Hewitt Electric Company, Film Fire Prevention Company, Arthur Leslie Publicity Headquarters, Motion Picture Directory Company, Automatic Ticket Seller and Cash Register, Westinghouse Electric and Manufacturing Company, and Motion Picture Mail.

Many Prominent Film Men in Attendance.

Among those prominent in filmdom noted in the throng on the opening days were Nicholas Power, John R. Freuler Carl Laemmle, accompanied by Herman Fichtenberg of New Orleans; Edwin Earl, treasurer of Nicholas Power Company; Edwin Thanhouser, Walter W. Irwin, Edward A. McManus, J. W. Binder, William M. Seabury, William W. Hodkinson, J. H. Hallberg, Joe Brandt, Sol Lesser, accompanied by Mrs. Lesser; S. S. Cassard, J. H. Hallberg, D. S. Markowitz, formerly manager of the Universal exchange in Los Angeles; George Blair, Samuel Spedon, John M. Lakin, S. L. Rothapfel, who conducted several numbers of the orchestra; Edwin S. Porter, Harry Wolf, F. J. Herrington, president of the Motion Picture Exhibitors' League of America; M. H. Hoffman and T. M. Alexander.

From Chicago came "Big Chief" William J. Sweeney, just returned from the convention and exposition in Minneapolis; L. H. Frank, Fred W. Hartman and Fred Schaefer The quartet is busy on the big convention and exposition of the Motion Picture Exhibitors' League of America to be held in Chicago this summer. Mr. Sweeney said his party was receiving every possible encouragement from the manufacturers they had talked with.

C. A. Megown of Cleveland and W. Clarence Beatty of Pittsburgh were present.

Boston was represented by a party of Massachusetts exhibitors, the guests of the Famous Players Film Company of New England, the Paramount distributors for that territory. They had come over the road in machines to take in the two shows and returned to the Hub on Sunday. Included in the group were George K. Robinson, Hiram Abrams, Dr. Golden and Harry Asher of the Paramount; Jacob Laurie, of the Beacon theater, Boston; Charles W. Hodgdon, Princess, Wakefield; Sam and Nathan Goldstein, Broadway, Springfield; R. A. Gilman, Dorchester, Dorchester; A. W. Bendsley, Waltham, Waltham; E. H. Horstmann, Olympia theaters, Boston; R. J. Donovan, Casino, Taunton, and Harris Ware, Larcom, Beverly.

The attendance on Sunday was not equal to that of Saturday, due probably to the fact that the public had not been sufficiently made aware of the big Garden being open on that day. Those who came were rewarded by hearing some unusual singing by David Bispham and seeing Miss Ethel Gilmore in a solo dance. The two artists appeared in honor of the Actors' Fund, to which organization the Board of Trade had devoted the day. This exceptional entertainment was in addition to that provided by the large orchestra, the Seeburg Theater Orchestra, installed by the Kramer Organ Company, and by the pictures thrown on the screen. Owing to the many lights in the hall the projection was naturally of the in and out order. Attempts were made with varying success to induce exhibitors to use as little as possible of the more magnified form of lighting. But the crowd stuck tightly to the seats in the arena nevertheless.

Mr. Bispham sang three pieces, all of which were applauded heartily. The first was "I'm a Roamer," from "Son and Stranger," Mendelssohn's only opera. The second was Shakespeare's "Seven Ages of Man," the music for which was by Henry Holden Huss, the American composer. "Danny Deever" was the last, and the stirring Kipling verses sung to Walter Damrosch's music had particular timeliness in view of the happenings in Ireland the past fortnight.

The music to which Miss Gilmore danced was a composition by Miss Emma H. Steiner, entitled "Florence Lawrence," the words of which were written around this popular screen star by Miss Margaret I. Macdonald. The song is on sale for the benefit of the Actors' Fund in the space set aside for the Actors' Fund campaign. Miss Gilmore is a pupil of the famous teacher, Mme. Elizabeth Menzeli, and is known as the only genuine "made in America" premiere of the ballet. She was the premiere danseuse of the Canadian grand opera company during its tour through Canada last season and was the successor of Genee in "The Soul Kiss."

EDWIN AUGUST NOW A COMPOSER OF MUSIC.

Among the many other accomplishments of writing over 300 scenarios, author of short stories, playwright, star of the legitimate and motion picture stages and successful motion picture director, Edwin August's latest accomplishment is writing the words and music to the song entitled, "Honey, Teach Me How to Fox Trot." He is probably the only photoplay celebrity that has ever succeeded in publishing a song the words and music of which he has personally written.

Three new two-reel features, starring Margaret Gibson, are shortly to be released through the Mutual. First of these, "The Jungle Outcast," will go to the public early in May. A number of scenarios are now in preparation at the Horsley-Mutual studios especially for Miss Gibson, in which the Bostock animals will be a featured attraction.

The Exhibitors' Third Annual Exposition.

Successful Trade Show Conducted at Grand Central Palace, New York, by the Exhibitors of New York State and City—Many Interesting Features Mark the Event—Large Attendance by Public Noted.

WITH but eighteen days allowed for the work of preparation, burdened with many and unexpected handicaps, the Exhibitors' League of the City and State of New York has given the industry an exposition which is an unqualified success in every respect.

The management of the Exposition in the joint hands of Lee A. Ochs, state president; Louis F. Blumenthal, local treasurer, and J. A. Koerpel, general impresario, had literally performed wonders. Of course, the previous experience of these men stood them in good stead, the hearty co-operation of exhibitors everywhere and the sympathy of the whole industry aided a whole lot, but the most helpful factor in the success was the ingenuity plus the energy of the actual working forces.

The hall-mark of success was distinctly visible on the first day of the exposition in both the number and quality of exhibits, as well as in the splendid attendance of the public.

Lee A. Ochs.

For the latter the original idea of an amateur scenario with an amateur cast was in large measure responsible. The contest had attracted extraordinary attention and accounted for the crowd of five thousand or more, which took a special interest in this unique feature of the exposition. The amateur cast for the amateur scenario has been finally chosen and consists of the following persons:

Mrs. Ida Sidley, Miss Alice Ashton, Miss Elsie George, John McGraw, Lou Reimer, Raymond Marine, Walter J. Eise, Geo. H. West.

Something must be said about the harmony of the color display in the various exhibits. Of course, there was no previous arrangement, but if there had been no better results could have been obtained. The prevailing colors in the big exhibit blended perfectly and greatly heightened the effect of the decorations which were all in the best style and taste.

The "Art Studio," which is a decided attraction, is located in the northeast corner of the hall, went into executive session immediately upon the final acceptance of the cast. Director Joseph Smiley "got busy" and soon had the first scene of the amateur scenario well under way. The Art Studio was surrounded by a goodly crowd during the whole life of the Exposition.

An Atmosphere of Success.

A full and somewhat detailed description of the most prominent exhibits will be found in another part of this article. An atmosphere of success pervaded the entire hall. There are few locations in or out of New York more conveniently situated than the Grand Central Palace, and none that are equipped with better lighting specialities, both natural and artificial. If you have an exhibit the Grand Central Palace will show it off to the best possible advantage. Nor was comfort lacking. Comfort and elegance were both conspicuous. The "Glad-we-came" smile was visible on visitors and exhibitors alike. So many souvenirs were distributed that "he who walked received" and there was not a souvenir that was other than appropriate and attractive.

A special word of praise and recognition is due to the band which supplied the music. It was Rynn's Broadway Band, consisting entirely of colored musicians. Their work evoked much favorable comment as they know how to specialize in lively snappy airs with plenty of swing and rhythm to them. The band stand shared the honors of public attention and patronage with the "Art Studio"—the two points being particularly interesting to the general public. It will not do to forget the motion picture shows. They received their share of the public patronage. The announcer standing in front of the theater proclaiming the free admission soon found that his labor was not needed and the crowds kept on pouring in all day long.

J. A. Koerpel.

Organized Exhibitors Enroll at World Booth.

The exposition had not been open long when a committee of the organized exhibitors of the city and state of New York decided to make the booth of The Moving Picture World their headquarters for the week. Chief Organizer Cole consequently was much in evidence in the World booth, and many a membership application was filled out on top of a pile of Moving Picture Worlds. The register kept at The Moving Picture World booth filled up in a rather rapid sort of a way. It showed names not only from every part of the state of New York, but from points far beyond the boundaries of the Empire state.

Louis F. Blumenthal.

Contest of Quality in Projection Room.

One of the best features of the exposition and one that spoke well for the popularity of high grade films was the friendly but keen rivalry among the producers. The big special projection room was open to all on a basis of fair rotation and each producer was anxious to offer his best. There was such a persistent battle for quality that the visitors all agreed that they had never seen better pictures—and never a greater variety. Vitagraph, Fox, Paramount, Pathe, Metro, Mutual, Universal, World, all were in the friendly contest. Incidentally the Vitagraph Company gave the public something very new and very entertaining. It came in the shape of a miniature motion picture screen, three feet square, which was set up at one end of the company's booth. From behind this, one-reel comedies were projected toward the passing throngs. Of course the passing throngs at once came to a halt. In spite of the fact that the hall was brilliantly lighted the pictures were absolutely clear and distinct.

How the Days Were Divided.

To impart variety to the program and to create that interest which variety alone is capable of creating, the management of the Exposition gave to each day its own individual character. Thus, Monday was the Allies' Day. The British War Relief Fund had a most interesting display in a special booth assigned to them alongside of the booth of the Moving Picture World. A handsome amount was realized for the War Relief Fund. The British Society of New York had appointed the Reception Committee for Monday. Tuesday was devoted to the benefit of the Jewish War Sufferers. There was an address by Felix M. Warburg, while the music of the day was furnished by the Jewish Orphan Asylum band. The results, as far as this worthy charity was concerned, were entirely satisfactory. Wednesday was German Red

Cross Day. The purposes of that day were made clear by Mr. Louis W. Weickman, executive secretary of the German Red Cross Society in America. There were interesting illustrations and demonstrations by Red Cross nurses of Rushing First Aid to the Wounded, and of methods on the field of battle generally. Thursday was claimed by particularly fine charity, the Asylum for the Crippled and Orphan Children. The ladies in charge of this day, led by Mrs. A. Goldsmith, expressed themselves as well satisfied with results. Many of the little wards of the asylum attended the exhibition on Thursday and greatly enjoyed the sights. Friday was called California Day and Frolic Night. Friday lived up to its name, especially the Frolic Night part of it. The seven-reel film, which won first prize at the Panama-Pacific Exposition, depicting the wonders of the golden state, was shown. The last day, Saturday, was most appropriately devoted to the benefit of the Actors' Fund. The exhibitors showed a fine spirit in giving their best night to this noble purpose which has in such large measure enlisted the sympathy of the best men in the theatrical and in the screen world.

A Whirlwind Finish.

Interest in the Exposition grew apace as the day went on. The attendance of the public had been most gratifying from the start, but by Thursday and Friday night "the gate" had exceeded the fondest expectations of the management, while Saturday night brought a whirlwind finish. From eight to ten o'clock it was most difficult to move about on the floor. When the throng was at its height, on Friday night, a sensation was caused by the appearance of filmdom's daintiest star, Billie Burke. The sweet and radiant beauty was accompanied and escorted by George Kleine, who has been her sponsor since when she stepped across the threshold of filmdom. Billie Burke was easily the star of stars. The throngs followed her and at times enthusiastically acclaimed her. All these popular demonstrations did not ruffle the young woman in the slightest and everybody enjoyed her demeanor of unaffected simplicity. Friday saw one of the great features which had been arranged in connection with the Exposition, an aeroplane flight over and around Manhattan Island by Miss Vera Pearce, the film star, and P. C. Millman, the aviator. Miss Pearce dropped bombs, which contained invitations to the Exposition. The bombs used by Miss Pearce were small vari-colored balls, stuffed with cotton, and attached to an envelope containing several complimentary tickets to the Third International Exposition of Motion Picture Art. A very curious incident occurred early Saturday morning. It concerns the genial director, Joseph Smiley. Director Smiley had been having his troubles with the amateur cast's acting of the amateur scenario, and he was just about to pass a vote of thanks to himself for his Job-like patience, when a smart-looking individual handed him a legal-looking document, which, upon examination, was found to be a summons, demanding Director Smiley to appear in court and explain why he should not pay the sum of Fifty Dollars, true and lawful money of the United States to one Paul Kohloff. The said Kohloff claims that he is entitled to at least that much money for services rendered by him as an actor in the cast. Kohloff was supposed to take the part of a counterfeiter. Director Smiley declined to comment on the situation further than to say that his hope in the male amateur screen actor had been shattered beyond repair. "Some of the girls I have in my cast show real talent," he said, "but the male members of the cast were not conspicuous for histrionic talent."

The Exposition closed with a grand ball on Saturday night.

NOTES OF THE EXPOSITION.

The World booth on Saturday afternoon was the scene of a most interesting meeting between the national president and the three state presidents of New York (Lee A. Ochs), Pennsylvania (Ben Zerr) and Massachusetts (Ernest H. Horstmann). Matters of great interest were discussed and without betraying any confidence the Moving Picture World man may say that "Great events cast their shadows before."

One of the busy men about the building was Mr. Arthur M. Brilant, the special publicity man of the Exposition. It looked at first as if his great "stunt" of having "bombs" thrown from an aeroplane would fail. Mr. Brilant persisted and the bombs, containing complimentary tickets to the Exposition, were duly thrown from an aeroplane flying over New York.

The State of New York was represented by exhibitors from every part. Likewise the states of New Jersey, Pennsylvania and Ohio.

The success of the Exposition which was hurried in such extreme fashion is due in no small measure to Richard G. Hollaman, the president of the International Exposition Company, whose past experience with such affairs as the Buffalo, Jamestown and St. Louis expositions enabled him to give expert counsel to the management.

THE EXHIBITS.

Metro Leads.

Easily the most striking exhibit was that arranged by the Metro Pictures Corporation. It was by far the most generous in size, but the first prize was awarded not at all on the ground of size but altogether on the ground of quality. It was by far the most attractive and lively exhibit in the Palace and soon became a popular rendezvous for "Who's Who" in motion pictures. On the opening night the Metropolitan, which was a faithful reproduction of the audience chamber of the world-famous palace of Louis XVI at Versailles, was filled to overflowing. The furnishings of the period formed the decorative scheme, but naturally the paintings were replaced by portraits done in oil and pastel of many of the noted Metro stars. Of these many have won their way into the hearts of audiences and the throngs of "fans" who attended the Exposition were made happy to see and greet them in the flesh. A garden fence artistically hidden behind vines and American beauty roses kept the crowds from an actual invasion of the Metro enclosures. The Metro contingent was headed by Harold Lockwood and May Allison, who had been hurried north from North Carolina, where they were making "The Masked Rider." They scored ovations and tributes galore and will at the end of the Exposition return at once to the South to finish the exteriors for this production, which is their next offering on the Metro program. The entrance of Mr. Lockwood and Miss Allison was little less than a sensation. They arrived late in company with President Richard A. Rowland and Mrs. Rowland, accompanied by Joseph W. Engel, the treasurer. The artists were kept busy distributing autographed likenesses of themselves. Others busy with their pens were Mr. and Mrs. Sidney Drew, who certainly proved their immense popularity with the crowd. Mr. Drew was signing his name right and left until nearly midnight, when his wife dragged him away. Another popular star who was one of the newest members of the Metro happy family was little Viola Dana. She was so little in all her cuteness that many in the crowd called upon her to stand on a chair so they all could get a look at her. Margaret Snow was another favorite and attracted thousands of admirers Maxwell Karger, general manager of the Rolfe-Metro studios, Charles Maddock, guiding spirit of the Columbia Pictures Corporation, Edward Shulter, Metro technical director, and many others from the Metro studios and offices were no hand. Mabel Taliaferro, the star of "The Snowbird" and "Her Great Price," charmed all who were presented to her by her husband, Thomas J. Carrigan, also of the Metro playing forces. Grace Valentine, one of the most popular of the younger stars, won many new admirers who were presented to her. Evelyn Brent, who was seen in "Playing with Fire" with Mme. Petrova, was voted one the the prettiest girls present. Among the Metro directors who stood on the firing line were Edwin Carewe, William Nigh, John W. Noble, Charles Horan, Burton King, Edward Lawrence, John Collins and David Thompson. B. A. Rolfe, art director of the Exposition and also owner of Rolfe Photoplays, Inc., was another frequent occupant of the Metro section. Arthur James, director of publicity, accompanied by his wife, was very much in evidence in the course of the evening, looking after the wants and comforts of all interested in Metro. William E. Atkinson, business manager of the Metro, and Harry Cohen, the Metro's lithograph man, acted as masters of the reception ceremonies, keeping the crowd moving and in good humor at the same time. One of the most interesting features of the Metro exhibition was the department devoted to advertising and exploiting the Pictures Magazine, published chiefly in the interest of the Metro wonderplay. This department was presided over by Henry James, business manager of the publication. Mr. B. A. Rolfe, art director of the Exposition, was responsible for the decorative scheme of the Metro booth.

Vitagraph.

No exhibit came in for more favorable comment than that of the Vitagraph. It challenged admiration, in the language of Miss Rose Tapley, who gracefully presided over the exhibit and gave a courteous welcome to all visitors. It typified the great and popular elements of the famous Vitagraph school. It speaks of elegance, of simplicity, of home atmosphere and of refinement. It suggests livable rooms in a lovable house. This old English fireplace you see was used in Silver Shells, as were the candlesticks with the silver bars in the center. The Oriental rugs with their soft tones and their neutral shades add to the charm of the tapestry decorating the background.

"Bright smiling faces of the well-known stars," quoting the ideal hostess, Miss Tapley, of the Vitagraph Company are here to welcome everyone and each individual feels himself a personal friend of his or her favorite. In fact, the booths and the people in it typify the standards which the company has always striven to uphold—conservative, dignified, conscientious efforts to please a discriminating public. They have never attempted to call attention to their productions by a fanfare of trumpets, or by sensationalism. Quality and real value has held them close in the hearts of the public, who appreciate and love them for sincere and earnest efforts to produce clean, wholesome interesting stories, well played and carefully directed.

Anti-Censorship Booth.

The International Film Service had Booth 73, and it was one of the busiest and most important on the floor. Why?—because it was the center of the anti-censorship agitation. Here petitions against the Cristman Wheeler Censorship Bill were signed by the hundreds. Aaron A. Corn was one of the busiest little workers thereabouts getting petitions signed.

General Electric Company.

The General Electric Company's booth, in charge of Mr. Julian Speer, displayed several of their latest types of compensarcs and mercury arc rectifiers for motion picture work. The most interesting feature of this exhibit was a motor generator compensarc connected to two projecting machines in such a manner that the two arcs could be maintained at the same time, thereby allowing the pictures to be dissolved from one machine to the other without the loss of illumination on the screen.

The American Seating Company.

The American Seating Co. of Chicago and New York had a wonderful collection of the latest ideas in opera chairs on exhibition at the Palace show. Their booth, which was located on the left, next to Metro's big display, was the gathering place of exhibitors from far and near, among the most prominent being Daniel Frohman, William Fox,

John C. Eisele, Jas. J. Lyons, of Morristown, N. J., and his friend, Hen Schwab, also of the Lake City. Many important large orders were booked and both Leo J. Gafney and Harry A. Flynn, who are in charge, reported fine business, especially connecting upon the re-seating business which has developed. The New York office of this firm has just removed to 119 West 40th St., New York, where a fine suite of offices and show rooms is occupied by L. N. Olmsted, the resident manager, and his official family.

Menger & Ring.

Menger & Ring, manufacturers of lobby display frames, had a beautiful booth representing the theater lobby as it should be. Arnold Kornicher, their representative, is being besieged with requests for the tape measures which are, without doubt, the finest souvenirs being distributed at the Exposition. Mr. Kornicher reports business as interesting for the latter part of the week.

Red Feather.

The Red Feather exhibit was voted one of the prettiest and most colorful on the entire floor. A large handsome booth, it commanded instant attention as the visitor came up the main stairway to enter the hall. The magnificent Universal film trophy to be presented to the winner of the great auto race at Sheepshead Bay occupied the center of the booth, standing on a fine black mahogany pedestal, which, in turn, rested upon a rug composed of red feathers. A chaste and very pleasing because subdued shade of the prevailing color, illuminated every part, showing off the handsome black furniture to special advantage.

Blue Bird.

The twin of Red Feather, both in location and decorative beauty, was the Blue Bird exhibit. A Blue Bird in flight shining through a glassy surface and giving a stained-glass effect, was the object of much admiration. The Blue Bird souvenirs were in special demand, both the dainty Blue Bird pin and a very artistically finished image of the Blue Bird. If it was the intention of the designer and builder of the booth to convey an idea and to spread an atmosphere of Blue Bird happiness, he certainly succeeded. Both the Red Feather and the Blue Bird exhibits were haunted by the fair sex which was undoubtedly attracted by the pretty color arrangements in both exhibits.

Triangle.

The dominant notes in this exhibit were elegance and simplicity. A happy combination of these two elements is extremely rare, but it was unmistakably present in the Triangle exhibit. The tapestry hangings deserve special mention and the whole furnishing idea of the booth was aptly characterized by a lady visitor who spoke of it as "the neatest and niftiest affair" she had seen on the whole floor. The Triangle exhibit was in charge of the capable and courteous William Burnstine.

Novelty Slide Company.

This booth was quite a center of attraction every evening around nine o'clock. About that time there appeared an artist, who painted pictures of exhibitors and visitors generally. This fact, however, was not the cause of the crowds. What attracted attention and caused the throngs to collect was the fact that the aforesaid artist was masked. The masked marvel was supposed to be one of the most celebrated artists in the city, but whatever attempts were made to penetrate his disguise resulted in failure. His identity remains undiscovered to this minute. Two automatic revolving slide racks, showing the finest specimens of the slide maker's art, formed an attractive part of this exhibit. The exhibit was in charge of J. H. Coupal.

Automatic Film Recording Company.

Though one of the very last to arrive, the exhibit of the Automatic Film Rewinding Company was one of the best frequented and most successful. The demonstrations at this booth were always watched by a good crowd of whom many lingered to make special inquiries. It was generally said that the product of this company would find a big market. The exhibit was in charge of M. W. Pickens, of Harrisburg.

Wurlitzer.

THE WURLITZER exhibit was well in keeping with the high reputation which this name carries with it. It was in charge of L. J. Ryan. The particular instrument on exhibition was styled "The New Wurlitzer Sensation, Style O, Piano-Orchestra-Organ." This instrument contains all the big and little motion picture effects. It can be played by hand or automatically. Among the effects are cymbals, drums and all the sounds in the register of the trap-drummer. A very beautiful golden harp, placed for decorative purposes only, caused not a little favorable comment. The Wurlitzer exhibit had many successful demonstrations.

The World Film Company.

A simple exhibit but one of great elegance and beauty was that of the World Film Company. The booth was a veritable triumph of the florist's and the decorator's art. Portraits of the great World Film stars alternated with floral effects in the decorative scheme of this booth. All the portraits were splendidly executed and did full justice to their famous originals. Among the portraits were seen those of Alice Brady, Ethel Clayton, Kitty Gordon, House Peters, Gail Kane, Holbrook Blinn and Robert Warwick. The exhibit was in charge of the charming and hospitable Miss Jane Graham.

Essanay.

The familiar signature "Essanay" in gigantic letters appears above this exhibit, accompanied by this legend, "The First to Standardize Photoplays." The exhibit is small but is very tastefully decorated and came in for much favorable comment. Flowers and handsome furniture are the distinguishing characteristics of the exhibit which was in charge of the courteous and over-active H. B. Thompson.

Mutual.

The Mutual exhibit has used its small space to the utmost advantage showing a very large gallery of famous Mutual players, among them many of the first magnitude. The decoration is simple but elegant, the color effects are altogether pleasing. Many mutual friends and Mutual fans made this exhibit their headquarters during the Exposition.

Pathe.

The reason the Pathe exhibit was constantly surrounded by interested crowds was simple enough. It was snakes. Not real snakes, but remarkably good imitation wrigglers. The Pathe souvenir was easily the most sensational on the premises, and the most talked about. Everybody wanted to see the green little vipers. The original way of advertising drew attention to Pathe's great series, "Who Is Guilty?" A group of wax figures representing a scene from the famous "Iron Claw," was another unique method of advertising. The Pathe exhibit was never entirely deserted and every visitor was sure of a welcome and—a souvenir.

Fox.

The exhibit of William Fox was undoubtedly one of the most artistic and the most impressive. The designer had hit upon a very original idea of construction, the architectural effect being that of an Egyptian temple. The structure was oval in form, wonderfully decorated with exquisite flowers, the latter in the most lavish profusion and above the thick garlands of living flowers loomed handsome oil paintings of the great Fox stars. Among the latter was Theda Bara, who, for the time being, had entirely cast off her vampire expression and presented a charming appearance. The booth was in charge of a handsomely uniformed attendant. Being well located right at the entrance of the grand second isle, the Fox exhibit was much admired. It was the general consensus of opinion that this exhibit was second to none. In the center of the pictorial gallery of artists was a portrait of William Fox flanked on either side by a dainty little bird cage in wich live canaries intoned their tiny anthems from time to time.

Nicholas Power Company.

Here was another very busy spot. Machines of almost every vintage were on exhibition and the demonstrators had their work cut out to explain and illustrate the progress of the Power's machine from the early days to the present moment. Perfection in the control of the arc lamp was the dominant note in the lectures. On the walls of the exhibit were shown the portrait of the head of the house and certificates showing all the awards and medals won by the famous house of Power's. The Power's exhibit was visited by every exhibitor who attended the Exposition, the chairs in the booth, though numerous, being seldom empty. Two Six B models were in the booth for demonstration purposes and they were constantly surrounded by eager spectators and listeners. Few exhibits showed more business during the Exposition than the Power's booth.

Picture Theater Equipment Company.

"In our booth," said Mr. Edwards to the World man, "we are exhibiting practically everything in the Palace with the exception of films. Here you can find the Power's 6 B and 6 A Cameragraph complete, and attached to a line service a picture may be shown immediately on the Minusa Gold Fibre Screen that measures 9 x 12 feet.

"We also have on display there the Simplex Projector complete with type S. Lamp House, a new mechanical speed control and regulator. On the right hand side of the booth entering we have the New Edison Super-Kinetoscope Projector, which is the highest priced machine on the market to-day; while on the left hand side of the booth we have a Wotton Rexolux connected on a single phase current feeding a Power's 6 B machine with an arc and 6 A machine with an arc and the spot lamp with an arc.

"We also have there the Motiograph 1916 model machine complete with motor, etc., etc.

"In the center of the booth we carry Menger & Ring display frames, Caille ticket venders and ticket choppers. We also have there on display Piteco Condensing Lens System of which we have sold several sets to the leading exhibitors who have called at our exhibit.

"We also have on display a complete line of projection material such as used in the general photoplay houses."

Arthur Leslie's Exhibit.

Exhibit No. 144, on the south, elevated promenade, bore the legend in bold letters: "Arthur Leslie's Publicity Headquarters." Unusual in character was this booth, as it showed the various processes of the newspaper syndicate art. Being "Publicity Headquarters" it was the nerve center of publicity activity. Alice Joyce, Pearl White, Edwin August, Edmund Breeze, Edward Martindel and many other screen stars received the public at this booth and distributed handsome sepia autographed portraits and other worthwhile souvenirs. The most effective novelties were varicolored balloons bearing the portrait of Edwin August. Five thousand were distributed and lent a carnival touch to the passing crowds. Mr. Leslie's advertisement in the New York newspapers for "a refined red-haired young woman to blow up five thousand balloons" created unusual interest and comment.

At this booth was prepared the daily column "Hoo's Hoo in Filmland," which appeared in the Exposition official newspaper. Mr. Leslie is known throughout the industry as "the man who put the motion picture on the newspaper map" as he was the first newspaperman to inaugurate a motion picture department in newspapers throughout the country.

Wm. L. Sherry (Paramount).

The genial, smiling confidence of Wm. L. Sherry, the exhibitors' friend, fitted in well with the atmosphere of good cheer and hospitality which pervaded this handsome exhibit. Mr. Sherry, though an everlastingly busy man, contrived to spend much of his time in the Grand Central Palace and seemed to delight in the part of host and master of ceremonies whenever there was a chance to welcome a visiting exhibitor. Portraits of distinguished actors and actresses in the Lasky and Famous Players formed the background of the exhibit. The rest of the decorative scheme consisted of well chosen flowers and very elegant furniture. There were many baskets of flowers that called forth exclamations of joyous surprise, and these were interspersed with handsome vases. Much literature was given out by the charming young women, who assisted in making visitors welcome. Dainty souvenirs were likewise given away in generous quantities. Mr. Sherry expressed himself as well satisfied with the Exposition.

Westinghouse-Cooper-Hewitt.

This booth was one of the most businesslike in the entire Exposition, and likewise one of the most active. In the course of the day there were several most interesting demonstrations. A very clever young man, who evidently knew what he was talking about, gave a demonstration of the Westinghouse-Cooper-Hewitt Mercury Arc Rectifier for changing alternating to direct current for motion picture projecting. This process and the uses of the machine intended for that purpose, were set forth in clear, plain language, intelligible to any layman who had at least a smattering of machinery and electricity. It was noticed that many operators and exhibitors were deeply interested, and their inquiries were answered in the most painstaking and thorough manner.

The Photo-Player.

Here was a distinctly successful exhibit. Speaking to a representative of the Moving Picture World, the manager of this exhibit said: "I wish to emphasize again that the Photo-Player is an instrument specially built and adapted for the uses of motion picture theaters, and is not to be confounded with the ordinary automatic instruments. If an exhibitor has anything like a first-class house, where the audi-

ence demands the best, the Photo-Player will supply the need, in a more effective and less expensive manner than any orchestra possibly could. The Photo-Player needs the services of but one operator. There is no limit to the variety of music which may be played on this instrument. We have been supplying exhibitors with these instruments for the past two years and now many of the best theaters in New York and other big cities are using them. One man who owns seven theaters was so well satisfied with his first experiment with a Photo-Player that he now has the instrument in all of his theaters. In his case the Photo-Player superseded an orchestra of seven pieces. Our best customers are the men who have tried the Photo-Player because they know it saves them money and increases their profits."

Paramount.

The Paramount exhibit in this Exposition was remarkable for its extreme simplicity. It entails no strain on the descriptive artist. It simply consisted of an illuminated sign, very similar to that which one sees at the tail end of Paramount pictures. This sign, done handsomely in colors, rested on a platform flanked on either side by a tall cypress tree. The rest was austere simplicity.

Typhoon Fan Company.

This was the one exhibit which in the most literal sense of the word made itself felt as you entered the Palace. There were three fans of gigantic size, one weighing 2,200 pounds, and they agitated the air with practically no other assistance than that of the breeze in the hall. The big fan with its ball bearing arrangement and its minimum of friction was suggestive of coolness, even when it was not in motion. Ordinarily this hugh fan is propelled by a 15-horsepower motor. Various types of fans were represented in the exhibit. In addition to the types displayed in the exhibit, there is the Twin Typhoon, the Square Type, the Round Type, and the Brick Set Type, all of them highly efficient.

Simplex.

In the very heart of the Exposition and likewise in the best strategic position was the generous and busy exhibit of the Simplex Company. The World reporter in quest of technical information to bring out all the big points in the exhibit, found it extremely difficult to get access to the booth, for at all times there was an earnest and attentive throng listening to lectures and demonstrations made by Mr. A. U. Birkholm and others. Here were to be seen models of every Simplex machine ever put out from number one, built in April, 1911, by Frank Cannock, to the very latest model of today. The improvements of this latest model were shown in great detail and precision by the able lecturers. Three of the machines were painted red, white and blue, imparting a touch of patriotism to the exhibit. The great progress of the Simplex has been along the line of obtaining a perfect control of the art at all times, making it easy to operate the arc lamp. There were displayed on the walls of the exhibit various diplomas, among which a certificate of a gold medal and grand prize at the Panama-California Exposition at San Diego, in 1915, formed a most prominent part. The prettiest feature of the exhibit was a row of Ionian pillars in wood which were surmounted by glass globes bearing the inscription Simplex. The booth was crowded every evening and there is no doubt that this exhibit will prove profitable to the Simplex Company.

National Cash Register Company.

The National Cash Register Company had a well audited exhibit (15 x 30) demonstrating their two-color 1916 tickets, printing, recording and issuing machines. These machines attracted large crowds and resulted in many sales. Their film, which ran for a time in their auditorium, was received with great applause. This film showed the working and the organization of the National Cash Register Company. Little Miss Jane Lee, connected with one of the big film companies, attracted much attention at the National Cash Register exhibit operating one of their two-color ticket machines. She certainly succeeded in showing the simplicity of the register.

Frank Netschert Company.

This well known decorating company set an example in the art of decorating. The exhibit was a specimen of the decorator's best art, and there is no doubt that this company won golden opinions from the numerous exhibitors who were attracted by this exhibit. Many pretty effects were crowded into this small space, but none was more charming and natural than the set showing the entrance to a Roman garden. This effort was a masterpiece in every sense of the word.

STREYCKMANS OUT OF MIRROR.

H. J. Streyckmans, the man who built the Mirror studio and launched that organization successfully in the production of pictures, has resigned as assistant general manager. Mr. Streyckmans is a pioneer in the moving picture business and held high executive positions with such companies as the Mutual Film Corporation, New York Motion Picture Corporation, etc.

Crowd Leaving Majestic Theater, Los Angeles, After Premiere of "Civilization."

Herbert Brenon's Remarkable Career

Producer of the New Annette Kellerman Picture Started as Crier of Racing Program in "Sporting Life."

SINCE D. W. Griffith flashed on New York in February, 1915, carrying with him the twelve reels of "The Birth of a Nation," there has been no personal event in the film world more interesting than the arrival of Herbert St. John Brenon from Jamaica last month with the completed reels of what some folks think will be styled "A Daughter of the Gods." His days and nights, exclusive of attention to callers, have been devoted to the cutting, assembling and titling of film. With proper modesty he does not care to talk about his picture, but says that he prefers to have the public and the critics appraise it. It is interesting to recall, however, some facts of the director's career in view of his coming offering.

Herbert Brenon.

In 1896, or thereabouts, R. A. Roberts was staging the English melodrama, "Sporting Life," at the Academy of Music, where William Fox now reigns supreme. Much vexed because a minor actor did not suit the part, he called out: "Is there anybody here that can shout 'Program of the Races?'"

"Program! Program! Buy your Program of the Races!" bawled a small boy in the last row of supers. Mr. Roberts ordered the under-sized youth to the front and immediately engaged him as the stage program boy at a salary of a dollar a day. The boy was young Herbert Brenon, not very long before that landed here from the Old World to seek his fortune.

"I started in America," reminisced Mr. Brenon the other day, "as a Pittsburgh office boy at $3 a wek. After the family moved to New York, Joseph F. Vion, the vaudeville agent, offered me $4 a week as his office boy and promised to give me $4 a week more for ushering at night at Weber & Fields' Theater."

Next, George White, the Super King, picked Brenon for one of the cadets of Gascony in a Cyrano de Bergerac production Augustin Daly was making with Sydney Herbert and Ada Rehan. Kyrle Bellew kindly introduced the lad to Day, and Augustin Daly made Herbert Brenon his call boy. Thus the future director worked for the prince of American managers through the seasons of 1897-1898, the observation of his chief inspiring him with ambition to boss the stage himself. But all he got was $10 a week.

After the death of Augustin Daly, Mr. Brenon developed into a good road actor and assistant stage manager, playing with Walker Whiteside, Harry Lacey and other stars and enacting the chief juvenile in "Sporting Life" only two short years after he had been the program boy. Then followed several valuable years in stock as actor and assistant stage director, leading up to his active direction of the Lyceum theater, Minneapolis. To round out the experience, Mr. Brenon and his wife, Helen Downing, whom he married in 1904, put in four years in vaudeville.

In February, 1913, Julius Stern, of the Imp Studio, engaged Mr. Brenon as a scenario writer at $75 a week. Within six months Mr. Stern gave him the first opportunity to direct a picture, and three months later he had made the Imp's first three-reeler, "Leah, the Forsaken," followed by the first four-reeler, "Absinthe," and later by the Universal's first seven-reeler, "Neptune's Daughter." On the making of this last picture Herbert Brenon's fame as a foremost producer was secure. For Fifteen months past he has been working for William Fox, culminating in the great commission he has now finished. But his activity and success are also shown by such Fox films of his as "The Kreutzer Sonata," "The Clemenceau Case," "The Two Orphans," "The Soul of Broadway," and "Sin." With this record it is not to be wondered at that Mr. Fox entrusted him with the gigantic task of filming the great Kellerman production in Jamaica.

The Motion Picture Exhibitor

CLEVELAND EXHIBITORS BUSY.

Many Activities Hold Their Attention as the Summer Season Approaches—Better Films Movement.

A MULTIPLICITY of outside activities is keeping Cleveland motion picture exhibitors more than busy as summer approaches. Increased admission prices, July closing, the "better films" movement and the proposed attack on Sunday exhibitions by a group of church leaders are some of the problems the Northeastern Ohio Motion Picture Exhibitors' League has been striving to master. Now the League members have embarked on a "baby-saving" campaign in the interest of the Babies' Hospital and Dispensary, and they are putting the vigor and "pep" into the movement which augurs well for its success.

The exhibitors became interested in the "baby saving" campaign after Walter Greenwood, a trustee of the dispensary, appeared at a meeting in the League quarters and asked their aid. The exhibitors will run films showing the work the dispensary is doing in saving the lives of hundreds of sick babies of the poor, and will aid the movement further by permitting society girls, garbed as nurses, to collect funds in the theater lobbies when the films are run.

Johnny Ray, of the Reserve Photoplay Company, has agreed to make the films at cost and contribute the services of himself and his director. The films will be shown in 152 theaters in Cleveland and suburbs. The campaign is designed to present to the public the need for more nurses and more funds to carry on the work of the dispensary during the coming summer.

Elwood Street, assistant secretary of the Cleveland Federation for Charity and Philanthropy, who was one of those who addressed the exhibitors on the plan, declared he had little sympathy for a certain group of reformers who, he said, had expended much time and energy in decrying the evil in motion pictures while closing their eyes to the great good which motion pictures were doing.

Benjamin J. Sawyer, president of the League; Adolph Mahrer, of the Milo theater, and Frank M. Kenney, of the Clark theater, are members of a special committee which will push the "baby-saving" campaign.

Better Films Movement.

Miss Genevieve Cline, president of the Cleveland Federation of Women's Clubs, which inaugurated the "better films" movement now being tested in seven picture theaters, addressed the Northeastern Ohio Motion Picture Exhibitors' League at a meeting May 2.

"Your Responsibity to the Public" was the subject of her address, and so favorable an impression did she make on the exhibitors that she was promised the freedom of the floor at any future meeting.

"There is nothing that can exert so great an influence for good or evil in this community as your organization," she declared. "You motion picture men have shown a disposition to place your business on a high plane. You have shown a disposition to build well and surely. You are pioneers in this work, and the greatest thing in the world for you at this time is to let the public know the character of work you are doing.

"You have not been receiving just treatment because you have been misunderstood in many ways. The legitimate stage went through the same struggle in the early days of its development. You now have an opportunity to write your names high on the honor roll of history.

"Cleveland exhibitors have taken the lead in the 'better films' movement, and the representatives of the Cleveland Federation of Women's Clubs will so report at the meeting of the General Federation of Women's Clubs in New York City next month."

Miss Cline lauded the Cleveland League for its forebearance when assailed by misguided persons, and gave high praise to President Benjamin J. Sawyer and Charles A. Megown, special representative, for their courtesy in dealing with the club women.

FIGHTING CENSORSHIP IN SAN FRANCISCO.

Exhibitors' League Will Conduct Campaign Against Movement Before Board of Supervisors.

THE Exhibitors' League of San Francisco, which was recently reorganized, and which now has an active membership of more than forty live-wire exhibitors, has commenced a determined fight to prevent, if possible, the passage of the drastic censorship ordinance which has been in the hands of the Police Committee of the Board of Supervisors for several months. Members of the organization have attended many meetings of this committee, but it is becoming apparent that their arguments against censorship have not been effective and that in all probability the committee will recommend the adoption of the ordinance.

In order to be in readiness to appear before the Board of Supervisors and to formulate a campaign for immediate action, a meeting of exhibitors and film exchange men was held in the offices of the organization recently fitted up on the eighth floor of the Mechanics' Bank building on the afternoon of April 27th. The Exhibitors' League was represented at this gathering by President T. F. McCullough, Secretary Emil R. Friedberg, Mark Cory and Sam Gordon; the film exchange interests by Fred Peachy, Louis Reichert, X. K. Stout, Morris and Abe Markowitz, Harry W. Oviatt, H. L. Knappen and W. J. Citron. The vaudeville interests were represented by Sid Grauman, manager of the Empress Theater. It was decided that one of the best means of blocking the censorship plan would be to arouse the general public on the danger of having their amusements judged for them by a few. Slides are to be used in all of the local theaters calling attention to the proposed ordinance, and speakers are to be sent to make short talks on the question. Following these talks petitions are to be circulated, and it is believed that sufficient signatures can be secured to impress the Board of Supervisors with the fact that censorship is not desired.

Funds for carrying on this work were arranged for at this meeting, Sid Grauman heading the list with $50. In all about $500 was pledged, and this sum will doubtless be added to by exhibitors and some of the smaller exchanges not represented at the gathering.

CO-OPERATION PAYS.

Oklahoma City Exhibitors Tested Competition First, Then They Decided to Get Together.

"WE JUST got together, that's all." This was the simple explanation of the local exhibitors of the curing of badly demoralized business conditions in Oklahoma City, Okla., this spring. As a result, prices have been advanced in several houses, the number of reels shown has been reduced, and practically all the exhibitors are making money.

The exhibitors are keeping together, by meeting weekly at luncheon. There is no organization, there are no rules or penalties. Co-operation for mutual and individual benefit is entirely voluntary.

Since the first of the year the situation in Oklahoma City was enough to make angels weep. There were several houses using second-run material, running six and seven reels, that were getting nice business. Somehow or other the houses using first-run got started on a campaign of competition, with the second-run houses, and with each other. Two vaudeville houses were giving five acts and six pictures for a dime. One picture show was giving ten reels of the very best features for 10 cents. Another house was giving nine reels of first-run features for 5 cents. They had reached this condition gradually—and the development finally reached the point where nobody was making any money. There was good patronage, but no profits.

Through all this campaign of competition there was no

overt ill feeling, however. Each exhibitor merely felt that he had to protect his own business, and was willing to go a little farther than the other fellow to keep his patronage.

Then a few of the exhibitors got to talking about the situation. They decided that if they kept on, some of the houses would have to close. There was no possible outcome except ruin. Naturally, no one wanted to be the "goat."

So the word was spread around that there would be a luncheon to be attended by exhibitors. And the owners of the more important houses came. They quickly found a basis of mutual interest. They declared that they would go ahead with their shows in a business-like way, to make money for themselves, and without a desire to monopolize the trade.

The manager of the five-cent house that was running nine reels of first-run features, went back and cut down his number to seven—and raised the price to 10 cents! The manager of the ten-cent house reduced his program to eight reels from ten, and the vaudeville houses raised their prices to 10 and 20 cents.

They discovered that they did not lose business by the process. In fact, their business improved, and became steadier, more dependable. Since the beginning of this new era, a new house has opened, running Triangle for 10 and 20 cents—and it has got good patronage, without diminishing the returns to the other houses.

"It pays to get together," they say in Oklahoma City.

PITTSBURGH EXHIBITORS IN NEW HOME.

Making Arrangements for State Convention and Exposition in June.

THE Pittsburgh Local of the Motion Picture Exhibitors' League of Pennsylvania has moved into its handsome new home at Penn avenue and Ninth street, where the members met for the first time on last Thursday. The quarters are most conveniently located in the center of the new film section. More than double the space is afforded for the assembly room and offices.

The first meeting in the new quarters was largely attended and much important business was transacted. President G. W. Sahner occupied the chair. Plans were gone over for the coming state convention, which the league has decided to hold in Pittsburgh, June 26, 27 and 28. According to all indications a large number of delegates throughout the state will be present, as well as many exhibitors from the neighboring territory of West Virginia and Ohio. The members of the State League expect to make the Pittsburgh exposition the biggest thing ever pulled off outside of New York, and are working up an active interest within a radius of 200 miles, in order to assure a large attendance. Arrangements are progressing rapidly, the local committee reported, a conference having been held with the Chamber of Commerce last week. It is likely that the Western Pennsylvania exposition buildings, at the Point, will be selected for the sessions, and the exposition.

The officers of the State League are as follows: B. H. Zerr, Reading, president; Fred J. Herrington, Pittsburgh, National vice president; G. W. Sahner, Pittsburgh, first vice president; James Delves, Pittsburgh, secretary; Charles Segal, Philadelphia, treasurer. These men constitute an executive committee which will have charge of the convention, other committees to be appointed in the near future.

EXHIBITORS AND OPERATORS MEET.

Occasion Is Anniversary Dinner of Local 384 at Hoboken—Notable Speech on Projection by F. H. Richardson.

THE Hudson County (N. J.) Moving Picture Operators' Union, Local 384, I. A. T. S. E., held its anniversary dinner on the night of Saturday, May 6th, at the New Odd Fellows' Hall, 412 Washington street, Hoboken. The exhibitors of Hudson county had also been invited to the affair and many of them responded, among them Dr. H. Charles Hespe, the president of the organized exhibitors of Hudson county. Among the invited guests who attended were Nicholas Powers, an honorary member of the local; Edward Earl, the treasurer of the company; William Smith, assistant general manager, and E. A. Reed, superintendent of the repair department; Frank H. Richardson, J. H. Hallberg, who is another honorary member of the local; W. Stephen Bush, Robert J. Emory, of the Baird Machine Company, and Howard Coles. Mayor Wittpenn had been invited to attend, but he was prevented at the last moment and was represented by his secretary, who made a neat little address. Close to two hundred operators and exhibitors were in attendance.

The meeting did not begin until about 1 a. m., and it was very near daylight when it ended at naff-past four. Ira G. Sherman, president of the union, acted as toastmaster and made a felicitous address of welcome. He called upon Mr. Power to speak and Mr. Power responded with a most delightful and instructive address about the early days of the industry and about the progress of the operators. He spoke in most entertaining fashion of some of the incidents in his own early career and assured the audience that his highest ambition now was to be useful to all who were interested in projection. At the end of his speech he was presented with a handsome engrossed copy of his certificate of membership. He thanked the toastmaster briefly and then with a few well-chosen words presented a fine silver loving cup to the toastmaster. The silver loving cup, suitably inscribed, was a gift from the union to its president. The latter made a pleasing speech of thanks and then called upon Mr. Hallberg to say something. Mr. Hallberg spoke very briefly, but much to the point, and at the conclusion of his remarks was presented with a certificate of his honorary membership. Other speakers were Mr. Emory, Mr. Earl, W. Stephen Bush, Dr. H. Charles Hespe, Howard Coles, William Smith, Mr. Reed. The chief speaker of the evening was Frank H. Richardson, the projection editor of The Moving Picture World. Although the hour was well advanced, he held his audience for fully ninety minutes. His talk was stricty technical, intended for operators primarily and for exhibitors incidentally. He illustrated his lecture with numerous photographs and told of the results of important experiments made by him with the assistance of The Moving Picture World. At the end of his lecture Mr. Richardson was presented with a certificate of honorary membership and with a vote of thanks.

The officers of local 384 are Ira G. Sherman, president; Walter A. Bemis, vice president; Edward W. Bordmann, secretary-treasurer, and Conrad Daubener, Jr., recording secretary.

FILM CLUB OF BOSTON CELEBRATES.

First Dinner and Entertainment of Organization a Very Successful Affair.

WITH several guests, more or less connected with the pictures, the new film club held its first dinner and entertainment at the Brunswick Hotel Friday, May 5. Miss Marion Howard Brazier, the club founder, was toastmistress and presented as the first speaker, Prof. Hugo Muensterberg of Harvard University, whom she introduced with a tribute to his native country as an art centre. He spoke for nearly an hour extolling the photoplay as a distinctive art in itself, but subject to improvements. He pointed out some of the present defects and causes and offered suggestive remedies. In his new book, "The Photo Play," just off the press, he goes at some length in a discussion of the future of this new art. Gustave Frohman told of what he hopes to accomplish here in an effort to produce clean, wholesome plays for children in the Copley theater, which he had taken over after its various vicissitudes, and which opened Monday, May 8, in the presence of a notable company which enjoyed "The Fairy and the Waif." Other speakers were Frank Vine of the new International Film Co., George Baldson of the V-L-S-E., Mrs. Claire Curney, vice-president of the State Federation of Women's Clubs, and Myron Zobel, a Harvard student from California and a scenario writer. There were recitations by Kate Ryan, the veteran actress; arias by a member, Mrs. May Shepard Hayward, and piano solos by A. Beers. Greetings were received from S. L. Rothapfel, Richard Rowland, Walter W. Irwin, all of New York; from Robert Edeson, Forrest Robinson and May Irwin, all playing here; from Forrest Izard, Boston correspondent for the New York Dramatic Mirror. Undine Reed, formerly with the Metro Film Co., a club member, spoke briefly, as did Mrs. Alice Carroll, the newest member who paid a high tribute to the founder and president for her work in the Moving Picture World. The souvenirs, designed by Miss Brazier, were in the shape of a slide, and bore these words: The Film Club of Boston stands for Free Speech; Free Press; Free Screen.

Miss Brazier announced that she had been invited to speak at the Biennial of Women's Clubs in New York this month at a session of the Civics Committee when moving pictures will be discussed. She was given a rising vote of thanks for arranging the details of the evening.

"Love Quarantined" is the title of a one-reel comedy being produced by Director Allen Curtis, with Gale Henry and William Franey playing the leading roles and supported by Lillian Peacocke, M. Moranti and C. Conklin.

Exhibitors of Northwest in Minneapolis

The Motion Picture Exhibitors' Association of the Northwest Votes Down Immediate Affiliation with the National League, But Will Come in Later--Election of Association Officers for Ensuing Year—Exposition a Big Success

By JAMES S. McQUADE

THE second annual convention of the Motion Picture Exhibitors' Association of the Northwest was opened at the National Guard Armory, Minneapolis, at 12.45 p. m., May 2, by Mayor W. G. Nye, and the exposition, which occupied the entire space on the floor of the spacious drilling hall, was declared open at 9 o'clock p. m., by J. A. A. Burnquist, Governor of Minnesota.

An imposing parade marched from the Radisson Hotel to the Armory for the opening of the convention, headed by a number of cowboys and cowgirls of the Great West Film Company. Following these was a long line of automobiles, in which were Mayor Nye, Carl Laemmle, James Gilosky, president, and D. W. Chamberlain, secretary of the association; F. J. Herrington, president of the Motion Picture Exhibitors' League of America; W. J. Sweeney, national vice president of the League for Illinois, and representing the Motion Picture Board of Trade; David Rodgers, Minneapolis, president of the Minnesota State League; Jay E. Gould of Glencoe, Minn., on the convention reception committee; Fred Nemeck, of St. Cloud, Minn., a member of the state executive board, and a number of film exchange managers, and others connected with the distributing department of the business, in the various states included in the territory covered by the Northwest Exhibitors' Association.

James Gilosky.

A picturesque and attractive feature of this parade was the Minneapolis Tribune girls, "twins" of celebrated moving picture stars, all dressed in character costumes and with careful make-ups that enabled one to trace the resemblance of each to the star she represented. These young ladies were winners in the Tribune's contest for the best likenesses of moving picture stars, and were entertained throughout the convention and exposition by the association.

The stars represented (in several cases with startling fidelity) were: Mary Pickford, Beverly Bayne, Theda Bara, Mae Marsh, Helen Holmes, Dorothy Bernard, Anita Stewart, Edna Purviance, Blanche Sweet and Lottie Pickford.

Arriving at the convention room in the armory, President James Gilosky called the meeting to order and introduced Mayor Nye, a genial gentleman of facile speech and ready wit, and a great friend of the moving picture. Mr. Nye declared that he esteemed it a great privilege to be present and to ring up the curtain on the convention. He was glad to welcome the visitors, more particularly because their meetings had to do with organization. Just as in nature every element is bound together with others to carry out and fulfill nature's purposes, so with individuals organization, wisely conducted, works for the betterment of any calling or business and its conditions. To be successful, organized effort must be educational and must be able to improve the business to which it is directed.

The Mayor then referred to the proposed federal board of censors for moving pictures, and he stated firmly that he had no time for such censorship. He believed that such censorship was not best for the business; but he did believe that it would be wise to have in every community a body of men and women that made a study of moving pictures and who would counsel and advise with men in the business. Such a helpful advisory censor board would be good.

The chair then called on Carl Laemmle, president of the Universal Film Corporation, and on the president of the National League, F. J. Herrington, for a few remarks, after which the convention adjourned until 2 o'clock.

The afternoon session was brief and the business included the roll call of officers and the appointment of the credentials committee.

The roll call showed that the officers of the association at present are: President, James Gilosky, St. Paul; vice president, V. B. Valleau, Albert Lea, Minn.; secretary, D. W. Chamberlain, Minneapolis, and treasurer, C. E. Van Duzee, Minneapolis.

The state vice presidents of the association are: Jay E. Sherwood, Madison, Wis.; C. W. Gates, Aberdeen, S. Dak.; J. M. Freeman, Hillsboro, N. Dak.; J. E. Boyle, Dubuque, Ia.; V. B. Velleau, Albert Lea, Minn., and Mrs. Myrtle Vinton, Bridger, Mont.

The members of the executive board are: Chairman, W. A. Scott, Red Wing, Minn.; Henry P. Green, Minneapolis, and Fred Nance, St. Cloud, Minn.

On the credentials committee were appointed: Chairman, Chas. W. Gates, Aberdeen, S. Dak.; Clyde Hitchcock, Minneapolis; C. L. Graham, St. Paul, and James Agnew, Minneapolis. The committee was instructed to report Wednesday, May 3, at 11 o'clock a. m.

At 9 o'clock Tuesday evening Governor J. A. A. Burnquist opened the exposition. A large gathering was present notwithstanding the downpour of rain, and listened attentively to a short and eloquent speech by the chief executive of the state. The Governor spoke of the remarkable growth of the moving picture industry and of the great educational value of moving pictures. He emphasized the importance of their influence on the great democracy of America along the lines of education and morality. Louis W. Hill, who had promised to attend, was evidently deterred by the extreme inclemency of weather.

Beginning at 10.30 p. m., a cabaret show at the West Hotel, the first of the entertainments provided, was continued until an early hour, with a large attendance. This entertainment was arranged and donated by Sherman and Elliott, who own the rights of "The Birth of a Nation" in 17 states.

Wednesday's Session, May 3.

The first business was the reading of reports by the officers. D. W. Chamberlain, secretary, in his report stated that the association had now a paid-up membership of 190, and that a retrenchment in expenditures was necessary. He hinted at his resignation of his office and strongly recommended that in future the secretary should be elected and serve without salary. On motion the report was accepted and placed on file and a vote of thanks to the secretary was carried.

C. E. Van Duzee, treasurer, next read his report. A motion that it be accepted and placed on file was opposed by Mr. Steffes, the former treasurer, who proposed instead that it be referred to an auditing committee and a report be made on Friday.

At this juncture Mr. Chamberlain moved that the convention go into a meeting of the whole, which was seconded and carried. Mr. Chamberlain then moved that the by-laws be amended so that retiring officers' terms do not expire until 30 days after the convention and the succeeding officers take their places. This was afterwards put in the form of a resolution and passed. Another resolution by Mr. Chamberlain, to the effect that the by-laws be amended so that the secretary serve without pay and that an assistant secretary be chosen by the executive committee, to remain in service at their discretion, and salary to be named by them, was also passed by the convention. The convention then resolved itself back into executive session.

Telegrams of congratulation and good will for the success of the convention were then read by the chair. The senders were: Leo Oaks, president of the New York State League; the Illinois State League, Jay E. Sherwood, vice president for Wisconsin of the association; Miss E. J. Chalmers, treasurer of the Chalmers Publishing Co., New York; W. Stephen Bush, editor of the Moving Picture World, and the Gold King Screen Co.

The sergeant-at-arms then announced the arrival of Carl Laemmle, and the chair appointed C. E. Van Duzee, David

Rodgers and Thomas Furniss, of Duluth, as a reception committee to conduct him to a seat. Mr. Laemmle had promised, after much persuasion, to address the convention before leaving the city, and just how hard it was to win his consent can be gleaned from his opening remarks.

"I am not much of a speech maker. I don't know how. I am reminded of a joke. A traveling man who knew nothing about the clothing business was appointed as salesman in a clothing store. A customer came in one day and the new man showed him a suit that cost about $10 wholesale.

"Is it all wool?" asked the customer.

"You know a d—d sight more about the business than I do. How should I know?" was the reply.

Mr. Laemmle then, in a meek way, advised the convention that it was not a good thing to ask a manufacturer to send stars to an exposition because of the great cost entailed, since, if they were engaged in a production at the time, it meant the laying off of the entire company during their absence, while the salaries went on just the same.

He stated that he wanted to hear from all exhibitors, as he had often received many good suggestions from small-town exhibitors, and that he is working to meet their wishes. He extolled the pay-in-advance policy for film service as the best policy, because it means better service for exhibitors and lower prices. He then assured the convention that Universal would never join any merger, notwithstanding newspaper reports.

A rising vote of thanks to Mr. Laemmle for his visit was then passed, on the motion of Thomas Furniss.

Mr. Whipple, an exhibitor and newspaper man of Pearce, S. Dak., was then given the floor, and speaking directly to Mr. Laemmle, declared that "The big salaries paid stars is all a mistake. The business should be put on a real commercial basis. The worthy exhibitor should be given the same consideration as is extended the worthy customer in commercial business."

After Mr. Laemmle's departure F. J. Herrington, president of the M. P. E. L. of A., was given the floor. In a strong appeal that abounded in convincing arguments and telling illustrations, he showed the assembled convention the wisdom of joining the national organization. He was applauded again and again and had evidently created a strong following by his speech.

Mr. Furniss, who followed Mr. Herrington, advocated warmly the affiliation of the association with the national body, as the exhibitors' interests would be protected more effectively and efficiently. He pressed that steps be taken at once in the convention before Mr. Herrington left the city for New York.

President Giloski, in a statement that showed his friendly disposition towards affiliation with the national body, counselled the deferring of final action until Thursday or Friday, when a larger attendance could participate in the proceedings.

Wm. J. Sweeney then addressed the convention, and as a representative of the Motion Picture Board of Trade conveyed the cordial greetings of that body to the Motion Picture Exhibitors' Association of the Northwest and best wishes for a successful convention and exposition. He also reminded them that another object of his visit was to extend a hearty invitation to attend the national convention and exposition of the M. P. E. L. of America, in Chicago, in July.

The convention adjourned at 3.30 p. m., until 11 o'clock Thursday morning.

Thursday's Session—May 4.

Thursday's session opened at 11.45 a. m. The auditing committee, to which the treasurer's report was referred, reported that owing to the absence of several missing books, which were at the home of an out-of-town exhibitor, the report would not be made until Friday's session.

Unfinished business was then taken up. The chair announced that although over 200 exhibitors had come into the city from surrounding towns and states, they seemed to be very slow in making their appearance at the convention hall. The officers of the association had done their duty in every way, but lacked the proper support, and yet when any business of importance was transacted the charge of "railroading" was made by the absentees and others.

"Affiliation with the National League will have to be made sometime," said President Gilosky. "The prohibition wave sweeping over the country and the uncertainty of war, with the consequent taxes involved, should prohibition win and war come, should make exhibitors alert in preparing means of protection, as no doubt the government tax to raise money will fall heavily on exhibitors and the trade generally."

Chas. W. Gates, of Aberdeen, S. Dak., chairman of the credentials committee, then moved that affiliation of the association with the national body be made at once. The motion was seconded by Anton Gilles, of Breckenridge, Minn.

W. A. Steffes, of Minneapolis, the former secretary of the association, gained the floor and stated that he was not in favor of taking such action until the National Convention at Chicago had decided what the per capita tax would be.

It was explained that Mr. Herrington on Wednesday, while addressing the meeting, had given out that the tax at present was $2, but that it would be changed to $1 at the Chicago Convention.

D. W. Chamberlain then proposed an amendment to the motion of Mr. Gates, as follows:

"That we affiliate with the Motion Picture Exhibitors' League of America with the proviso that the per capita tax be reduced from $2 to $1, such affiliation not to take place until this is done."

David Rodgers, of Minneapolis, then got the floor. He was outspoken against affiliation, not because of Mr. Herrington, but because of the former treatment the Minnesota league had received from the national organization. "The national organization has neved done anything for us and never will," he emphasized. "Why should we be dictated to by Pittsburgh, New York or any other city. The Motion Picture Exhibitors' Association of the Northwest is strong enough to stand alone and be independent."

Mr. Steffes then asked Mr. Gates for information concerning the cost of the charter for affiliation with the national body. Mr. Gates replied that it would be $35.

"Any five men in the state of Minnesota can get this charter, but the resolution calls for the giving over of the entire association to the National League. We can deliver the state of Minnesota to the national body, but that is as far as we can go legally," said Mr. Steffes.

Thomas Furniss then reviewed the work done by Presi-

Panoramic View of the Second Annual Convention of the Motion

dent Herrington—all at his own expense, as he had never received a cent of salary nor even expenses—and showed what a national organization really is and the vast power it wields as compared with a merely territorial body, and strongly advocated the necessity for immediate affiliation.

Mr. Rodgers declared that he had no doubt of the sincerity and worth of Mr. Herrington, but that burned children dread the fire. He questioned if fifteen people in the "Twin" Cities would pay the national tax of $1. He favored the drafting of a resolution by the association, offering Mr. Herrington, as a man, its support, both moral and financial, but that "we cannot deliver over the association of the northwest, without first having the due representation present to vote on the matter. We cannot vote for the delivery of the charter."

After taking a vote on the Chamberlain and Rodgers' amendment, the latter was accepted. When announcing the result, President Gilosky said: "The vote shows that the amendment of Mr. Rodgers stands; but affiliation will come later."

Thomas Furniss next moved that a vote of thanks be passed by the association to W. Stephen Bush, of the Moving Picture World; W. A. Johnston, of the News, and Ed. Mock, of Motography, for their valuable services and assistance to the cause of the exhibitors. A vote of thanks was also extended the press of Minneapolis and St. Paul, and it was ordered that a letter of thanks to each of the trade papers be sent by the secretary.

The "pay-in-advance" policy in the matter of film service was next discussed, and several stormy passages occurred; but no wrecks resulted. This discussion has the privilege of business in a closed meeting, and so must not be exhumed.

Adjournment was made at 3.30 p. m. until 11 o'clock Friday morning.

The Banquet at the West Hotel.

The big banquet arranged for Convention and Exposition Week was held in the West Hotel from 9.45 p. m. until midnight, Thursday evening. Thomas Furniss was toastmaster, and among the numerous speakers were ex-Governor Eberhardt. Anna Held, playing in one of the theatres here, was invited to be present and she made an interesting speech on France.

All eyes—and there were nearly a thousand of them, or 500 pairs—were centered on the Minneapolis Tribune's "twin" sisters of famous photoplay stars. The young ladies were toasted and otherwise honored until they must have begun to think that they were the real thing. Miss Eugenie Young, the lucky "twin" sister of Mary Pickford, was transported into the seventh heaven by a real telegram from the real Mary, which congratulated her and the other "twins" on the happiness of the idea and on their successful impersonations.

Friday's Session, May 5.

The convention was called to order at 11.45 a. m., and the first business taken up was the reading and discussion of the auditing committee's report. It read as follows:

We, the auditing committee, beg leave to report as follows: That we have information to the effect that $70 was received from the National Carbon Co. for space at the 1915 Exposition, and the same has not been placed to the credit of the association.

After discussion, the former secretary, W. A. Steffes, made a motion that the books be submitted to the auditor who had checked up the accounts of the Exposition for 1915, and that if any deficit were shown he would be ready to make it good. He was certain that there was an oversight somewhere, but that he was ready to clean up the accounts in the manner stated. The motion was carried.

President James Gilosky then recommended that every member of the association should consider himself a member of the committee on legislation and carefully watch and combat as strongly as possible any measure inimical to the trade that may be brought up during the approaching deliberations of the various state legislatures, in the territory covered by the association. Bills of censorship and others affecting the exhibitors' business should be strongly opposed.

The election of officers of the association for the ensuing year was next in order. The chair appointed as tellers: Anton Gilles, Breckenridge, Minn.; Wilbur Forsyth, Minneapolis, and J. E. Hipple, Pierre, S. Dak. Mr. Gilosky then called Chas. W. Gates to occupy the chair while the election of the new president was proceeding, as he was a candidate.

After James Gilosky and Chas. Campbell, both of St. Paul, were placed in nomination, the list was closed. The result showed that Mr. Gilosky was again chosen president by a handsome majority. His election was made unanimous on the motion of Mr. Campbell.

For vice-president of the association, Chas. W. Gates, Aberdeen, S. Dak., had no competitor and was elected unanimously.

Wm. Koenig, Minneapolis, and W. A. Steffes, Minneapolis, were placed in nomination for the office of secretary, and the vote showed the election of Mr. Koenig. His election was made unanimous on the motion of Mr. Steffes.

C. E. Van Duzee, the present able treasurer of the association, was nominated to succed himself and the list closed. It was moved and carried that the secretary cast one ballot for the nominee, which was done.

The following were unanimously elected as vice-presidents of the five states in the territory of the association: J. E. Hipple, Pierre, S. Dak.; Jay E. Sherwood, Madison, Wis.; J. E. Boyle, Dubuque, Ia.; Anton Gilles, Breckenridge, Minn., and James Cavanaugh, Grand Forks, N. Dak.

For membership in the executive committee, the following eight men were placed in nomination: J. Reisman, St. Paul; F. E. Nemeck, St. Cloud; W. A. Scott, Red Wing; H. P. Green, Minneapolis: Thomas Furniss, Duluth; Henry J. Breilein, St. Paul; Jay Gould, Glencoe, Minn., and M. H. Cary, Willmar, Minn. The first five named were elected, after which adjournment was made sine die.

The Grand Ball.

With the great convention hall brighter than it had been throughout the sessions, 1,500 spectators gathered in the Armory to witness the last and best offering of the program Friday when the grand march, led by stars of the screen, set the grand ball in motion.

First in the long line, which included many of the leading figures of the moving picture trade in the Northwest, were Valeska Suratt with Bryant Washburn of the Essanay Com-

Picture Exhibitors' Association of the Northwest, at Armory Hall, Minneapolis.

Miss Eugenie C. Young (Dorothy Bernard), Mrs. Hoople Provan (Beverly Bayne), Miss Hazel Wise (Theda Bara), Miss Mabel Byrnes (Mary Pickford), Miss Veronica Kiley (Mae Marsh), Miss Belle West (Helen Holmes), Miss Evelyn MacDonald (Anita Stewart), Miss Ruth Severson (Edna Purviance), Miss Violet Ellsworth (Blanche Sweet), Persis Johnson (Lottie Pickford).

pany as her partner. They were greeted with hearty applause as they paraded through the crowding onlookers and at last began the steps of a fascinating waltz. Immediately following them were Edwin Arnold, another Essanay star, who had as his partner Mrs. James Gilosky of St. Paul, wife of the president of the Northwest Exhibitors. They also were the recipients of much applause.

The ten Tribune girls, picked because of their resemblance to screen stars, appeared near the head of the line with partners and attracted great interest among the spectators.

The appearance of the Essanay stars from Chicago saved the day for the convention management, who nearly faced the predicament of disappointing their patrons in the feature number of the program. Miss Suratt was available because she happened to be playing at the Orpheum in St. Paul.

Exhibits in Exposition Hall.

The National Guard Armory is located on Kenwood Parkway, just outside of the heart of the city. It was attractively decorated and suitably arranged for the accommodation of the display booths of manufacturers and supply companies in attendance.

The Seeburg Piano Co., Chicago, was represented by J. E. Gerlick, sales manager, and R. L. Steffins, demonstrator. The force of the Osburn Piano Player Co., the company's Minneapolis representatives, also assisted in the exploitation of the Seeburg instruments. Mr. Gerlick reported the sale of a style R demonstrator on the opening day of the convention.

The American Seating Co., Chicago, was represented by P. S. Dickinson, manager of the opera chair department, assisted by Messrs. Blackwell, Briggs, Carlson and Stanley, of the Minneapolis office of the firm. This company was also showing its line in its Minneapolis quarters, at 702 Boston Block.

National Cash Register Co., Dayton, O., represented by A. S. Palmer, manager of the firm's St. Paul office, who demonstrated the latest model of the National two-color ticket issuing machine.

National Carbon Co., Cleveland, O., represented by W. C. Kunzman and I. B. Cressman, Minneapolis representative, showing the new silver-tip D. C. negative carbon and a complete line of moving picture carbons in all sizes for D. C. and A. C. current.

Laemmle Film Service, Minneapolis, represented by Fred S. Meyer, manager, and Messrs. Lederman (division manager), Van Husan (Omaha), Homer (Fargo, N. D.), Gardner (Wis. Div.), O'Brien (Minn. Div.), Coon (South Dakota Div.) and Messrs. Muir, Barnheim, Blumberg, assistants to Mr. Meyer in the local office. G. A. Stiles, from the company's New York office, also came on for the show.

Bluebird Photoplays, Inc., Minneapolis, represented by Manager J. H. Margolas, and D. O. Hoyt, assistant.

Triangle Film Corporation, Minneapolis, represented by Manager R. E. Bradford, and Messrs. Jackson and Woskie.

Metro Pictures Service, Minneapolis, represented by Manager O. N. Davies, and Messrs. May, Hoyt and Kuhn.

Independent Film Corporation, Minneapolis, represented by A. R. Nelson and G. E. Moore.

General Film Service, Minneapolis, represented by Manager J. P. Van Meter and Messrs. Montgomery and Knapp. G. M. Tyler, exploiting Essanay's "Mary Page" serial, was also present at the General Film booth.

Supreme Features, Minneapolis, represetned by Manager H. Rathner and M. H. Conhin.

V-L-S-E, Inc., Minneapolis office, represented by Manager C. W. Salwin and Messrs. McVey, Flynn, Maxwell, Fox and Drum.

National Film Co. and New Film Corporation, Minneapolis, represented by Harry Rowe.

Northwest Weekly Service, Minneapolis, represented by President Wm. A. Lochren. Here was demonstrated the DeVry commercial projector, with a complete miniature moving picture theater for window display advertising purposes.

Cushman Motor Works, Lincoln, Neb., represented by R. N. Cleveland, electrical engineer. Mr. Cleveland reported a recent sale of sixty-six Cushman engine generator outfits to the United States Government for the instruction and entertainment of the soldiers at their different army posts.

Twin City Scenic Co., Minneapolis, designers and builders of scenery and stage equipment, represented by E. L. Erickson.

Kimball & Cobb (Kayancee) Film Mfg. Co., Minneapolis, represented by Messrs. Kimball and Cobb.

Twin City Picture Co., Minneapolis, represetned by H. R. Harris.

Monogram Slide Co., Minneapolis, featuring Rexolux motor generator, represetned by R. L. Hunt, manufacturers' agent.

Sterling Electric Co., Minneapolis, electrical supply dealers, represented by M. V. Rutherford and S. Calhoun.

Pathescope Co., Minneapolis, demonstrating latest model Pathescope home projector, represented by Gordon T. Bright, sales manager, and V. L. Truitt.

Williams Lobby Display Frames, Minneapolis, showing a line of lobby frames, represented by Guy Williams, proprietor.

Arcus Ticket Co., Chicago, represented by S. E. Peterson. Mr. Peterson informed us that the exhibitors with whom he did business were using more of the reserved seat style of tickets because of the demand for them by the public on special feature nights when there was an increase in admission.

American Coupon Association, Minneapolis, represented by F. J. White and H. S. Atwood.

The Hertner Electric & Mfg. Co., Cleveland, O., displaying the Transverter motor generator.

Unicorn Film Service, represented by J. C. Woolf, manager of Minneapolis office, and Izzie Schlank, traveling representative.

Feature Film Co., St. Paul, Minn., dealers in supplies, represented by S. R. Thompson, president, John C. Moore and Walter Groner.

Electric Engineering Co., Minneapolis, ventilation specialists and dealers in power supplies, represetned by C. E. Frailey, Tom Mullin and Charles Holton.

Excel Feature Film Co., Minneapolis, feature state right buyers, represented by E. V. Bartle.

The Great West Film Co., St. Paul, represented by Messrs. Coburn and Cooper.

Peerless Electrical Co., Minneapolis, electrical supply dealers, represented by Wm. N. Ness.

Collins Advertising Co., Minneapolis, advertising specialists, represented by Frank and Ralph Collins.

Force Brothers, Minneapolis, official convention photographers, represented by Frank Force and W. H. Buckley.

W. J. Dyer & Bros., St. Paul, featuring the "Fotoplayer" musical instrument, represented by A. L. Brown, manager, and Messrs. Kyle, Greibler and Clark. Leo Weissenbach, president of the Photo Player Co. of Illinois, with offices in Chicago, was also seen at this booth, working in the interests of the "Fotoplayer."

Favorite Feature Films, Minneapolis, feature state right buyers, represented by Manny Gottlieb, manager.

Friedman Film Co., Minneapolis, represented by Ben Friedman, manager, and Messrs. Izzie Friedman and E. A. Copilovich.

Enterprise Optical Co., Chicago, represented by O. F. Spahr, vice-president and general manager, and John A. McAuley, traveling representative. This company had on display the 1916 model of the Motiograph machine, and occupied a portion of a booth with the Rialto Theater Supply Co., of Minneapolis, the latter concern being represented by S. A. Louis.

Famous Players Star Feature Film Service, Minneapolis, controlling Paramount productions for Wisconsin, Minnesota and North and South Dakota, represented by B. Barnett, Sr., and Messrs. Yentsch and Wiesner. Leo Eckstein, manager of the Milwaukee branch of the Paramount, was also present.

Northwestern Motion Picture Equipment Co., Minneapolis, represented by David G. Rogers, general manager. The Precision Machine Co., represented by Walter W. Evans, Jr., displaying the type S Simplex projector, and the Nicholas Power Co., represented by R. W. Horn, displaying models 6A and 6B Power's projectors, occupied two booths jointly with the Northwestern Equipment Co. The entire display room was finely decorated.

Mutual Film Corporation, Minneapolis office, represented by W. H. Stafford, manager, assisted by R. C. Herman, of the Sioux Falls office, and F. B. Benno, of the Fargo, N. D., office.

Wm. Fox Film Corporation, Minneapolis office, represented by W. A. Westcott, manager, and Messrs. Hollander and Burke.

Rudolph Wurlitzer Co., Cincinnati, O., represented by John H. Bunte and A. J. Keating, of the Chicago office. Mr. Weinhold, of the E. H. Weinhold Pipe Organ Co., of Minneapolis, was also present at this booth.

Flexlume Sign Co., Inc., Buffalo, N. Y., manufacturers of electric display signs, represented by R. G. Marshall, of the Minneapolis office.

Kleine-Edison, Minneapolis office, represented by C. M. Thall, manager, and D. A. Nelson. Mr. Moran was in charge of the exploitation of the Kleine-Billie Burke serial, "Gloria's Romance."

Pathe Exchange, Minneapolis office, represented by S. B. Sampson, manager, and Messrs. Pierce, O'Bannon, Malone and Truitt.

The Bartola Musical Instrument Co., Chicago, demonstrating the Bartola orchestra, represented by Charles C. Pyle, general sales agent, D. W. Barton, inventor and general manager, and Messrs. Waise, Owe and Cowhan.

Amusements, a local trade journal published in Minneapolis, represented by Thomas J. Hamlin, managing editor, Charles G. Bramham and T. E. Mortensen.

There were two moving picture theaters erected temporarily in the exposition building which were at the disposal of the film manufacturers who desired to run off subjects for the pleasure of the public and exhibitors. No admission was charged, and the exhibition ran continuously from the opening hour in the morning until night. The "theaters" were named after the Simplex and Power's machines, respectively.

Convention Notes.

C. C. Baker, owner of the Strand theater, Britton, South Dakota, was seen by me at the convention. Mr. Baker built the Strand theater last year. It seats 300 people, and General Film Company's service and miscellaneous features comprised of V-L-S-E, World and Fox makes are offered his patrons. The regular program costs 10 cents and the feature program 25 cents. Mr. Baker has the only theater in his home town, which has a population of 1,000 people. He is doing very good business.

Anton Gilles, owner of the Grand theater, Breckinridge, Minn., was an energetic figure in the convention session. Mr. Gilles has been in the business for seven years, and is a very well posted man in his line. He shows two Mutual master pictures twice a week, and V-L-S-E and Equitable features for the balance of the week. He also uses the Mutual regular service. His programs are four reels and six reels, the latter being used when a feature is shown. The prices for the regular program are 10 cents, and for feature days 10 and 15 cents. Mr. Gilles stated that business was very good, and the profits for the year thus far show a handsome increase over those of last year. Mr. Gilles has been a reader of the World ever since he has been in the business.

Just by chance I gained the acquaintance of H. J. Breilein, who owns and manages the Faust, Verdi and Victoria theaters in St. Paul. The Victoria was opened Saturday, May 6, but Mr. Breilein found time in the midst of his labors to attend the convention meetings regularly. About ten years ago Mr. Breilein opened the old Dreamland theater in Minneapolis, on Plymouth avenue and Fourth street. In those days C. E. Van Duzee and Mr. Breilein were the only exhibitors in the city, Mr. Van Duzee owning the Scenic, the Joy and Wonderland. At that time they ran two reels to a show and an illustrated song as a chaser. Mr. Van Duzee charged 5 and 10 cents for a three or four-reel program, and Mr. Breilein charged 5 cents for two reels of the General Film Company's product. At the present time in St. Paul Mr. Breilein charges 5 and 10 cents in his three houses, and sometimes 25 cents for exceptional features. Mr. Breilein stated that the present business in St. Paul, so far as the exhibition of pictures and freedom from excessive censoring is concerned, are the most wonderful in the United States. The members of the local association are working harmoniously with the city officials and no friction occurs. The exhibitors of St. Paul believe that pictures passed by the National Board of Review are good enough for them. Mr. Breilein reported excellent business. He has used the Moving Picture World ever since it was founded, and has it on file for over four years back. Mr. Breilein is still hale and hearty and looks as prosperous as he is hearty.

F. J. McWilliams, owner of the Casino and Strand Theaters, La Crosse, Wis., was seen for a moment. He told me that business is very fair in La Crosse, and that his victorious fight to run moving picture shows on Sundays in the Strand has been very popular with the people in the city. The Sunday shows are always crowded, and he offers good clean programs that always make a hit.

I ran into J. G. Heywood, owner of the Moveum, Aitkin, Minn., one day on my rounds at the convention. Aitkin is a town of 2,200, and Mr. Heywood is its king, so far as the exhibition of moving pictures is concerned. The Moveum seats 400 people and is the only house in the town. Programs of four reels are offered at 5 and 10 cents. Mr. Heywood swears by the General Film Company's regular program, and in addition offers feature programs comprised of V-L-S-E and Metro features once a week, at 10 and 20 cents. "We don't need a censor in Aitkin," said Mr. Heywood, "as I am strictly guided by the reviews and comments of pictures in the Moving Picture World. The Moving Picture World has been my guide in these matters for six years and more. Before booking a film I always look up what the World has to say about it, and I have found that I can absolutely rely on the accuracy of its reviews."

Valeska Suratt was an extraordinary magnet at the Fox Film Company's booth in the exposition hall on Wednesday afternoon, May 3. Miss Suratt was playing in the Orpheum in St. Paul, and responded to an invitation by the local manager of the Fox Film Corporation to come over and greet the crowds at Armory Hall. She was kept busy handing out souvenirs during her two and a half hours' stay at the exposition. These were chiefly confined to photographs of herself, and many hundreds carried them away with a pleased and satisfied air.

SELZNICK LEASES SUITE OF OFFICES.

Lewis J. Selznick, president of the Clara Kimball Young Film Corporation, has leased the entire fourteenth floor of the new film building at Forty-ninth street and Seventh avenue for general offices. Work has begun on the division of the 10,000 square feet of floor space into the various suites. The new offices will be the home of the Clara Kimball Young Film Corporation and the headquarters of its distributing company, Lewis J. Selznick Productions, Inc. The architect has been given instructions to spare no expense in making the offices as luxurious and handsome as any in the city. Mr. Selznick and his forces, who have been operating temporarily at 130 West 46th street, will move immediately into the new Forty-ninth street buiding, occupying temporary quarters until their own floor is ready.

Smith-Hughes Bill Radically Changed

In Form in Which It Will Be Favorably Reported to House Are Many New and Striking Features.

THE amended Smith-Hughes Censor Bill, about to be submitted to the House of Representatives with a favorable report, shows numerous and radical changes and few will recognize in the amended measure the crude workmanship of Wilbur F. Crafts. All the changes are of great importance. All the suggestions made at the hearing and in briefs submitted by manufacturers and exhibitors have been carefuly considered by the committee, and a good many of them have, in some form or other, been incorporated into the amended bill. The report of the minority opposing the bill, and indeed every form of censorship of motion pictures, will be filed with the clerk of the House when the bill is reported. The minority report is said to be very strong and logical and will be printed in full in the next issue of The Moving Picture World.

The substantial provisions of the Smith-Hughes Bill as it has finally emerged from the House Committee on Education are as follows:

There shall be five commissioners, who are to be appointed with the advice and consent of the Senate. Each commissioner shall receive an annual salary of $7,500, except that the annual salary of the chairman shall be $8,000. The commission shall have authority to employ and fix the compensation of deputy commissioners and such other employees as it may find necessary to the proper performance of its duties.

The principal office of the commission shall be in the city of Washington, but it may establish and maintain offices or bureaus wherever efficiency, economy and the public interest require. Each bureau or office which, for the aforesaid reasons, is designated by the commission as a place for the submission of films shall be in charge of a commissioner or a deputy commissioner, who shall be vested by the commission with authority to issue licenses and permits, as hereinafter described, in all proper cases.

The commission shall promptly license for interstate and foreign commerce every motion picture film submitted to it as herein required, unless such film or a part thereof is obscene, indecent, immoral, inhuman, or is a reproduction of an actual bull fight or prize fight, or is of such a character that its exhibition would tend to corrupt morals or incite to crime. If the commission shall not license any film for any of the above reasons, it shall furnish to the applicant a written report clearly setting forth the reasons for its refusal and a description of each rejected part of any film not disapproved in toto, and upon the applicants filing in the office in which the application for license is filed, a statement under oath by the owner or lessee of said film that the part or parts described have been eliminated from the film and all copies thereof, a license shall be issued forthwith. But any license obtained upon a false or misleading affidavit or application shall be wholly void ab initio. A copy of such license, or a certificate of its issuance, shall be provided by the commission to accompany each copy or duplicate film so licensed.

The commission shall, without inspecting it, issue for any motion picture film which has been publicly exhibited in the United States prior to the date when this Act is approved, a permit to enter interstate and foreign commerce, only if and when application therefor, in the form and manner prescribed by the commission, is made within sixty days after this Act goes into effect. No fee shall be charged or collected for such permit.

The commission may at any time issue a permit for the entrance into interstate and foreign commerce of any film, portraying current events and not otherwise prohibited by law without inspection thereof, provided that when any application for such permit is made the chairman shall designate three commissioners, of whom a majority shall determine whether the application shall be granted: Provided, also that any permit so granted may be revoked by the concurring votes of any two commissioners upon ten days' notice in writing to the applicant. Thereupon the film may be submitted to the commission for license, as though no permit had ever been granted or revoked.

Any person, firm or corporation desiring a Federal license or permit for interstate or foreign commerce for any film shall first make sworn application in writing in the form and substance prescribed by the commission. Every such application shall immediately be given a serial number, which, except in the cases of films publicly exhibited before and for which applications for permits are required to be made within thirty days after the approval of this Act, shall by the producer or manufacturer be made a permanent part of the principal-title portion of the corresponding film and every copy thereof in such style as the commission shall prescribe.

Within one day of the filing of an application as in Section 6 provided, a time for the submission of the film shall be set, which time shall in no event be more than three days after the date of the filing of the applications. At least one of the commissioners or one of the deputy commissioners shall attend upon and be present throughout the exhibition of the film submitted. The applicant may present such evidence in addition to the film as may be necessary or proper to make clear the purpose and intent of the film. All oral evidence shall be recorded by the commission. The license applied for shall be granted or refused within one day after the hearing.

All motion picture films of a strictly scientific character, intended for use only by the learned professions, shall not be required to be presented to the commission for examination and license, provided that the owner thereof, either personally or by his duly authorized attorney or representative, shall file with the commission a description of such film together with a statement under oath that the said film is not to be exhibited at any private or public place of amusement.

That the commission shall collect from each applicant for a license or a permit, except as otherwise expressly provided in section five of this Act, a license fee of $2 for each one thousand feet or fraction thereof of film and 50 cents for each additional copy thereof, licensed by the commission: Provided, however, that upon the expiration of six months from the date of approval of this Act, and from time to time thereafter, as circumstances warrant, the commission shall revise and fix the fees at such sums as will produce no larger income than is necessary to support the work of the commission, including salaries and all other expenses.

The revocation or cancellation of any license or permit issued shall not entitle the guarantee thereof to the return of any fee paid; but the amount of any permit fee paid shall be credited upon the amount otherwise due for any subsequent license fee for the same film.

All fees received by the commission shall be paid monthly into the Treasury of the United States.

Any applicant for a license shall, in case of refusal, have the right of review by the full commission, whose decision shall be determined by the concurring votes of a majority thereof within five days of the filing of the application for review and submission of the film. On such review the party shall not be limited to the evidence upon which the first refusal was had.

Should a license be refused after such review by the commission the applicant may, at any time within ninety days from the date of such refusal, appeal from the ruling of the commission to the Court of Appeals of the District of Columbia. Such appeal shall be perfected in the following manner: that is to say, a petition verified by the applicant shall be filed in the office of the clerk of the said court, setting forth a description of the film and a complete record of the original application for license, the initial action thereon and the action of the commission on the application for review. The court may, on the hearing of such appeal as a part thereof, attend throughout an exhibition of the film and receive such other evidence as shall be offered by the applicant and by the commission.

No person, firm, or corporation shall carry or transport or cause to be carried or transported, any motion picture film from or into any State, Territory, or possession of the United States, unless there is for such film, at the time in full force and effect, a valid license or permit of the Federal Motion Picture Commission, as in this Act specified; Provided, That nothing herein shall be construed to prevent the carriage or transportation of any film consigned to or by the commission: Provided further, That the provisions of this Act shall not be construed to prevent the carriage or transportation without license or permit, by or for the producer of his own original film, in good faith for any purpose other than for exhibition for hire and before said film shall be wholly or in part copied, reproduced, or in any manner made the subject of duplication.

Any change or alteration in a film after license or permit, except the elimination of a part or exeept upon written direction of the commission, shall be a violation of this Act, and shall also make immediately void the license or permit therefor.

No motion picture film shall be exhibited in any place of amusement for pay or in connection with any business, either in the District of Columbia or in any territory of the United States or in any place where the local police power is under Federal jurisdiction, unless there is then in full force and effect for such film a license or permit of the Federal Motion Picture Commission.

A violation of any of the provisions of this Act shall be punished by a fine of not more than $1,000 or by imprisonment for not more than one year, or by both, and all films transported, exhibited or changed in violation of the provisions of this Act shall be confiscated.

The commission provided in this Act shall have the power to issue licenses or permits for motion picture films for adults only, and no such film shall be exhibited to children under the age of sixteen years.

This Act shall take effect thirty days after its approval by the President.

Walter K. Hill

WALTER K. HILL, an experienced circus fictionist, has been engaged to create a narrative of show-life, under the title of "Peg o' the Ring," that will soon be presented to clients and readers of the Western Newspaper Union. It will be published in serial form, with every episode so complete in itself that the separate chapters will form a story by themselves—"Peg o' the Ring"—will, indeed, be a story within a story, forming a composite of fascination for young and old.

Walter K. Hill.

The author has had a world of experience with the principal circuses of the United States. His travels have carried him into every state in the Union, his experience has embodied every necessary detail of circus life and environment. Mr. Hill knows a circus like a book, and into "Peg o' the Ring" he will inject the circus spirit and the circus atmosphere in such detail that every reader of the story will know more of circus than they have ever known before.

The opportunity for interesting descriptions that the big circuses present is unlimited. In a traveling community of 1,500 people, comprising the roster of any of the bigger shows, there is every element of human nature that is possible to assemble. The struggles and trials of the circus profession are as great and as humanly interesting as are the joys and sorrows of the people in any community.

Mr. Hill will take advantage of all these opportunities for fictionizing his story of the circus. Collaborating with him will be Joseph Brandt, another writer of experience, who knows circuses and circus life as well as he knows the road to his own door. These two writers will turn out a narrative that will touch every chord of human emotion and thrill with the sureness of excitement that the very thought of circus life inspires in the average American.

This will be no tawdry appeal to the sensationalist; it will be a day-by-day reflection of the inner life of the circus as it passes from town to town. There will be intimate descriptions of the inner workings of a great comercial machine; of the domestic and social side of circus life—and compendium of authentic descriptions and details, compiled in narrative form, to give the reader an illuminating reflex of life with a great and thoroughly typical American institution.

Griffith, His Book

Slanting Perspective Nullifies the Work of Producer.

By Epes Winthrop Sargent.

DAVID WARK GRIFFITH contributes to the censorship discussion his personal views on the censoring matter in the shape of "The Rise and Fall of Free Speech in America," which is rather too pretentious a title for the work. Mr. Griffith deals with the censorship of film and the Russian press more exhaustively than he does with the matter suggested by his title. To put it in a nutshell, Mr. Griffith's book views even the matter of film censorship with distorted vision. The keynote is sounded in this paragraph, which does not occur in the running story, but as a side note:

> Suppress "The Clansman" ("The Birth of a Nation") and there is no longer room on the stage for "The Merchant of Venice."

In a word, Mr. Griffith approaches his subject with too strong a bias of personal animosity. His individual resentment shows too strongly to permit any of his arguments to have weight with the reader who has no personal interest either in or against the censorship. He is writing because his own ox is gored; not because his impersonal sense of fair play is outraged, but herein he differs not at all from a host of other writers on either side. He views his subject too large. He makes the wrong approach. His arguments are, for the greater part, not upheld by facts. It is his book, published at his own expense, and therein he is at liberty to say what he will, since free speech is not yet dead, but it is not a book that will bring conviction to the unprejudiced mind; least of all to those newspaper publishers whom he repeatedly threatens with a like annoyance if film censorship continues.

This, with due respect to Mr. Griffith and very many other writers, is tommyrot. There is not a lawmaker in the land who does not know that the press is greater than the politician. Now and then some immature statesman, seeking cheap notoriety, will present a State or National bill curbing the powers of the press, but even he, for all his righteous indignation, does so knowing that the publishers will feel only a mild contempt for his motives and knowing, also that a sufficient number of his confreres will kill the bill, either in committee or on the floor. Newspaper publishers are not afraid of censorship and are not to be scared with the bugaboo. The aid they lend in meeting the film censorship is purely due to a sense of right and not to a fear of an extension of the evil to themselves. Here a great lesson might be learned. Make the motion picture a political power and the pictures will enjoy the same immunity as the press. As Mr. Griffith himself says, "Intelligent opposition to censorship in the beginning would have nipped the evil in the bud." Start now, at any rate.

Clearly the censorship is an invasion of the constitutional rights of the American people, an invasion of the rights of those who make, exhibit and witness film stories, and within the three classes may be comprehended a majority of the citizens of the entire country, but it is absurd to argue that free speech is indeed dead because a single form of expression is temporarily under illegal restraint. In view of the performances of most of these censor boards ridicule and not indignation is the more valuable weapon. Mr. Griffith has said much that is of value. Because of his position in the art, the expression of his opinion is doubly of value. It is to be regretted that he writes too much from the viewpoint of the producer of "The Birth of a Nation" rather than as an artist pleading for the salvation of his art.

Dixon's "Fall of a Nation"

Author Has Found a New Way of Presenting the Vast Sweep of Historical Events Covering Three Hundred Years.

ALTHOUGH the synopsis of Thomas Dixon's historical epic, "The Fall of a Nation," has not been given out, advance descriptions indicate that it blazes the way of revolutionary progress in motion pictures, especially in the prologue, which has almost the importance of an independent

Scene from "The Fall of a Nation" (National).

work. Dixon's previous "Clansman" scenario, out of which Griffith wrote "The Birth of a Nation," told the long history of slavery days very succinctly. But in the prologue of "The Fall of a Nation" Mr. Dixon undertook the far more gigantic historical task of tracing in a thousand feet of film the progress of the world's struggle twixt liberty and tyranny from 1550 A. D. down to the present.

The successive flashes will show the human aspirations toward freedom culminating in the proud heritage of the American Republic. Neither race nor creed nor form of servitude is spared or omitted in the delineation. Church of England persecution of the Non-conformists; Catholic persecution of the Huguenots by revoking the Edict of Nantes; Russian Greek Church persecution of Jews and Catholics in Poland; the English Catholics' winning of freedom by founding the colony in Maryland; the landing of the Pilgrim Fathers in Massachusetts; the exile of Roger Williams by the Congregationalists to Rhode Island and his friendly welcome by the Indians; the reading of President Monroe's historic message to Congress whereby he made both the Americas nurseries of freedom—these are the links of a strongly welded chain of historic events working up to the big aim. For America is the new home of all the oppressed nationalities and sects, the realization of their dream, and the heritage for which they must fight should the Old World, swollen by the arrogance of recent military conquest, strive to impose its ideals upon us.

"The motion picture," observed Mr. Dixon, who arrived not long ago in New York from Los Angeles with "The Fall of a Nation" film, "is the finest vehicle of historic exposition ever devised. I can teach more history in fifteen minutes of motion pictures than in six months of the library or the class room. It is not necessary to burden the mind with the petty, piffling details of dynasties and kings, of wars and rumors of wars. A single picture and a strong, condensed title, such as that of the Catholic colonization of Maryland or the reading of the Monroe Doctrine message, impress indelibly the great event and its meaning. I have tried to show what America means to us, namely, the polyglot nationalities of which we are composed. A rapid survey of nearly 400 years of history serves the purpose and leads up to the story of 'The Fall of a Nation' proper, which tells what these polyglot peoples did when threatened by the extinction of the national life."

Mr. Dixon added that, mindful of the personal element so essential in popular entertainments, he had interwoven a love story with the main plot. This latter is said to turn at the end on the heroism of American women in coming to the rescue of their country when in the hands of a foreign emperor leagued with traitors within our gates, and in particular with a modern Benedict Arnold, whose love of gold and power and whose foreign financial affiliations have caused him to espouse the imperial side and have made him the Viceroy or Governor-General of "the province of the United States."

Evidently the Dixon story contains new imaginative twists that mark it out strikingly from the ruck of preparedness films. It was staged during the last eight months at and around the Dixon studios at Hollywood, Los Angeles, with Arthur Shirley and Lorraine Huling in the leading roles, the redoubtable Percy Standing as the Benedict Arnold, and C. E. Geldert as the imperial commander. Many of the types of the nationalities, such as the Polish, Italian, etc., were used in the picture. In all, twenty thousand people took part in the battle arrays, mob and conspiracy scenes. A battery of sixteen cameras was employed. The military costumes were all executed from designs of the uniforms now used in Europe and America. New 40-centimeter guns were invented and patented for use in the greater scenes. And meantime, as announced in this paper last week, Victor Herbert was composing the music, which will be in active rehearsal in New York within the next ten days. A production will be made at a first-class Broadway theater in June, and simultaneously another production will be put on at Clune's Auditorium, Los Angeles. The executive offices are in the Longacre building under the style of the National Drama Corporation.

Review Board Again Sees "Children" Picture

Declares Production Demonstrates Fallacy of Arbitrary Censorship—Three Out of Four of Special Audience Approve Universal Film for Adults.

THE National Board of Review, which in March considered the film of the Universal's "Where Are My Children?" and expressed its disapproval of the picture as a subject for mixed audiences, has again passed upon the production. Sixty out of eighty-one members of representative organizations approved the film for adult showing. The following announcement from the board is self-explanatory:

The film, "Where Are My Children?" was submitted on March 16 to a review committee consisting of eight persons. The result of the discussion emphasized that under certain conditions regarding its exhibition the photoplay might have social value. As a matter of policy, however, the picture was referred to the board of appeal for final action. In the past the National Board has reviewed pictures designed for exhibition before mixed audiences, that is, audiences composed of adults, young people and children. On account of the nature of the theme—the limitation of families—presented by the picture, "Where Are My Children?" the National Board felt that the wisdom of having the film presented to both sexes of young and unmarried people might well be questioned. Adopting a conservative point of view, the board condemned the film for audiences which might include young people and children. On the other hand, the producers state that the photoplay was not designed for young people, and will not be exhibited in theaters where they are allowed to attend. Accordingly, the picture was exhibited at the Globe theater, Forty-sixth street and Broadway, New York, to adults only, with the permission of the local Department of Licenses.

In order to arrive at a well-defined public opinion regarding the film the National Board gave a private review of the picture before a selected audience invited through invitations distributed by such representative groups as the Citizens' Union, Merchants' Association, Bar Association, League for Political Education, American Social Hygiene Association, Society for Sanitary and Moral Prophylaxis, Federation for Child Study, Neighborhood Workers' Association, Economics Club, Drama League, Educational Drama League, and others, and attended also by guests from Philadelphia, Boston and other cities. A ballot was distributed for those present to vote upon the film, with the following result:

Approved for audiences which include young people and children.	34
Disapproved for audiences which include young people and children.	47
Approved for adults	60
Disapproved for adults	21

The National Board's attention has also been drawn to the fact that a number of well-known clergymen have indorsed the film for exhibition to adult audiences. It therefore appears from the above tabulation of the ballot that the National Board was wise in refusing to pass the picture for the usual exhibition to mixed audiences, and that the opinion gathered through the private review is favorable to the exhibition of the film for adults only.

The National Board believes, however, that "Where Are My Children?" is the type of picture which demonstrates the fallacy of any attempt to create an arbitrary censorship. It is inevitable that local public opinion will vary widely regarding such exhibitions. Any endeavor to express or enforce one opinion for the whole United States as regards a picture of this character is impossible. The National Board, therefore, places the result of its effort to estimate enlightened public at the disposal of its correspondents, realizing that there is bound to be a wide divergence of opinion regarding the picture on the part of thoughtful people.

ANITA STEWART AT PHILADELPHIA FILM BALL.

Anita Stewart, the beautiful and popular young Vitagraph star, was the principal figure of interest at the big Film Ball held in Horticultural Hall, Philadelphia, on the evening of Tuesday, May 9. Miss Stewart went to Philadelphia for this occasion on the urgent request of her admirers there. She led the grand march and was the guest of honor of the local committee.

Actors' Fund Campaign Finale

Big Benefit Performance at Metropolitan Opera House. Grand Opera Stars to Participate.

CROWNED with such a dazzling diadem of stars as never before adorned any stage on a single occasion, the final public event in behalf of the Motion Picture Campaign for the Actors' Fund will take place on Tuesday, May 16, at the Metropolitan Opera House. It is to be the greatest show ever given for any cause at any time anywhere. The most prominent members of the musical profession will lend the best of their powers to make up a program such as was never before arranged.

This mammoth tribute performance will mark the close of the series of affairs in all parts of the country in the interest of the most unusual and most remarkable undertaking this country has ever seen—the raising of $500,000 in fifteen weeks by the people of a single industry for a single charitable cause.

Since its inception the movement of the motion picture business to collect half of the prospected endowment of that worthiest of all charities, the Actors' Fund, has attracted the greatest amount of attention ever granted a humanitarian undertaking. It is now determined to wind up its career with such a blaze of fireworks as will make the Motion Picture Campaign a landmark in the history of canvasses of this kind.

Through her notable double association with both the films and opera stage, Geraldine Farrar will be the bright particular light of the Metropolitan affair. Miss Farrar will present the second act of "Madame Butterfly," assisted by Signor Scotti. The accompanying orchestra will be conducted by Signor Polacco. Such artists as Mme. Alda, Lucca Botta, Fritz Kreisler and Leopold Godowsky will complete the musical offerings to the vast assemblage that will be present to do the Actors' Fund and the people of the screen honor, and, incidentally, enjoy the greatest entertainment ever devised. It is only necessary to announce that the affair is under the personal direction of Daniel Frohman, the distinguished president of the Fund, to intimate what is to be expected.

At the Garden this week an added feature will be provided in a series of delightful dancers and soloists to render the now famous film song, "Florence Lawrence," which was sold at the Palace for the benefit of the campaign. The following will give attractive renderings of the words and music of the Misses MacDonald and Steiner: Miss Ethel Gilmore, premiere danseuse of the Metropolitan-Canadian Grand Opera Company; Miss Irma Summa, Miss Florence Tappan, the well-known Brooklyn soloist; Miss Helen Coyne, of the Metropolitan Ballet; Garry McGarry, of the Vitagraph Company of America; Miss Alice Fyller, and the Misses Marguerite and Mary McNamara, the charming Newark dancers.

While so much is being done in New York just now to boom the film people's great humanitarian undertaking, the efforts of the rest of the country in the cause must not be forgotten. The Motion Picture Campaign is the truest kind of a national organization. Every community of importance in the country is engaged with might and main in the competition of cities to see which can do the most for the Fund. San Francisco is one of the leaders in the movement and is giving evidence that it intends to stand high on the final roll of honor. Mayor Rolph, of the Golden Gate City, is a member of the honorary executive board of the campaign and honorary chairman of the local branch committee working under the direction of Samuel Goldfish, chairman of the National Executive Committee. A most representative body has been gathered together for this local organization. It is composed as follows: Chairman, Herman Wobber; secretary, Mark M. Leichter; director of publicity, Louis Levy; Irving Ackerman, Morris Meyerfeld, Sid Grauman, Alexander A. Beyfus, John Partington, C. Langley, Eugene Roth, Sam Harris, Joseph Levin, Ralph Pincus, M. J. Getz, George Davis, Homer Curran, J. J. Cluxton, Sam Levin, Sam Gordon, Thomas O'Day, Mark A. Lasky, Selby Openheimer, William Citron, Ralph Clark, Louis Reichert, R. Quive, H. H. Hicks, F. K. Stout, M. L. Markowitz, H. W. Ohive, R. S. Simpson, H. W. Stebbins and Sam Loverich. Great things are expected of San Francisco and its organization when the final tally is made up.

VITAGRAPH HAS NEW LEADING MAN.

Rollin S. Sturgeon, the director-general of the Vitagraph company's western studios, is wearing a smile that won't come off and his chest measure has increased three inches. This is the effect and the cause is the arrival of a little son whose voice, the proud father declares, has the self-same tones of protest and authority which were so noticeable in Booth and Kemble when they were infants.

The potential Vitagraph leading man and Mrs. Sturgeon are doing well and father and mother will have to hire a special secretary to answer all the notes of congratulation being sent. Mr. Sturgeon is very popular in the Los Angeles film colony.

Essanay June Releases

Will Have Many Good Short Length Subjects on General Film Program.

ESSANAY is issuing an unusual number of exceptionally good short releases for the month of June. It also has two strong multiple reel feature subjects for that month. The announcement of the releases has just been made by George K. Spoor, president of the Essanay company.

Among the strong three-reel releases are "Our People," featuring Bryant Washburn and Gertrude Glover; "Fool's Gold," featuring Darwin Karr and Nell Craig; "The Promised Land," and "The Little Volunteer," featuring Joyce Fair, the 11-year-old star, who made such a hit in "The Little Samaritan."

Among the two-reel releases are "Orphan Joyce," featuring Joyce Fair; "Putting It Over," featuring Marguerite Clayton and Harry Beaumont; a reissue of "The Girl at the Curtain," and "The Voice in the Wilderness," both featuring Francis X. Bushman.

The one reel releases include Canimated Nooz No. 11, Wallace A. Carlson's cartoon drawings on news events of the day; a sketch book of Berlin by Vernon Howe Bailey, showing all the points of interest in the German capital, including the Kaiser's Palace, the Kaiser himself and his special bodyguard; and one of George Ade's famous fables, that of "The Undecided Brunette."

The multiple reel features include "That Sort" and "According to the Code." In "That Sort" scores of scenes show action at Monte Carlo, in the Riveria, on the Spa, and mid-ocean scenes taken on the liner Imperator. These scenes are actual motion picture photographs, taken, not of course, at the present time for this picture, but by Charles J. Brabin a few month's prior to the breakout of the European war. Mr. Brabin, who directed "That Sort," made a tour of the continent shortly before the war broke out, making motion pictures of all these scenes. He only left Europe at the outbreak of the war.

These scenes are wonderful in their spectacular effect and so interwoven with the picture that they form a perfect continuity. This photoplay features Warda Howard with Ernest Maupain, Duncan McRae, John Lorenz and Betty Brown.

The other multiple reel feature is "According to the Code," a drama which takes place in both the Civil War period and the present time. This features Lewis S. Stone, the masculine lead in "The Havoc," and a well known speaking stage star, and Marguerite Clayton, one of Essanay's leading women. The part covering the Civil War period was taken in the exact locations in which the action took place. E. H. Calvert, the director of the play, took a company of players to Chattanooga, Tenn., and from there they went back into the Tennessee range of mountains, taking scenes on Lookout Mountain, Missionary Ridge, Chickamauga Park, Signal Mountain, and other famous battlegrounds of the South.

The northern scenes were made in New York City and in Chicago.

BERNSTEIN RESIGNS.

Isadore Bernstein, director general of the Equitable Motion Pictures Corporation since the organization of that concern and producing manager of World Film since the re-organization of the two companies, resigned his position with the latter company this week, to take effect immediately. It was upon the advice of his physician that Bernstein gives up his place and retires for the time being, at least, to his farm at Saddle River, New Jersey.

Bernstein, justly famous as the conceiver and builder of Universal City, has been an exceptionally busy man at the various World and Equitable studios. Refusing assistance, insisting upon giving his own attention to every detail assigned him by the company, he will hie himself to the farm, there to consider a number of offers he has received since rumor stated he was leaving World Film.

Mr. Bernstein carries the best wishes of the entire organization with him. He has been indefatigable and untiring. Night and day Bernie has gone along, burning the candle—until this forced rest is taken and he gets a chance to regain some of his old-time vitality and energy.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS.

REEL PROGRAMS FOR SCHOOLS.

Outline of a Proposed Co-operative Plan of Educational Film Service on an Economical Basis.

By Prof. Hardin Lucas.

AMONG the characteristics of reel programs planned for use in schools should be variety and balance. These features are, in fact, made necessary by the range of ages usually represented in the school assembly. Moreover, even the pupils in a given school grade are always studying along more than one line of interest, and of course the film program should not fail to render its helpful service to any department of studious effort that can be made more effective by means of reel lessons.

Considerations of cost also argue for varied and balanced programs. Certain factors of expense seem to be inherent that thousand foot standard reels will ever be as cheap as in the use of films. Apparently we should entertain no hope phonograph discs, nor can they be made of material equally durable. Quite the contrary. The ordinary celluloid of which most films are made is a perishable product; the non-inflammable acetate of cellulose doubly so. As they gradually dry out they are increasingly fragile. Consequently reels can be used for a greater total number of runs if kept in almost continuous circulation while still in their months of infancy, so to speak. When we realize that the cost of raw celluloid per thousand feet is about forty dollars and that the actual wear of this material involves an expense of nearly one cent for each minute of actual running, we are forced to the conclusion that—with other inevitable expenses added—an assembly of considerable size is absolutely necessary if the per-pupil-per-year cost is to be kept within reasonable figures. It all becomes a matter of simple arithmetic.

If about a quarter of a million pupils can be assembled in groups of about seven hundred and fifty and at hours and places so ordered that a minimum of time will be lost in transportation of films from station to station, the item of rental on forty weekly programs of five educational reels each can be fixed at just ten cents per pupil—yes, only ten cents apiece for the entire school year series of forty! Surely there is not a city of even only five thousand people than cannot muster itself in under such a banner.

Upon the supposition, therefore, that for the sake of low per capita cost the pupils are to be assembled in groups of at least a few hundred, the reel programs for schools that take advantage of the opportunity to secure economical educational picture service under my co-operative plan will be both varied and balanced. For example, a three reel drama based on literature or history; a travel, nature, science, or health reel; and an industrial, civic, sports or miscellaneous reel. Perhaps, also, if funds permit, a short wholesome comedy. As a concrete illustration: Dickens's "Tale of Two Cities" (3); "Trip Thru Japan" (1); "Cotton Industry" (1). The entire series of forty weekly programs will not be finally arranged until the number of runs contracted for by subscribing members shall warrant the research and labor required. Suffice it now to state that practically all of the standard negatives in existence (except, of course, those whose positives are still in active circulation among theaters) have been pledged to me as available sources of fresh positives to be printed specially for this Educational Picture Service.

It should be added that each program will be routed for the entire circuit in advance, and thus each member will know before the beginning of the school year precisely which reels will be available for his use during each of the forty weeks. This information, together with the series of pedagogical leaflets containing, as explained in my last article, suggestions, reading references and other helps, will enable educators to plan many excellent correlations between other school activities and the reel lessons.

It is even possible that specialized yearly programs may be arranged to fit the special needs and interests of any given type of institution—high schools, normal schools, Y. M. C. A.'s, or any other species of non-commercial members—provided only that their purchase of reel-runs reaches the necessary aggregate. Obviously the specialized reel program cannot run ahead of a tangible co-operating clientele. Moreover, and also obviously, the best way to move toward a yearly program specially selected for your particular needs is to subscribe for a general, varied, balanced series without delay. Write me for a detailed subscription contract blank.

Reel Criticisms Invited.

Educationists everywhere are invited to write to this department expressions of their views as to whether certain films they may name are fit or unfit for use in connection with regular school studies. I shall be glad to publish extracts from such communications as may be relevant to topics selected for treatment here. Your name, address, and present or last school connection should be stated, but same will not be published if you expressly so request.

Although I view every one of the confessedly educational reels as currently released by the various producers, there may appear without my notice occasionally a good feature or even a comedy containing parts, at least, that might be desirable for school use later. Please assist me in calling to the attention of other educationists any reels likely to interest them because of possible uses in school work. If you care for my views on any film you have not yet seen, just write me the title, producer, and approximate date of release and I may be able to view it and provide a criticism very shortly.

If you know of any particularly effective methods of utilizing reel programs or single reels in harmony with the best principles of modern educational theory and practice, send them in for publication so that others may try them out and report their results. How many schools are there, I wonder, in which not mere picture shows but definitely instructional exercises with the aid of motion-pictures have already been conducted. The problems of reel pedagogy do not appear to have been isolated for scientific investigation. Do they deserve to be?

Standard Projectors in Universities.

An advertiser on another page states that he can supply the addresses of nearly 25,000 picture theaters, but nobody claims to know yet just how many non-commercial institutions are equipped with standard projectors. I shall welcome specific information that will help me to publish installments of such a list.

Among our universities and colleges the following are known to have procured machines. Makes indicated, in case of our advertisers, by letters: A, Atlas; B, Baird; E, Edison; M, Motiograph; Pp, Portoscope; Pw, Powers; St, Standard; Sx, Simplex.

Harvard University (Pw); Berea College, Ky. (Pw); University of Wisconsin; University of Nebraska (Pw); Pennsylvania State College (Pw); Iowa State Teachers' College (Pw); Cornell University (Pw); University of Cincinnati; St Francis Xavier College, N. Y. (Pw); Belmont Abbey College, N. C. (Pw); St. Francis College, Pa. (Pw); Georgia State College of Agriculture (Pw); St. Peter's College, N. J. (Pw).

Lists of normal schools, high schools, etc., will also be published, with additions to each as information is received. When it is considered that projectors for standard film can now be had at prices ranging from about one hundred and twenty-five dollars up to six hundred, it would seem that no school need be without its own motion-picture machine any longer. If prospective purchasers will write me briefly as to size of hall and distance between projector and screen, mentioning also limits as to cost, I shall gladly supply their addresses to makers of machines likely to fall within or near their requirements.

EVERY EDUCATOR
Interested in Motion Pictures
Needs The Motion Picture Handbook.
See Advertisement on Page 1334.

A SCHOOL CONTEST.

Prize Winning Moving Picture Essays of Pupils of the City High School of Troy New York.

By the Rev. W. H. Jackson.

THE city of Troy, N. Y., is to be commended for presenting to us the good example of the best use of the educational pictures in their local schools. Nowhere, as far as we know, have better uses been made of the moving pictures together with a most wise direction of the scholars in the study of the same; here at least fault finding and pleas for censorship, have not been the one cry of the authorities. .While we do not know if those responsible for these contests are readers of the Moving Picture Educator, we rather suspect that they are, because this kind of use of the pictures has been so frequently advocated by us that it becomes a rare pleasure for us to give a full notice of this unique contest, so that it may be more widely known, and that, in other towns and schools, a similar series of contests may be held. This is not only a method of trying to find the good in pictures, but it goes further, in that it turns that good to the most profitable account, with the addition of a reward to those who prove themselves most benefited thereby. Again the value of composition writing is given an impetus in the local schools by these contests, although it is distinctly stated that this is a secondary object, it is nevertheless valuable and important. The main object of the competition as given, "The ability to see with understanding, and to tell what is seen," certainly gets at the heart of the educational purpose and the value of the moving picture. We herewith publish a copy of the conditions of the Troy contest, together with the prize answers of two young people, in the hope that they may stimulate others to follow the example. Will not those readers who can, in the interest of educational pictures, bring this to the notice of those to whom it will be helpful; thereby spreading the growing importance of the right and best use of the moving pictures among the young and in the schools?

The following prize essays on the picture entitled "The Baby Fortune Hunters" is reprinted to give an idea of the way in which young people may express their powers of perception and grasp of the purpose of the story of the picture.

ANNOUNCEMENT

Troy Times Art Section

MOTION-PICTURE ESSAY CONTEST

FOR

Public School Pupils of Troy

The Troy Times Art Section offers two prizes each week for the best essays written by pupils of the public schools of Troy telling the story of the feature picture shown each Saturday in the educational motion-picture performances held in the Central School auditorium under the direction of the Troy Parent-Teacher Association.

This contest has received the endorsement of the school authorities of the city and the Motion-Picture Committee of the Parent-Teacher Association. The contest is intended to develop the perception and quicken the interest of the hundreds of Troy boys and girls who attend and enjoy these motion pictures each Saturday.

This is not a contest in grammar or literary skill, but in ability to see with understanding and tell what is seen.

The stories of the motion-picture plays submitted will all be read by a competent committee of unbiased judges who will award the prizes on the merits of the essays, not as literary efforts, but on the ability shown by the young writers to grasp the important points of the pictured story and to describe what they have seen, simply and accurately. The contest is open to all pupils up to and including the eighth grade. The conditions do not bar the younger pupils, who may be able to see, and tell what they see, just as well as their somewhat older schoolmates. The pupils who tell the story of the play best in the opinion of the judges will get the prizes.

Rules of Contest

1—All pupils of the public schools of Troy up to and including the eighth grade are eligible to compete. The schools designated are: Nos. 1, 2, 3, 5, 7, 9, 10, 12, 13, 14, 15, 16, 17, 18, 20 and the Central Grammar School.

2—The story essay must be about the particular feature motion picture, shown at the Central School auditorium each Saturday, which is selected and announced for that week.

3—The story must not contain more than 500 words. Length will not count, however, in making the awards.

4—Write on one side of the paper only and number the pages.

5—The essay entire must be the work of the pupil, solely and unassisted, and the signing of it by the contestant will be taken as a guarantee that this rule has been complied with. Any pupil known to receive assistance in the preparation of the essay will be barred from receiving prizes.

6—A pupil once awarded a FIRST prize will not be eligible to compete again during the season.

7—Each essay must be signed by the pupil who wrote it with the name, home address, age, grade and school, and must also have the signature of the teacher or Principal of the school.

8—The manuscript must be mailed in a sealed stamped envelope, not later than the next Wednesday night following the Saturday on which the picture is shown, to the

MOTION PICTURE CONTEST EDITOR,
Troy Times Art Section,
Troy, N. Y.

Contest Picture for Saturday, April 1.

"ENOCH ARDEN," a dramatization of Tennyson's famous poem in four reels, presented by Griffith's players, who appeared in "The Birth of a Nation."

This Week's Prizes:

FIRST PRIZE—Choice of Brownie Camera No. 2, Boy's or Girl's Watch, Self-Filler Fountain Pen or Electric Flashlight, value $2.
SECOND PRIZE—Choice of Boys' or Girls' Book.

Award of Prizes.

The prizes will be awarded each Saturday afternoon at 3 o'clock between the performances in the Central School auditorium, and the prize essays will be published weekly in The Troy Times Art Section.

Reproduction of Advertisement Announcing Condition of Contest.

FIRST PRIZE ESSAY.

The story of the motion pictures of "The Baby Fortune-Hunters," which is awarded first prize, was written by Miss Alice Kautz, a thirteen-year-old pupil of the Eighth Grade of School No. 16, and is as follows:

The first picture showed a peasant's hut of Europe. In front of it are many sheep, geese and other animals. There is also a table and two benches in front of the hut. Sitting on the benches, one on each side of the table, are two children; the larger a boy, the smaller a girl. They are both discontented, or certainly look so. A man and woman come out of the hut with some farming implements on their shoulders. They stand and smile at the children, but the babies take no notice of them; even when they stoop down in front of them, they merely turn their heads. The mother and father go off to their work in the fields.

The two babies, for such they really are, decide to run away to seek their fortunes. They embrace one another and go into the house, which is very rude and bare. They put their clothes in bundles and put on frocks and hats. They tie the bundles to stout sticks and prepare to leave home. They tiptoe to the window and the boy climbs up and drops the bundles out of the window. He jumps down and helps his sister. They take their bundles and go down a hill, turn a corner and go through a gate onto a highway. They walk along the road till they reach a village. They enter a yard and knock at a door, which is opened by a man. The boy manfully tells him "We want work!" The man is much amused and laughs heartily, but the children are in dead earnest. Soon a woman, apparently his wife, comes up and he tells her. She smiles and they agree to take the children.

We next saw the man harnessing a yoke of oxen to a plow, and the boy and girl appear. The boy shakes hands with the man and the woman greets the little girl. The boy takes the plow and the girl a stick by which she guides the oxen. The man and woman laugh at the two babies, who are going to the field which they are to plow and sow with grain. Upon reaching the field the boy had a hard time to manage the plow and the little girl is obliged to run in order to keep ahead of the plodding oxen, but at last, to my astonishment, the field is plowed and they sow the seed broadcast.

In the meantime two officers of the law are sent to interfere with the hiring of such young children. The woman answers their knock and takes them to the children. The men are much amused when they see the little tots industriously threshing grain with flails. The children look up, and when the boy sees the men, he puts his arm protectingly around his sister. The men take them back to the house, and the man and woman give them a bag of money, which the boy puts in his blouse. The people bid them goodby and seem sorry to see them go. The officers take them back home and the boy runs to his mother, the girl to her father; then they change, the girl going to her mother with whom she stays. The parents are very glad to get them back and they all sit at a sort of table in front of the hut. The boy takes the bag from his blouse and says proudly, "We have made our fortune."

SECOND PRIZE ESSAY.

The second prize is awarded to Miss Clara Otto, aged eleven years, a Seventh Grade pupil of School No. 14, for the following story of the pictures:

In the first picture there were two children sitting at a table outside a hut. They look discontented. Their mother and father come out of the house and try to get the children to go to the fields with them, but they pay no attention to them. Their mother and father go away with their farming implements. When they are gone the boy tells the girl his plan. They go into the house and get ready to go away. He puts on her dress and they put on their hats, take their bundles, climb out of a window and go along the highway. At last they come to a large house. The boy knocks at the door and a man comes out. The boy, pointing to his sister, says: "We want work." Then the man's wife comes along. He tells her and they take the children to their home.

The next picture shows the oxen hitched to a plow. The boy comes with a bag of seed. The girl takes a long pole and steers the oxen while the boy steers the plow. As they go the man and woman begin to laugh. The children go up and down along the field. Then the oxen are in the background and they are going along scattering the seed.

In the next picture two officers come and ask about the two little children. The lady points into the distance, then takes the officers there. The two children are threshing grain with flails. She calls them and the children stop, come up to the lady and the two men and take off their hats. Then they go back to the house. The lady goes into the house and brings out a bag of money. She shows it to them. Then the lady ties it up and puts it into the boy's waist. The children are crying and pay little attention to her. Then she kisses them good-bye. The officers put handcuffs on the children and take them home to their parents. When they reach the children's home the officers take the handcuffs off and they run to their parents, who are eating. Then the boy says, "We have made our fortune." He takes the bag of money from his blouse and shows it to his parents. Then he opens it and shows them its contents, which I think all enjoyed.

Spokes From the Hub

By Marion Howard.

IF asked to submit a list of very high class plays for children and adults alike, I'd place "Little Mary Sunshine" way up, for it is one of the best of this season's offerings and reflects credit on the Pathe folks and also on the Fenway theater for producing it. Reviewers will tell the story better than I, but it is the little things in this play that count, and one is the absolute naturalness of the tiny star, Marie Osborne, a mere baby; another the wonderful trained bear put through so many stunts by the tiny star; still another the artistic work of Henry King, the lead, and who directed its every detail. "I bet that man is a father, for the tenderness shown the baby is so natural," said my companion, who has a baby the age of little Marie. Anyhow, we went twice to see the play, and I hope every theater will show it. Then we were treated to some good work on the part of Andrew Arbuckle, who was mistaken by many there for his brother, Macklyn, so strong is the resemblance. The Drews' "System Is Everything" went well. Among the servants whom the system-mad husband interviewed we noticed Katherine Franek, the woman spy in "The Battle Cry of Peace," and her get up (in rig) was some sight. She is given a "fat" line which is sure to provoke laughter. Another treat on the bill was "The Devil, the Servant and the Man," a Selig three-reel offering, capitally done, especially the outdoor scenes, so well photographed amid mountainous snow. Again does the little child figure delightfully.

* * *

Score another for the Gold Rooster in "The Woman's Law," put on for three days at our Fenway. Florence Reed is so favorably known in the Hub that her name is sufficient to draw and she is well fitted for such roles. You know the story of the picture, but do you appreciate the remarkably clear impersonation by Duncan McRae of two distinct types of men, and what a double exposure that was! I've seen few pictures to compare with the details in this one, especially in the house interiors and that dear boy in the scenes with his supposed father.

* * *

On the same program we had a reissue of "The Three Wise Men." The house program stated that it was the "greatest three-part picture ever produced," and so we expected much. Truly it is reverently done, and daringly, a splendid picture for Christmas or Easter. Then, too, it pictures clearly the manger scene wtih a tiny baby holding up its chubby hand. One or two features stand out—the three men on camels, always in action, either in silhouette or going toward the star. Another is the crucifixion, a tableau most impressive. The heroine, Bessie Eyton, a Salvation Army lass, went about doing good, even entering a cabaret scene just before midnight on Christmas Eve, where she told the story all have heard at our mother's knee. It struck home tellingly with the degenerate, whose victim she had taken in and ministered to when her child was born. It surely has a lesson for any theatergoer, and the uniting of two lost souls at the end caused many moistened eyes. Churches might with profit utilize this Selig picture, for it speaks louder than any words and is convincing.

* * *

I have seen of late two other remarkable pictures put on by the Metro, "Her Great Price," with Mabel Taliaferro as the star, supported by Henry Mortimer and other equally good players. There was a "Trilby" atmosphere at the outset with the three young artists and their protege who thought herself a failure. The play progresses to the very last with no suspicion of the real ending. As in the play, "Seven Keys to Baldpate," the climax came suddenly, and the dear young fans at the matinee heaved sighs of relief that little Mabel did not really commit suicide. Equally high on the list of great plays is "The Wall Between," showing Francis Bushman at his very best. You have all read about it ere this, and isn't it a good expose of the snobbery that sometimes exists in high places? I liked especially the title showing a pictured wall, a sort of demarkation line between gold lace and the privates in the ranks. Then, too, nothing has been written about the first picture, the coming to the front of the screen of a procession headed by three men, illustrating the famous picture, "Yankee Doodle," and behind them the Betsy Ross flag of '76. This got a big hand. Such a picture inspires the youth and is a lesson in rising superior to snobbery and the maintenance of dignity which makes the real soldier and the man. It has a pleasing story and is highly commended for the youth to see. Miss Bayne's task is an easy one in this picture and as usual she makes good.

Well, "The Soul Market" is one big film sure to take, and what a well balanced company the Metros have here! Arthur Hoops and Wilmuth Merkyl certainly do fine work each in his line and so well worth while. What I like about these films is the absence of anything to offend the most critical in plot or working out. Mme. Petrova is a treat to the eye ever. In this we have a dream during which we see her auto go over the precipice. Then when she awoke there were audible sighs of relief on all sides. These films certainly do grip one tremendously.

* * *

It is good to note the fine screen dramatization of Eleanor Abbott's "Molly Make-Believe," put on by the Famous Players with that favorite star, Marguerite Clark, as the heroine. It has novel features to interest young and old and is so well photographed. Thanks, also, to the Paramount for "The Eternal Grind," about which I would like much space, for it is so intensely human and so well done by "Little Mary." It served to pack two of the largest houses here and could run much longer. This sort of play should be repeated often for its lesson and its sanity in showing up conditions confronting thousands in various states. There were some quite inconsistent features of a melodramatic nature which might with profit be cut, such as the scene between the heroine and her sister's seducer. It is a mistake to introduce the sex problems in any Pickford or Clark reels. It jars on one's sense of the fitness of things in connection with these clean-cut, natural young stars. I am voicing the sentiment expressed even by old timers on this one point.

* * *

"Peggy" is all right so far as Billie Burke goes, and didn't they give her a stunning send off in California according to the first pictures in the play! I think it was too bad in the author to marry her off to that prig of a Scotch minister. A sequel is due us to see how she managed him and if he was converted to her merry views of life. He was a good-looker, and for a moment we thought it was Gillette masquerading under another name. The play is full of bits of brilliancy and novelty and the music, too, was most appropriately rendered by the Fenway symphony orchestra. We liked Peggy in her semi-pajamas (for the upper part was a "nighty" top, not a jacket), but best of all the very naturalness of Miss Burke was what impressed all in that crowded house. It was some sight when she arrived in Uncle's presence at the church door on the Sabbath Day after frightening the entire population (including animals) in her race-about, regardless of speed laws. All should see this picture for the photography and types presented, to say nothing of the rain scenes and the pictured fairy tales. It is human all through. A figure to stand out clearly was Peggy's Scotch aunt, so in contrast to the village cats of women.

* * *

"The Heart of Nora Flynn," done by Marie Doro and her new husband, Elliott Dexter, showed the former in an entirely new character; the two children were a delight. I hope the producers will continue to give us children and animals in the pictures, for they give such a human touch in the home life. The nursery scenes in this picture caused a broad smile all over the house, which was crowded as usual, for the Park has a very large following. Lotta Crabtree, the owner, goes to all the plays even away from her theater.

* * *

We are to have "Ramona" at the Colonial theater in May, the earlier the better, and all anticipate a treat. Helen Hunt Jackson, the author of the book, was widely known here, and the literary set will turn out en masse for this masterpiece (according to all we hear).

* * *

"Well, Bushman and Bayne will make a dandy pair as Romeo and Juliet," said an enthusiast on Shakespeare after reading of the coming release by the Metro. We hear that the rehearsals began last August and I predict this picture will be a strong feature in the tercentenary celebration so countrywide and will draw tremendously.

* * *

"The Ne'er Do Well" has been seen and admired here. We appreciated the Panama Canal scenes and the finished work of Kathlyn Williams. In the husband we recognized our old friend, H. Gittus Lonsdale, billed as Henry, and in another reel Harry. He came to the Hub years ago in support of the late E. S. Willard and was his understudy. He liked us and remained in this country. He supported the late Richard Mansfield one season and was a member for a while of the old Museum stock company. Being gifted

musically he appeared in a number of light operas, and while living here went about socially. He is the "ex-hubby" of Alice Lonnon, the English actress.

* * *

A party of us, including President Mayer of the American Feature Films and Manager Soriero of the Park theater and others were invited to a run-off of the V-L-S-E office the other night to see "God's Country and the Woman," reviewed in these columns. It did not seem credible that the scenery was not truly Canadian, but actually done in California, which is truly God's Country. The wolf dogs must have been imported from Alaska, where they are used so extensively. Nell Shipman gave great pleasure through her artistic impersonation of the heroine. The sudden injection of a baby was quite a "pill to swallow" at first and somehow it might have been introduced differently without the sex attachment—but there might not have been that happy ending.

* * *

Vernon Howe Bailey's picture book is taking here and we had a treat in seeing Paris through his pencil drawing, and done so well that those of us familiar with the city could at once tell the particular building he was making. I was sorry he did not show Napoleon's Tomb in the Invalides, or the Venus de Milo in the Louvre, but we hope for interior scenes later.

* * *

I say amen to the amendment on the final censorship leader, for now we see the word "Review" substituted. I'd go farther on a secondary amendment and strike out the entire wording. Why boards of anything? The intelligent public is all-sufficient.

M. J. C. Kornblum

M. J. C. KORNBLUM is one of the youngest film men, not only in western Pennsylvania but probably in the United States. He was born in Pittsburgh in 1885, received a common and high school education and then plunged at once into newspaper work. He earned his journalistic spurs on the Pittsburgh Press where he was quickly promoted to the position of assistant sporting editor. Later he joined the staff of the Pittsburgh Leader as a full-fledged sporting editor and for some time past he has been connected with the Rowland & Clark theaters as advertising manager. Mr. Kornblum is corresponding secretary of the Screen Club and has earned the esteem and gratitude of the film men of western Pennsylvania by the prominent and successful part he has taken in the fight now being waged against censorship.

M. J. C. Kornblum.

JANET PRIEST JOINS METRO PUBLICITY STAFF.

Janet Priest, a magazine writer and dramatic critic of national reputation, and formerly identified with the speaking stage in several notable productions, has accepted a position with the Pictures Magazine, and will write special articles on Metro stars and productions for that publication. In addition to her special stories Miss Priest will write each week a fiction story adapted from a five-reel screen feature. Miss Priest was born in Maine, but removed to Minnesota with her parents when she was four years old. She was graduated from the University of Minnesota with the degree of Bachelor of Literature.

GENERAL FILM COMPANY CHANGES.

The General Film Company announces several transfers and promotions of their employes as follows: T. Y. Henry, of the Salt Lake City office, assigned to management of Denver branch; W. H. Cree, formerly manager at Denver, has been transferred to Los Angeles in the same capacity; W. H. Hepburn, who was formerly an assistant in the Los Angeles office, will take charge of the Salt Lake City office.

BRITISH NOTES

DETAILS of the working and administration of the new admission tax to motion picture theaters, which becomes operative on May 1st next, are now available and their publication removes most, if not all, the anticipated difficulties. Total exemption from the tax is, for instance, to be conceded to children's performances where the charge for admission does not exceed one penny and to performances where the entire proceeds are for some charitable purpose. The importance of the former of these concessions can be gauged from the fact that most of our suburban and country exhibitors hold matinees on Saturdays and holidays expressly for the kiddies, to which the principal charge is the modest penny. If the tax had applied to these it would on its minimum scale have involved a 50 per cent increase in admission charges. As stated last week, the impost is graduated from one halfpenny to one shilling upon admissions between twopence and twelve shillings and sixpence, with additional increases upon higher values at the rate of one shilling for every ten. The exact taxes as they will affect the motion picture theaters are announced as follows:

Upon admissions not exceeding twopence	½d.
Upon admissions over twopence but not exceeding sixpence	1d.
Upon admissions over sixpence but not exceeding half a crown	2d.
Upon admissions over half a crown but not exceeding one crown	3d.
Upon admissions over one crown but not exceeding seven shillings and sixpense	6d.
Upon admissions over seven shillings and sixpence but not exceeding twelve shillings and sixpence	1/
Upon admissions over twelve shillings and sixpence an additional 10 per cent.	

The tax will be collected by one of three methods, from which the exhibitor will presumably make his own choice. Either by the issue to patrons of special tickets bearing over the admission price an embossed war stamp of the necessary amount; by the fixing of adhesive stamps to surcharge an ordinary ticket to the amount of the tax, and by automatic registration barriers. In the case of the two first mentioned expedients the necessary embossed tickets and adhesive stamps are already being issued to exhibitors from the Inland Revenue officials for the different monetary denominations along with similar stamped tickets for transfers from one part of the hall to another. These have to be paid for at face value by exhibitors at the time of issue.

* * *

The London exporters of second-hand films, and there is now quite a community, are being inconvenienced in their business through the State restriction of celluloid export to such a degree that not a few of them appear to think the effect of the legislation will be to drive them entirely out of business. Two or three leading American houses have recently copyrighted their output in countries to which second-hand stock is extensively shipped, and from this certain exporters infer that American business motives are behind the new exportation orders. It is now settled that film to be exported must be first examined and sealed by he British Board of Film Censors, which is in this matter acting in conjunction with the Government Department. Before film can be exported at all a general license to export has to be obtained from the B. B. of F. C. and then each consignment after examination will be sealed and passed by the same board before proceeding to the port of shipment. The general license is sufficient for shipments to the colonies and allied countries, but for Denmark, Norway, Greece, Holland, Switzerland and Sweden special licenses, supplemented by a guarantee from the purchaser that the films will not be re-exported, are required.

* * *

Particulars of the constitution of the Fox Film Co., Ltd., as filed at Somerset House (registry of joint stock companies) show that the registered share capital of the British concern handling Fox productions is limited to £2,000 in shares of one pound each. This is probably on account of the Treasury restrictions upon the formation of new companies. The only persons mentioned so far as directors are William Fox and Ernest Reed (manager). W. A. Fenning, the founder of the exchange of that name, has been appointed town manager of the Fox Co.

J. B. SUTCLIFFE.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Children's Matinees.

HAVE you given real thought to the subject of Children's Matinees? It is worth thinking about. The Majestic theatre, Cleveland, offers some interesting figures. They worked with a committee of men and women who were interested in child welfare and gave a portion of their receipts to ten local societies. In the course of these ten morning performances 5,741 tickets were sold through the box office and 18,210 through the efforts of the societies, a total of 23,951, representing total cash receipts of $1,197.55 and a prestige such as no other house in the city possesses. Of the two the latter is the greater asset. For one performance, the last of the series, 5,700 tickets were sold. The series has been brought to an end, but now is just the time to run these special matinees and to prepare for a series of special summer performances. It is the most practical way of combating the proposition that all pictures must be censored down to the intelligence of a child of twelve and it will prove, as can be proven in no other way, that the pictures are adapted to all.

Along the same lines the United Film Service, of Memphis, Tenn., sends in the names of five houses, the Comus, Tupelo, Miss.; Majestic, Grenanda, Miss.; and Majestic, Memphis, using Saturday shows and the Wigwam, Muskogee, Okla., and the Pastime, Carbon Hill, Ala., offering Friday performances. Cain and Troy, of the Comus, are quoted as saying:

> We found that the Special Children's and Ladies' Matinees are a great deal more successful than we anticipated, and it seems that we are destined to make a big thing out of it.

Get in line, and be the first in line in your town. It is not merely that features are unfit, morally, to be shown the children. Parents want light programs that will not tire the young..ers. Our own small son was taken to a Kid matinee the other day and came home delighted. A week later he was taken to a five-reel show and disgraced himself. There was nothing in the dramatic society play to interest his active mind. It is here more than in its effect on the censorship question that the child matinee will win friends. Mothers will appreciate the proper sort of program; one that is light and lively.

Stylish.

"Royal Photoplays" is the title of the program of the Royal, Calumet, Mich. It is 4½ by 6 and goes into a special envelope with one fold. It does little more than give an intelligent resume of the program for the week with one small display ad for a feature. It is printed on a good quality paper, and through its treatment and general style has almost the intimacy of a letter personally written. The first issue carries this very much-appreciated notice:

> You probably wonder how we know when a picture is good or bad. Well, the reviews used in this issue of Royal Photoplays are taken from the ones published in the Moving Picture World, and represent the ideas of experienced critics, uncontrolled by any influence. We have read the Moving Picture World reviews for some years now and have found that they write truthfully and fearlessly. Many others are passed as "fair," and when a picture is called good, it is good.

Most managers find that this paper gives a clean-cut review of a film; one that is to be relied upon.

Udells.

Dave Udell, of the Majestic, Paxton, Ill., sends in some more of his snappy advertising (that will be given later) and a letter which reads:

> The paper napkin on "The Battle Cry of Peace" is a true friend. I gave them to every hotel, restaurant and club, etc., all over the nearby country, and the effect was wonderful. You see my prices were large, too large for a town of 3,200, but I got by all right in spite of March weather. We showed "The Battle Cry of Peace" here in both our houses for two days to 1,500 people. Is that good enough for March—with cold, bad weather? Along with the napkin I hired the Paxton Band of twenty pieces to play on the streets, gave small U. S. flags to all the children and used a very good augmented orchestra. During the peace conference where the title read: "We will now sing 'I Didn't Raise My Boy to Be a Soldier,'" I had a chorus in the wings sing the song. I opened the show with a tableau representing the Statue of Liberty, while the chorus sang "America."
>
> Now comes "Excuse Me." In the first place it is a very pleasant comedy and has wonderful advertising possibilities. I had 1,000 white placards, one foot square, printed in black, with the words "Excuse Me." These cards were hung on everybody's door knob two weeks before the show. Three days later I used the cards with "Excuse Me Again," in the same manner. This created a wonderful line of talk. One week before the show I used the cards again with "'Excuse Me' Tuesday," then started to advertise the show.
>
> Might say that this has been the toughest winter that I ever went up against. Business has been good, nevertheless. You might tell some of the boys, who are expecting to quit the game, that the successful moving picture manager five years from now will be considered the world's greatest professional man. It is serious work, believe me, and takes a six-cylinder brain.

That "Excuse Me" is particularly good. The napkin is the usual Japanese stuff with a patriotic border and a gilt edge in one corner. It is printed up with an advertisement for the film and then folded so that this corner may be turned down to show on top. It is showy to a degree and sounds just the right note of hurrah that should be adopted in handling the Vitagraph release.

And Amen to that last paragraph. The man who is around here five years from now is going to be to the good, provided he sticks the five years. The day of the accident is over. To make money you must know how to manage a theater. The five-year man is going to know he has been through something, but he is going to know a lot more than that.

To Be Expected.

We would be surprised to find Joe Vion sending out poor printing. We've known Joe since the days he was thinking of giving up the agency business and selling hair restorer. We tried two bottles of the restorer and know that he did well to get interested in motion pictures instead. It's a good depliatory, but as a hair restorer it left something to be desired. But Joe is a real theatrical manager and his program for the Crescent in the Bronx (which is part of New York) is a mighty pretty job. If he would set the inside as a single page, it would be even prettier, because he could then set the program as a whole and not in two parts, and get a better make-up; but look at it as it stands and you'll admit it is different. It might be noted that a three and four-day run with a change of comedy each day is something out of the ordinary. Note, too, the shaded Cheltenham used as heads for the items. It is large and yet does not distract from the bold type of the program announcement. The back page carries a beautifully-printed cut and the front is a drawn design. It is all printed in

a nice photo brown on good white paper by a printer who knows his business. It is one of those programs where you can tell from the outside that it announces a good program because a man who gets out a good job like that does as good a job on his program selection. But he is liable to be thrown out of the program publishers' association on that cut. It is not only suited to the paper used, but it has apparently been made ready. The time-honored usage is to get a couple of cuts—one of a man and another of a woman—and then print them so that no one can tell whether it is Theda Bara or Mary Miles Minter. Then you can run any name you please and not have to go to the expense of a new cut each week. Personally, we like the Vion way better.

Works the Papers.

The Public Service Film Company sends in a batch of newspaper stuff showing how the "Defense or Tribute" release is being worked with the battleship fund being agitated and other features. The Marjorie's Battleship Fund is backed by the New York "Tribune" most ener-

getically and by papers in relation with the Tribune all over the country. The film opened lately in Meriden, Conn., with a flag day, a parade, a school agitation and a lot of other good press agent ideas, and will be played through the country. Even in its letter head the company shows originality of thought, one side and bottom showing a film, and where the film is turned at the corner the corner is cut off. It's a small thing, but it shows the thought in small things that merely follows care in the greater accomplishments.

Has Been Helped.

Harold Brett, of the Starland, Nelson, B. C., sends in a couple of programs and writes:

> I am writing you to express my thanks for the great help your "Advertising for Exhibitors" has been for me. I have clipped a great deal of useful stuff from it and used considerable also, as you will notice by the programs enclosed, which I issue weekly.
>
> I am preparing some more original stuff which I intend to send you shortly. The enclosed programs represent about the best work that I can get out of the local printer. We are up against great difficulties here in the way of securing cuts. To make up for illustrations I try to make these programs as readable as possible. Possibly you will think them rather conservative, but where the population is largely British, you have to go slowly.

The programs are eight pages with some house talk on the front page and the detail program on three of the inside pages. The rest is advertising and reader. The latter is leaded because composition costs mount up, but we think it would be a good plan to take one page for a two-column department in six point, or else to take two half pages with the advertising above and below. What there is is readable, though we suspect Mr. Brett of asking his own questions in the inquiry department in order to play safe; but more reading matter, as well chosen, would do even more to hold the fans. It is not merely a matter of clipping stuff. It is clipping the right sort of stuff that counts. It takes someone with editorial sense to get the right stuff, and this is where Mr. Brett stands out. From one issue it appears that he has already raised his program from a four to an eight. Here is a belated Christmas sentiment that will be serviceable next year, if you keep a scrap-book, as you should:

> Of all human achievements surely the motion picture most unerringly expresses that idea of service to our fellow men which is the spirit of Christmas. Without regard to creed or sect, to all mankind it carries a single message of life and love and laughter. Therefore, at this season of rejoicing let us especially give thanks that we, as exhibitors, are enabled to play such a part in promoting the happiness of those we serve. For we are something more than tradesmen; beyond consideration of value received we daily give, by the very nature of our work, new cheer to our fellow men. And to do that is to fulfill, in the highest degree, the spirit of Christmas.

Keep It Up.

F. H. Franke, of the California, Chicago, sends in some of his house stuff and explains that he does not give the hours for starting as they have been the same for seven years. That is poor logic. It is to be presumed that now and then the program will come into the possession of some person who does not know what the starting hour has been for the past seven years, and it may help him to decide to go if he finds that there is a show starting at a stated time. There must be strangers moving into the house territory now and then. It will pay the more to advertise for them. Mr. Franke says that the cut of Billie Burke used on one program is the property of the house, as there were none to be had of the exchange. That exchange needs fixing. Most exchanges urge their patrons to hire or borrow cuts. This one seems to require the patrons to have them made.

One program is an eight-pager, four white pages and a cover four of card that is too sharply contrasting. An eight-page all the same color can carry a heavier paper for a cover, but a sheet of cheap white news between sheets of colored card looks cheap. There should be at least a sixteen for a card cover. Another card without the white insert looks very much better. The printer is not strong on composition and one program shows six days on the inside pages. Three of these are boxed in, each panel being in a different rule, and three are run in between. As a result the three panel days will stand out and the others will leave no impression whatever. They should all be boxed or else the panels should be reserved for subjects of utmost importance and not more than one to the week, the others being cut off by straight rule across. The back page carries a fourth box in still another border. As few borders are sold in fonts of less than three feet, it would seem that the printer had enough of any one kind to set as a whole. He should be talked to severely.

Dog Patrons.

Up in British Columbia things are different from here. It seems odd to read in the house rules that no dogs will be admitted without leash, but this is one of the rules promulgated in the Owl, successor to The Trail, the house organ of the O-Row-Nay circuit of Trail, Fernie and Nelson. The Owl regrets that some patrons have not complied with the leash rule, and other patrons complain of uninvited canine caresses. Dogs mean more in the snowlands and the management must accommodate itself to conditions. The Owl keeps up to standard and lately dug a new one. They sprinkle boxes a couple of inches deep on the pages, each bringing out a single feature or house point. It looks well and it fills up space to profit, if not more than two to the page are used. By employing outline type, these display advertisements can be well shown without hurting the appearance of the page. They have taken up the "Out of the car, into the Carleton" line; a far cry from Cape Town to British Columbia.

A Lecture.

The York Theater News, published for the Dean and the Opera House, York, Neb., comes out with an editorial that others might copy, so here it is:

> HURRAH! Now the prohibition people have another great helper in their fight against the liquor evil. It is THE MOVIE PICTURE.
>
> When the National Retail Liquor Dealers' Association held their annual meeting in Washington, D. C., they went after the moving picture.
>
> They adopted the following resolution unanimously:
>
> "Another unfair and dishonest advantage that is being perpetrated upon the liquor business is that of the moving picture industry —"
>
> It is another victory for the MOVING PICTURE. At last it is getting to the point where its enemies are coming out flat-footed to fight.
>
> Actual reports are showing a decrease, in cities, of saloon incomes of 50 per cent. And the cause is laid at the door of the picture theater.
>
> It is TOO BAD (for the saloon-keeper). But what a boon for the family at home—the mother, the wife, the children. Husband, father, brother, now spend an hour or two in a picture show instead of spending their weekly wages in one night's dissipation.
>
> And the little ones at home can now enjoy the pleasure and instruction of moving pictures, wear better clothes, be better fed, and have a brighter and rosier outlook for the future. It is HURRAH for the moving picture.
>
> Personally, we are glad the Liquor Interest has taken up the fight against us. It is helping kill themselves.

This will work in well in most programs. The rest of the Theater News is mostly advertising for the two houses, but it is chatty and pays some attention to local matters to interest those who are not wholly interested in films.

Enterprise.

Marion, Alabama, had a Tag Day lately to raise funds for a monument to the Confederate dead. D. S. Greer, of the Bonita, saw it coming, so he supplied the tags free, and only asked permission to use the front for a small advertisement for "The Battle Cry of Peace," which fitted well with the spirit of the day as well as on the tag, which was a handsome shield with the national colors. The back was printed with the proper tag matter, and the ladies were pleased to get a handsomer tag than they could have afforded, and it was one of the best all-around advertisements the Bonita ever had. Mr. Greer adds that he never misses this department, which is why he stays awake. Even if you do know it all, read what the other fellow is doing just to keep your own mind active. You may not need just those stunts, but reading of stunts will keep your mind active along those general lines. Picture Theater Advertising was gotten out to help the man who needed help, but all of the advance orders and about eighty per cent. of the orders for the first two months following publication came from the live wires; the men who might be supposed to be beyond the need of such a book. But these are the men who overlook no chance to enlarge their knowledge and they did not have to be urged to order.

Think It Over.

We wish there were more Y. M. C. A. officers who would realize the value of a good motion picture show. The Auditorium, Coatesville, Pa., runs six days a week with the best features of Paramount, Metro, Pathe and others, and it runs it like a regular theater, which is why the experiment is a success. You can't run it like a Y. M. C. A.; you must manage it as a theater, and their house program is a model of the way stuff should be run, dignified, but intelligent and attractive. Perhaps the secretary will advise other secretaries if they will consult with him. This is the cleverest comment on a recent episode that has been printed yet:

> Arthur Brisbane, the editor of that "yellowest of yellow newspapers"—the New York Evening Journal—recently spoke at a dinner given to newspaper men by a group of film producers. "Yes," said he, "I never saw Mary Pickford or Charlie Chaplin or Theda Bara. I know nothing of moving pictures, but they probably should be censored." Upon such intelligent remarks as this is the censorship propaganda founded. As Lewis Carrol might have had it:
>
> "The time has came"—the Brisbane said,
> "To pump some heated air,
> On censorships and Charlie Chaps,
> And wicked Theda Bar—
> And what the thing is all about,
> I little know—nor care."

And here is something else you can print in your program if you know what is what:

> The photoplay—yesterday called the "moving picture"—is the first new art-form since the ages of Pericles. It is one of the most useful arts, for it serves, it recreates; cheers, uplifts and broadens mentally countless thousands of every race, class and creed. The screen is a window—through which all life may be seen, understood and appreciated.

Perhaps a Y. M. C. A.

The Auditorium, Kingston, N. Y., sends in a postcard program neatly done. The auditorium is in the Y. M. C. A. building, but there is

nothing to show that it is an enterprise of that institution. The card is the regulation government card, printed in blue with the days dated and nicely displayed in side panels. It is unusually neat and therefore effective. It is not merely what you say in an advertisement that counts. The amount of type, the choice of type and the manner in which it is printed all count. This card gets the 100 mark.

A Pink Door Knob.

The Columbian, Maplewood, Mass., sends in a pink door knob 7 by 7 inches, printed on one side in black. It may be hypercritical, but we do not like the pink string that is used for the hanger. It curses the lighter tint, and a white would have been better and more conspicuous. The days should be dated, otherwise the card is nicely laid out, though it will not reproduce. The general effect is a strip across the top for the house name and then three panels at right angles to this for the three days they have a program. It is a four-hundred house in a town of five thousand, and yet runs only three days a week. The D. K. is a handy form of distribution and yet it does not show up as much as it used to. We wonder why?

Universal Please Note.

W. W. Dunkle, of South Bend, Ind., an advertising expert, sends in a couple of full pages he did for the La Salle theater of that city for "The Dumb Girl of Portici." The house booked this Pavlowa film and then found they could get no help from the exchange, with the result that they had to call in Mr. Dunkle, who had to locate her appearance in that town from his personal records and then dig in the newspaper morgues for photographs for cut purposes, the cuts costing in excess of $25. Of course, had there been time to write in to New York there would have been stuff in plenty at his command, but this excellent service should be extended to the exchanges or the exchanges should notify patrons on booking that the advertising matter must be obtained from New York. The advertisements are splendidly done, a full page split between the display advertising and reading matter with a four-column layout.

A Systematic Anniversary.

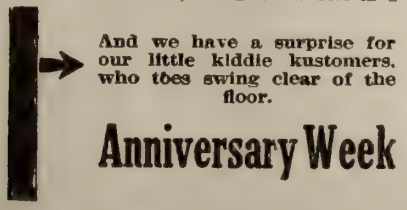
Elwyn M. Simons is systematic. This shows not only in the manner in which he handled the recent anniversary of the New Family Theatre, Adrian, Mich., but in the way in which he sent his stuff in for comment. There was a package of slides, a package of press matter and a letter, all well packed and on top of the slides was the typed explanation that they ran as they were packed in the box. The only thing missing was a lodge ticket he spoke of in his letter. The anniversary was prepared for with slides and newspaper stuff, the start being made a couple of weeks before the proper date. The slides run are a set of six. The first tells what an anniversary is, quoting Noah Webster as an impeccable authority. The second is

MY IDEA OF APPRECIATION OF PATRONAGE.

The entire film market combed with the finest toothed comb ever made for the best plays ever produced. Your gain.

"We are not altogether certain that we like that fine tooth simile. It suggests quite another sort of product. We like better an allusion to "hand picked" features. The third slide tells of a seven-piece orchestra and the stars and the fourth announces that on one of the days the kiddies can come in free from eleven to half past two for a feature specially selected for their benefit. The other two refer to the attractions.

Meantime the newspapers were telling the same thing to the people who read. The first was just a teaser, a suggestion to watch the column, but soon it got down to business and talked definitely of films and music. Mr. Simons uses something that is new to us, a six-point rule, one side only—the left—with arrow heads set in to point to the special features. This is used both for display and straight reading stuff and works well both ways. We do not place the arrowhead as a stock type, but any printer will have small black fists that will serve about as well. Do not use them more than one pica wide. The cut will suggest the use of this idea, which works best in a long length



with the fists or points carefully adjusted to match the points in the story. If you cannot get either points or fists the printer can make some from six or twelve point rule and his mortise machine or a file. Wood rule can be whittled down.

Getting back to the New Family; this is the start of a reader. It can be adapted to any house or show and is particularly good if changed to fit the Burton Holmes and other travelogues:

> Have you ever stopped to realize, as you have bought a two-cent postage stamp, what an immense value you are getting for your money? When you write to some far distant city, possibly at the far end of the country, or even to a point without the country, you may transact business, convey words of joy or grief, business or sentiment, and the total expenditure is so little as to be almost negligible. Stop to estimate, if you will, what it might cost if you had to go in person in place of your letter. Include the railroad fare, the hotel bills, and the countless incidental expenses. Add them together, subtract two cents, and you have your saving.
>
> Next week, to celebrate its anniversary, the New Family theater will outdo the postage stamp. You may be whisked away to the theatrical center of the country for six different performances of as many stars. You will be returned to your home each night and there will be no "postage due."

In the original you are merely taken to Broadway and back, but for a five or ten cent stamp the patron can be taken to any part of the world. What we like best of all in Mr. Simons' letter is his comment that he took over a sick house, the Star, now the Garden, and with four of his old employees put it on a paying basis. This provides his own opposition and at the same time it gives not only these four employees, but all of the Family staff the feeling that it will pay to give faithful service and meantime the four well trained people are doing ten times the work for "their" house.

The Only Day.

Ralph Durfae, of the Millerton, (N. Y.), Opera House, used Western "Onion" messages for April Fools' Day; about the only day when the fake telegram has a real reason. Mr. Durfae dolled the scheme all up and had the messages personally addressed and delivered by uniformed messengers who demanded a receipt. The envelope was too good in quality to deceive the experienced, but not many people comparatively are experienced in telegraph envelopes. The blank is addressed to "Dear Friend" and booms the Paramount service. The best touch is an imprint in one corner. This is almost certain to attract attention and it reads; in four point type, that "Curiosity killed the cat." The rest is along the usual lines, but the man who cannot laugh at that imprint needs to have his face fixed. It lifts whatever curse may lie on the rest of the message. If you try the scheme and cannot get four point use the smallest size of some six point gothic or similar letter, but the great idea is to have the line so small that it does not appear to be part of the reading and must be studied over. A six point face would have killed it. This is the only one of the recent flood of fake telegrams to offer something new.

Rather Old, But—

Writing from Columbia University, New York, Park Hitchins sends in the program for the Lyric, Olive Hill, Ky., for last August, explaining that it will be started up again soon and asking for comment. He is the printer of the issue. The specimen is an eight pager, three by five, colored stock, the color being changed each issue. The use of shaded letters on the front page gives a distinctly neat effect. Shaded letters are apt to clog unless the ink distribution is carefully looked after, but it is a pretty letter when well printed, though not altogether to be commended for a front page where a "plucky" letter would be more distinct, though the chief fault here is that an all capital letter is used. Several fonts now show upper and lower case, notably the Cheltenham, which is a very pretty letter indeed. Inside the program seems too casual. The titles are in display, which is better than machine, but we imagine that this is because the matter is all hand set. It is a little more trouble to centre the lines instead of starting them flush with the left hand margin, but it would give a much neater effect and just a few words added to each descriptive line would help much. The dates should not tbe cut off from the program with rule. This is all right in some cases, but here the date is set between two pieces of rule like the meat in a sandwich and it is merged into the rule. Opening two points top and bottom would help, but it would be better still to omit the lower rule, put the date line away from the top line and set in a larger face, which would be possible were merely the day and date set instead of "Program for Thursday, August 12." Most persons will understand that it is the program without being told. The house runs but three days a week, and each program should appear on one of the inside right hand pages. It gives a bad effect to turn from that neat first page to three advertisements. The first turn should always be to program or reading matter, never to solid advertising. Rule panels would help a little, too, but the chief trouble now is the obscure date and an insufficient description of each film. "Ham and Bud in a Kalem comedy" does not pull. "Can you fancy Ham with a tin star?" might do the work better.

Handwriting on the Wall.

Note the stress many successful companies are laying upon the one reel features they handle. Note the Paramount and V-L-S-E ones. We are swinging back to the shorter subjects. Get ready for them now.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others* It will help you. Handsome clothboard binding. *By mail, postpaid, $1.*

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Developing Ideas.

TOO many authors accept the first development of an idea and rigidly adhere to that. They do not realize that it is often possible to better the plot. Some others, it is true, go to the other extreme and fairly worry their plays out of existence through constant changes. The best play is carefully built up from an idea to a complete whole. It is not merely set down as it comes to the mind, but no development is made until the story is reasonably clear in the mind and then this development is not accepted as final until it has been found that nothing better offers. No plot factor is written down until it is carefully examined and found to be the best line of progression, and this is determined only through the elimination of all other possibilities. Even then it may be that later in the story a new thought will come that will require the elimination or change of some of the early factors. For this reason it is best to use some sort of a card system, about the simplest being the use of sheets of paper from a cheap pad about three by five inches. Only one factor is written on a sheet and these are placed in regular order but are not numbered. Then if the later development requires a change of some of the early facts, instead of crossing off the latter, the slips are withdrawn or replaced by others so that the script at all times stands complete so far as it has gone. It is not sufficient to intend to remember when you go over the story again. Make the change at the moment the change becomes necessary. It is the only way in which changes may be made without difficulty. When the plot is fully outlined, put it away. Take it up some time later and go over it again. If no further changes present or suggest themselves, then note on the back of each sheet a memorandum of the action that will tell that factor. Then lay the story aside once more and the third time write out the action fully as a complete script.

It is advisable to do this even where it is intended to offer the play in synopsis form only. Writing from these factors you can get all of the essential development into the story and you know that the story can be told in action because you have already developed the action and you are prepared in case you get a request for the action.

The best technique cannot sell a story, but technique is necessary even to the sale of synopsis form. It must be based upon a practicability and not merely upon a theory.

Reactions.

Be careful not to make yourself a pest to a studio. Some months ago an author complained that he had received a very insolent letter from a certain editor. The letter bore certain ear marks and when the editor turned up some time later he explained the reason for his having written as he did. His predecessor had a fad for writing personal letters to all authors who gave promise. This man had received several, whereupon he had proceeded to unload his entire stock upon that studio, one at a time, and at the rate of two and three a week. He got to be a nuisance and was choked off. He presumed upon what was, at best, a perfunctory politeness. He became a pest.

It is fatal to unload on any studio. Do not ship your entire back files to any concern. They will know that either you are unloading or that you are writing so rapidly that you cannot possibly do good work. In either case they will not care to do business with you since it is improbable that you will be able to give them anything they want.

In the same way do not regard a friendly letter as an invitation to open a heavy, though one-sided correspondence. You will not get many chances these days for most editors now know it to be fatal, but now and then some editor will write a letter and nine times out of eight he is made to regret his action.

Something Wrong.

Lately a company started to put on a comedy. It was to be a five reel feature, but after eighteen thousand feet had been made, it was cut down to two reels, and these were not good. The director worked on a script by a high priced writer who does not know photoplay. He did not stick to the script, but put in whatever he thought of and anything that the star suggested and a couple of ideas he dreamed. As each negative is doubled in this studio 36,000 feet of negative were made. The picture will not sell in spite of a high priced star and a lot of booming. A trained photoplay writer could have bettered the story without half trying and could have turned out a script that would have made about the proper amount of action, allowing for cuts. He might have charged two or three hundred dollars and would have saved several thousand. There is something radically wrong with methods that regard everything but the play in a business that is based on play production.

To Which, AMEN!

The Los Angeles Herald is getting opinions as to just where a director gets off. William Parker, of the American Film Company, was the first to be asked and he speaks with no uncertain voice. He writes in part:

> A director has no more right to change a characterization than Chapman and Hall would to have allowed their foreman to make Pickwick cadaverous and imbecile because he, the foreman, never knew such a man as Dickens created Pickwick.
>
> It is said there are but seven men in the country mentally qualified to sit in judgment on an author's story. Many times seven directors are making pictures. And it is these unqualified men the authors must contend with.
>
> An assistant director in talking with a photoplay author recently spoke of "Dickenson" and "Thachery!" And in a brief space of time this assistant director will become a director, cloaked with full authority to make changes ad lib in the work of famous authors and others who are battling for fame against tremendous odds.
>
> This situation, in some degree, is the fault of the manufacturer. When the men who are putting films on the market drop the word "manufacturing" and substitute "publishing," they will have taken a great stride in the future.
>
> The majority of the photodramas released weekly are a hodge-podge of antedeluvian stage tricks and a weirdly inexpressible something that the directors have injected, and which they will unblushingly tell you is the "punch." Sometimes they will yawn wearily and tell you that they "sat up until 2 o'clock in the morning to write the 'punch' into the story." If some of the "PUNCHES" the authors see injected into their stories have occasioned any nocturnal labors on the part of directors, then the authors in one fervid breath wish that somebody would slip the directors a sleeping potion along with their dessert.
>
> Several of the bigger (and more advanced) studios are handing the scenario to the director with instructions to produce "as is." The director, however, is allowed sufficient leeway to make changes to conform to topography and other conditions.
>
> These companies, while recognizing the value of the director, are giving their moral support to the author because it is business so to do. The STORY is the beginning of the motion picture industry and the THEATER is the end; anything in between is but an incidental factor important perhaps, but withal, merely incidental. People go to theaters to see THE PLAY. The author's name, the producer's name, the star's name, are of passing moment to the rectors, but the creator of the idea is as much entitled to screen credit as an inventor is entitled to a patent.

Probably Done.

It is probable that by the time this appears in print the Photoplay Authors' League will be no more. Members were asked to vote on the question of continuance, but the letter suggests that the league is no longer necessary "having done what it set out to do," whatever that may have been.

Cartoon Plays.

There seems to be no market whatever for cartoon plays. Many writers have asked for data, but there is no market with any of the companies now making these plays. There are two reasons for this, the chief being that the novelty of the idea will suffice to entertain without plot, where plot is possible. A second reason is that the idea being comparatively new, there has not yet been reached that point where cartoonists have exhausted their own ideas. When the motion picture was still a novelty, any brief play was regarded as sufficient of an improvement over the old fifty foot lengths. The chief requirement was motion and plenty of it. It was a full ten years before there arose a real demand for the outside writer, and it is not probable that there will ever be a market for more than a suggestion for the cartoon comedy.

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(Second Edition)

By EPES W. SARGENT

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Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) ,will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 137.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Given a 16-foot picture, what is the relative light intensity of a 1½-inch spot and the light on the screen? How much more light would you need to project a given size picture 100 feet than 50 feet?

Roll of Honor on Question No. 130.

The Roll of Honor on Question 130 consists of Joseph H. M. Smith (this is a habit Smith has, but he is entitled to it, because he comes in with "the goods"), Fort Worth Texas; Wilson Hays, Barton, Md.; F. F. Bell Palestine, Texas; W. C. Collins, Tiffin, Ohio; C. S. Stuckey, Edmonton, Canada; O. J.Bean, New Bedford, Mass.; J. E. Simms, New Bedford, Mass; C E Linstruth, Carthage, N. Y.; W. C. Crawford, Brooklyn, N. Y.; M. Nosti, Tampa, Fla., W. E. Bryner, Springfield, Ill.; D. R. Davis, Albany, N. Y., and L. Pagenhardt, Westernport, Md

I have selected the reply of Wilson Hays as best suiting the requirements of publication, but first, lest we become confused, I will, myself, reply to the second section of the question, viz.: What would you do first in case of fire?

This question must be answered in two ways. First: Assuming that the fire is discovered the instant it starts, and while it is still only in the aperture, drop the dowser, or pull the machine switch in order to shut off the effect on the screen, at the same time stopping the machine and blowing into the machine aperture with all the power of your lungs. If this puts out the fire, as it will nine times out of ten, well and good; nothing more need be done. If it does not, however, then the next thing will be to open the machine casing, NOT the magazine, and rip the film off as close to the lower magazine fire valve as possible, but don't touch the upper loop because to break the loop ahead of the upper sprocket would do little, if any, good, and to break it behind the sprocket would be very apt to give the upper reel a jerk and unwind a lot of loose film in the magazine. This would largely aggravate the trouble if the fire finally got into the magazine. The next thing to do would be drop the port shutters (they would not have dropped automatically as yet under these circumstances) turn on the house lights, make sure that the vent flue is open and its fan, if there is one, running. Then transmit the fire signal to the manager. Other things to do will depend upon circumstances concerning the individual case. Most likely the fire will not go into the magazines. However, my advice is, if you cannot blow the fire out at the aperture, let the machine alone, absolutely, except for ripping the film in two below the lower sprocket, and it is an open question whether it is best to even do that. With modern machines it is not likely the fire will go into the mazagines if the magazine fire valves are in condition. The other film should be gotten out of the room if possible.

If, on the other hand, the operator is not at his machine when the fire starts, and it gets into the magazine before he discovers it, then the first thing to do is to make sure the port shutters have dropped, and that the vent flue is open, and its fan, if there is one, running. Next TURN ON THE HOUSE LIGHTS and transmit the signal to the manager. You can then pull the machine switch, and machine motor switch or not. It won't make much difference, and your seconds will be fully occupied with more important matters. Having done the foregoing you should bend your energies to saving the rest of the films. *Never, under any circumstances, open the machine magazines in case of fire.*

Reply to Question No. 130.

By Wilson Hays, Barton, Md.

The Question:

What is the most effective thing with which to smother a film fire? What would you do first in case of fire? What would be the first four things to do? Suppose the fire got into the upper or lower magazine, what would you do? What is the main objection of the operating room door opening directly into the main auditorium?

The Answer:

Film, other than N. I. stock, burns fiercely, and in so doing furnishes its own exygen. It is, therefore, almost impossible to smoother a fire fed by film. Ordinary wheat flour is about the only substance which will do the trick. You cannot do it by closing a metal box, such as a machine magazine, nor can you do it with sand, or even with wet sand, though the flames may be kept down by its use. The first thing to do in case of fire will depend, to some extent, upon the construction of the operating room. With a properly-constructed concrete, brick or tile operating room it is only necessary that the operator see to it that the shutters drop, or have dropped, and devote the rest of his time to saving other films if possible. (What about signaling the manager, turning on the house lights, etc., Brother Hays?—Ed.) If the vent contains a fan it should be started before the performance begins, and run continuously. In case of fire in most small town theaters the following duties should be performed by the operator: Turn on the house lights, signal the manager and see that all openings in the operating room are closed. A four P. D. T. switch controlling house lights and fire signal to manager, port shutters, and signal to stage manager can be installed at trifling cost. It is also practical to rig up a spring and trigger to throw this switch when the mastercord burns, but this should not be done unless it is possible to operate it perfectly 100 per cent. times, since anything which may stall the dropping of the port shutters would be very bad indeed. The operator who keeps cool will see lots of things to do besides these, and will probably have time to do them. If the fire threatens to become dangerous a general alarm should be sent in, and any fire may become dangerous in some theaters. In case of fire it is up to the manager to disperse the audience when he receives the fire signal. In houses where a stop is practically unknown, the show stopping in the middle of the reel is always suggestive to the audience, and is even more so if a recent fire in town has caused considerable newspaper comment. In dismissing the audience the manager will need to show tact and coolness. In modern construction where everything is fireproof the only danger, outside of damage to apparatus, lies in panic, and with properly hung port shutters, proper size vent, and plenty of exits, only normally closed, this danger is largely eliminated, unless the operating room sets at the foot of the balcony where the audience seated at the top of the balcony can see what is wrong when the operator leaves the room. The door of the operating room should be carefully planned so as to be as nearly as possible out of sight of the audience, remembering that the operator is not supposed to stay inside and roast, or suffocate through failure to get out when it is necessary for him to leave. A pyrene gun hung at either machine can be used to combat a fire in upper or lower magazine by means of a small hole normally closed by a metal flap. A water pipe can be connected to the top of upper and lower magazine with valves installed to flood either magazine, but it is claimed that pyrene does not injure film, whereas water will ruin it. One rule concerning fire in the magazine is: Don't, under any circumstances, open the magazine door. If it is already open, close it. With the closed magazine the progress of the fire is hampered to some extent, and the actual blaze is confined to the magazine, though the smoke will, of course, escape in clouds. Once a fire catches in the film roll you might as well kiss that particularl film goodbye. Danger of fire in the operating room may be greatly reduced by keeping the take-up mechanism in good shape, and carefully inspecting and repairing the film; also providing proper containers for film, placing of wires in conduit, grounding the machines to the metal of the operating room and keeping the operating room free from dirt, scraps, rubbish, etc., or, to say more in fewer words, being "on the job."

The principal danger in having the operating room door open directly into the auditorium is that in case of fire, when the operator comes out he is likely to be accompanied by a cloud of smoke, and that would be worse than bad.

Incandescent Lamp for Projection.

Rufus R. Bliss, Kennan, Wis., says:

> In issue March 11th, page 1651, under title of "Cleveland," you spoke of seeing a good 14-foot picture projected with a 600-watt nitrogen lamp. Can you tell me where I can get one of these lamps? Would it have to be a special order, or was it a stock lamp? Am in a town of 250 to 300 people, with some pretty good farms near-by. If I could get such a lamp I would run a show here one night each week.

The lamp spoken of is not yet on the market. The article in question brought forth a number of inquiries, but it is no use to try to get those lamps yet. You would have to have a special lamp, and the lamphouse apparatus would all have to be special, but, regardless of that, it cannot be had—at least not yet.

Sub-Skip.

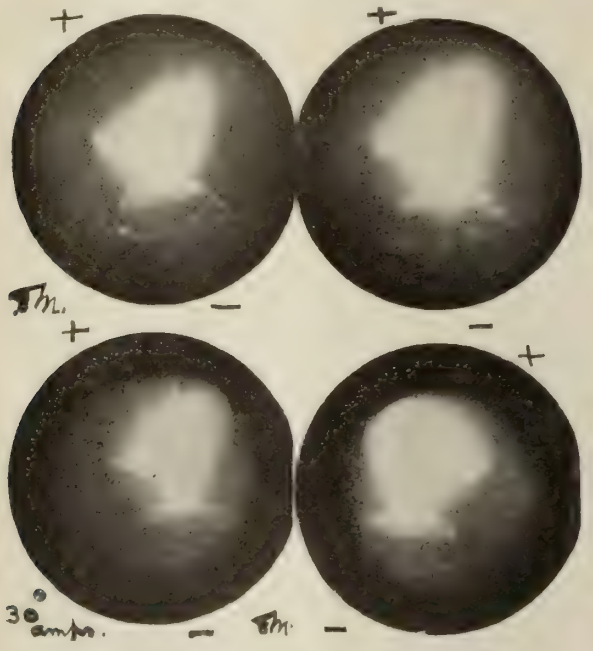
The editor has had a number of samples of film sent in which the emulsion had peeled off. Finally he submitted some of the film to the Eastman Kodak Company with the following result:

> Samples of film submitted show what we term "sub-skip," indicating that the substratum used on the base as a means of preparation for the sensitive emulsion has not been properly spread, in consequence of which the emulsion failed to take proper hold upon the celluloid base. The usual edge markings indicating the film to be of our manufacture do not appear on the samples.

All of which is respectfully submitted for the information of those interested.

Interesting.

Edward Marshall, Vancouver, British Columbia, sends in some photographs of the electric arc which are excellent enough, and interesting enough to deserve space.



Comment, I think, is unnecessary, except to call attention to how nicely the black beads which form on the negative tip show up

Can't Be Did.

From Georgia comes the following interesting communication:

> I can operate an Edison machine good, but we are going to change to a Power's Six B before long, and by September 1st I will be wise to the Powers. Think I can run one now with about one day's experience, and I want to ask you if you won't get me a job in New York, or in some other big city. I can get a recommendation from my employer here. I run ten large Draper Looms eleven hours per day for one dollar, and work three nights and Saturday afternoon as assistant moving picture machine operator. I am thinking of joining a union. How is the I. A. T. S. E.? If I go to a city I will have to belong to a union, but I won't join until I know whether you can do anything for me or not. I will pay you for your trouble, and your kindness will be long remembered.

Now, gentlemen, don't smile. To the experienced city operator this letter will be amusing. I publish it as a sample of letters often received from operators in very small towns; also I publish it to set these well meaning, but misguided men straight. In the first place, Georgia, you could not hold down a job in a city at all, nor could you get a license. In the second place, you could not join a union, because you would have to pass an examination, and in the third place you need to serve a regular apprenticeship under a competent operator. No, I could not get you a job, but if you are made of the right kind of stuff you will hoe your own row and *get yourself a job.* In one part of your letter you say you have ambition. All right. Couple that with common sense. You tell me you are working eleven hours a day for one dollar. Heavens, man, you could do better than that in the penitentiary making canes to sell to visitors. If you have energy, plus ambition, the course for you to pursue is go to some city, hustle around, and get something to do, and then watch for a chance to serve an apprenticeship in some operating room. But let me warn you of this: don't go into an operating room with the idea that you are already an operator. You are not, and from your letter I should say you are a long, long ways from being one. Get a position as operator's apprentice, *work and study hard. Serve the full term of a year as an apprentice,* and then, if you have studied and worked energetically, you ought to be a competent operator. Certainly you have nothing to fear in leaving that eleven-hours-for-one-dollar job. You might as well starve decently and in order, as to work all those hours for such a sum as that in these days of high cost of living.

Solar Comments.

John Solar, Watertown, makes the following comment:

> Commenting on friend Martin's article on Chromatic Aberration, Feb. 19th issue, I agree with his deductions in Fig. 1, and will add to it that if the rays proceeding to the screen be continued so as to cross the principal axis, the violet rays will focus much nearer to the condenser than the red rays.
>
> In Fig. 2 red and green are predominating colors of the spectrum, but with conditions the same as in Fig. 1, we would have the same spectrum as in Fig. 1. The yellow and blueish-green are the brightest rays of the spectrum, and we get the best results when these are focused at the aperture. In circulating an achromatic combination of lenses, the index of refraction for the yellow and bluish-green rays are used for best results. As to the complete combination of red and green into white as shown, under the conditions given it is an impossibility, and I don't believe friend Martin fully understands this phase of the matter. Referring to Fig. 3, the red and green rays cross at the aperture, afterwards continuing in their direct course, but separated the same as before crossing. And now, reverting to Fig. 2, under the same conditions as shown, cover the condenser with card board, punch two pin holes so as to let these sams rays pass, interpose a screen at the point of focus, we will have a highly colored image. This shows that the orange and green has not combined into white, as shown in the figure. What does occur is this (neglecting spherical aberration to avoid confusion): At a point on the principal axis (the meeting point of green in the figure) at which violet rays meet, a violet image of the point source of light is formed, and not only the violet rays from these two points, but rays from the whole condenser are focused at this point.
>
> At a point on the axis which will be farther from the condenser, the red from the whole condenser will focus, and the intermediate colours of the spectrum will focus at intermediate points between the violet and red. If the aperture is moved back into the focal plane of the violet, then violet rays will predominate, and this predomination at the screen is called a 'ghost." And now, since many may doubt my statement that the colors of the spectrum focus at different points on the axis, or at different distances from the condenser, I will give a demonstration from optics. A pure spectrum must be used; that is to say, one formed by a prism and lens, so as to have the colors distinctly separated. Project this spectrum on a red screen and the red will be reflected back to the eye, but the other colors have disappeared. If we use a screen of some other color, the corresponding color will be reflected, and the other colors will disappear, and it will be found that when the screen is at the focal point of any one color it will be at a distance greater or less than when focused for some other color.
>
> Quotation from Optics: "A point course of light on the axis of a single lens never gives rise to an image at a single point; the image consists of a series of colored points on the axis, the blue image being nearer to the lens than the red image. Thus, the complete image consists of a small linear spectrum lying along the axis, the blue end of the spectrum, being nearer the lens. This divergence is termed chromatic aberration. If a single lens is used to form an image on the screen, it will, of course, be impossible for the various colored images to be simultaneously in focus. The blue image, being nearest to the lens, will be the smallest, so that if the red images are focussed on the screen, the red images will have smaller blue, green, etc., images superposed on it, but out of focus."
>
> Referring to his comments on the curve of the light beam, Martin says:
>
> But even to the eye the beam has a curved shape, probably due to the existence of infra red at the outer edge of the orange envelope.
>
> If he will study spherical aberration he will easily see this curve is the caustic curve. It is formed by the rays from the outer border of the condenser folding back over the rays from points of the condenser nearer the center, as shown in my sketch.

I will pass this matter along, and let Brothers Solar and Martin fight it out between themselves. I do not really feel competent to pass judgment on this particular matter at this particular time, except to say that Brother Solar's statement that rays of different color focus at different distances from an incorrect lens is a well known fact, though just how far it will apply in practice, when applied to the condenser, I do not know. I would like to ask Brothers Martin and Solar to give me actual measurements, using the condensing lens of a projector for the experiment. This matter is intensely practical and very important to operators if it can be reduced to an actual working rule or basis.

Operator Wanted.

In a small town, not very far from a large eastern city, the Young Men's Christian Association is in need of a real operator. The theater is a large, up-to-date house, and the man must start at $18.00. Here is what the manager says:

> Replying to yours of the 4th, I would be perfectly willing to pay $18.00 for a man who could deliver the goods, i. e., for

$18.00 worth of MAN. As I previously told you this is a *very* large increase over average wages in this locality. It is possible for a man to live comfortably here for less than one dollar per day, therefore you will readily see that $18.00 should go fully as far here as $25.00 would in a city. I have no objection to your publishing this request, provided you withhold enough of my address to prevent a flock of "would-be's" from swooping down on me.

This manager demands a man who is a thoroughly competent operator; one who not only can and will deliver the goods on the screen, but who is clean, decent, and in every way a MAN. He tells me he will be willing to increase the $18.00 somewhat after the man has demonstrated his worth. Now I am not going to stand good for any of you. The town is not far from Philadelphia, and I will forward letters from such as may wish to communicate with the manager. I wish, however, to impress upon you that it will be an entire waste of your time and energy to write unless you are a four-square man who can fill the job all around, both morally and projectionally. You don't have to be an angel with wings, but this manager does not want any cigarette fiends, semi-drunkards or incompetents. I would regard the position as a good one, particularly for a man with family who wishes a permanent place where good work will be appreciated. The salary is not high, true, but, as he says, living is very much cheaper in a small town than in a city.

Lens Trouble.

Nashville, Tenn., says:

I have a 6-inch E. F. Bausch & Lomb lens which was taken apart and put together correctly, but about three weeks afterwards spherical aberration appeared on the edge of the picture. Removed the front and back combination and clamped each with three rings of thin paper. This helped a little, but four rings on each brought the pin point focus back to the picture. I have found that the excessive use of wood alcohol in cleaning lenses to turn the edge of the lens green. If, however, you add three teaspoonfuls of glycerine to a half pint of wood alcohol, this will not occur. I am thinking of placing a 2 c. p. incandescent light in the top corner of the upper magazine, so that when the door is opened the lamp will light and I can see how much film there is left. Do you think it possible to so connect the motor that the striking of the arc would start the motor, thus obviating the necessity for closing the motor switch? Conditions in Nashville are good, and every one tries his best to produce high class results on the screen.

I wonder what really happened in that lens matter. Nashville is in error with regard to spherical aberration. Spherical aberration exists in the condensing lens only, and has the effect of causing uneven illumination at the aperture, and therefore at the screen. I used to think that it was responsible for loss of definition in the picture, but that, it seems, is not true. If the brother means that he clamped in three rings of paper in such way that the distance between the two combinations of lenses was made greater or less, or the distance between the two lenses of the rear combination were altered, why then something must have happened to that lens when you took it apart. What it was I could not even undertake to guess. As to wood alcohol turning the edge of the lens green, I never heard of that before, nor do I see any reason why it should. It is quite possible, however, that the continued use of wood alcohol will injure the polish of the lens, thus reducing its efficiency. As to adding glycerine to the alcohol, why —well, I don't know. That is referred to our readers for experiment. Personally, I should not suppose it would be a good stunt. I don't think it is a good idea to put an incandescent light in a film magazine, nor would the inspectors stand for it if they knew it. There is always a chance for a spark which might touch off a reel of film. Better let that particular proposition alone. As to the motor, no. That particular thing could be done; anyhow, I could not consistently approve of it. If I had my way about it, motors would only be allowed where they are controlled by a spring switch on the machine table which the operator would have to hold closed by his hand. This is the Massachusetts law, and it is a mighty good one, too, since the operator, under this condition, has to stay right there beside the machine, where he belongs. I expect to be in your city and deliver a lecture on projection some time next winter.

From Alaska.

George E. Stephens, Treadwell, Alaska, orders the question booklets and says:

I certainly get a lot of information from the department. Have been operating at the Treadwell Club for eight years. This club is supported by the employes of the Alaska Treadwell Gold Mining Company, and the show is free to all who wish to go. It is only given on Saturdays. There is a matinee in the afternoon, so that the children and the men working nights can attend. The evening show has an audience of about 600. We run from four to six reels of pictures, and a seven-piece orchestra furnishes music. Projection is kept to the highest standard I am able to attain. We have a Powers 6A machine, with motor generator for light, and are getting very good results. But there is always a chance to improve, and you bet I am looking for that chance. There are five other picture shows in this part of the country, besides the one at Treadwell. The city of Douglas, one-half mile from here, has two M. P. theaters. In Juneau, the capital of Alaska, there are three theaters. Projection in all of them is good. We get some of the best productions up here, though they are old before they reach us. The films, however, are in very good condition, and give but little trouble. I noticed in replying to a letter you referred to Alaska as being mostly snow and ice. Not so, Brother Richardson. We have a very fine summer season, with lots of sunshine. Just at present we are having the worst winter in ten years, but will forget it all when the spring comes, because we get weather that can't be beat anywhere. It is a mistake to suppose that Alaska has a bad climate. I am sending a package of views of these parts so that you can see it is not all ice.

All right, old man, I apologize like a reg'lar gent. The views were 8 x 10 in size, and beauties. I have been reading some articles with relation to Alaska, and, to my surprise, I learn that in portions of that territory the winters are no worse than those experienced in Virginia, this being due to the action of an ocean current which corresponds to the Gulf Stream.

Practical Experience vs. Theoretical Knowledge.

An operator in Wilmington, Delaware, propounds the following:

Please answer, in this week's issue, the following question: What is your opinion of a so-called operator who claims he can give 25 per cent better projection than anyone else in town, and who has been engaged in the business but a short time? Perhaps he got his knowledge from some correspondence school, which is only theory, while we operators have got our knowledge from practical experience of years at the business, and have worked hard to get our projection symmetrical, and still he claims that we have poor projection.

Your data is altogether too vague to allow me to pass an intelligent opinion, Wilmington. However, the question you raise, while old, is still interesting, and its answer is not as simple as you seem to imagine. In the first place, my brother, the acquiring of knowledge of projection entirely through practical experience is a long, slow process, nor is it within the range of probability that any man living can become a thoroughly competent operator in that way. On the other hand, after a man has thoroughly grounded himself in theory, the acquiring of practical experience is a comparatively rapid process. I presume I will mortally offend some of my non-theoretical friends by saying this: I would rather have a man who was thoroughly grounded in the theory of projection, but who had only six months' practical experience, than have the same man if he had no knowledge of theory but had three years of practical experience. Of course that sounds pretty radical, but it has a sound basis just the same. Operators must come to an understanding of the fact that it is no longer sufficient to merely put a good picture on the screen—a brilliant picture, free from shadows, for instance, but that that picture must be put on in a way that will cost the least possible amount of money, and produce the least possible amount of eye-strain.

Nor is this all that is involved. Wilmington operators have placed in their hands every day films which are worth about $125 each. I wonder how many of the Wilmington men have made a test of the tension on their machines in the last thirty days. *I wonder how many of them know how to make an intelligent test of the tension on their machines.* Yet just a little bit too much tension will cause damage to every foot of film that is run on that machine, particularly if the intermittent sprocket happens to be just the least bit undercut.

I wonder how many Wilmington operators could give an intelligent answer as to whether their objective lenses are of the right diameter to avoid light loss. I wonder how many Wilmington operators could give a thoroughly intelligent reply as to how far their condenser ought to be from the film, and WHY it ought to be that distance, or name all the effects brought about through altering the distance of the arc from the condensing lens.

These, my good Wilmington brother, are just a few of the EXCEEDINGLY important questions of theory, which you, as an operator, not only ought to, but MUST *understand, and understand thoroughly, in order to be a really competent operator.*

And now I will make the Wilmington men the following proposition. Some time this spring I am going to deliver a lecture on projection in Philadelphia, Baltimore and Washington. If the operators and managers of your city will arrange a meeting, and *undertake to get out a full attendance of operators and managers,* I will stop one day in Wilmington. If this offer is accepted, perhaps when I finish talking you will have your eyes opened to some of the possibilities of projection, and to the necessity for a thorough understanding of the theories involved therein.

I would not care to express any opinion with regard to the gentleman in question. You say *perhaps* he has acquired his knowledge through a correspondence course. Under the terms of that statement I might with equal reason say perhaps he has not.

From a Manager.

Illinois (name and town suppressed by request), says:

We thoroughly appreciate your work in the projection department, although disagreeing with you from time to time. With regard to operators, do you mean to say that the results obtained by an operator depends wholly on the amount of money he gets? If you do, we must emphatically disagree. We used to depend entirely on the operator. Had an out-of-town man, and paid a fairly good portion of our receipts for projection, which was in the nature of a farce. We began, however, to get wise to the fact that a real manager should at least know how to run a projector, and Yours Truly got very busy. We have not acquired a swelled head by any manner of means, but are putting up as good projection as that seen in some of the best Chicago houses, and certainly better than many Chicago theaters where we presume the operator gets two or three times as much as we pay ours. Furthermore, we can take any young man of average intelligence and show him all the work it is required he do in three months' time, and he will then produce just as good results as the average Chicago operator. In this connection please take note that the manager is in Chicago quite frequently, and visits Chicago houses while there. If you claim the results obtained are proportionate with the salary paid, I am going to say "'Tain't so." The manager

of this theater now inspects the machines daily, so that part of the operator's duty is taken off his shoulders and out of his hands. We use a local man, and all he is required to do is to set the carbons, thread the film, light the lamp, turn on the automatic feeder, and keep the spot centered on the aperture. The machines, two of them, are motor driven. With a hand driven machine and a hand-fed arc and a one-machine outfit it is something else again, but with first-class equipment, such as we have, and such as any first-class house has, an experienced operator is positively not a necessity, meaning by this a fancy salary city man. Our only competitor has an out-of-town operator, but our projection with a local man makes his look like thirty cents. My wife has frequently taken my operator's place for a night, and nobody knew the difference. The reason for this is that we study, attend to our machines ourselves, and take more pains with them than any operator would. Half of the operators are only in it for the pay envelope. Of course, there are those who take a real interest in the work, but that kind would not be available here, even if we needed them.

And now with regard to the table on page 437, October 16th issue. Suppose you got a new machine and set it up. How am I to determine (1) distance from condensers to aperture; (2) size of condensers, etc., with nothing to start on? We have got to experiment, haven't we? This is not a catch question. We are sincere. If you have any doubts as to the claims of anything in our letter we will cheerfully pay the expenses of your Chicago representative if he does not say we are putting up as good projection as in the average theater in the "Loop" of Chicago, which is the downtown district.

This is a long letter, but I have quoted it verbatim because it raises or rather re-raises some exceedingly interesting, and enormously vital points.

Yes, Illinois, I do claim that, broadly speaking, results on the screen are directly in proportion to salaries paid, but the difference between you and I is that you apply this in a way I don't intend it to be applied. You take the text of my statement, but disregard the underlying, vital principles involved. What I mean is simply this: Why don't they pay railroad presidents $15 a week? Stop and think a moment. I, too, am sincere, and this is no catch question. *Why don't they pay railroad presidents* $15 *a week, instead of* $1,000? I will tell you why. Because railroad presidents must be men of brains and ability, who can manufacture tangible results by the use of their mentality; because they are men of real attainment and ability, and *ability, brains and attainment must be paid for.* Now, you might hire a section man at $50,000 a year and place him in the president's office, but that does not mean that he would be a railroad president. He would only be a rank imitation, and if he undertook to exercise the powers of the office he would wreck the railroad in short order. Now, do you begin to sense what I am driving at? Laying aside the increase in salary forced by labor organizations, the salaries of men are very largely graded directly in proportion to the ability of the men, or, in other words, the possibilities the positions they fill present for superior workmanship. The bricklayer, for instance, can't go very high, because once he has served an apprenticeship and thoroughly learned his trade, ordinarily speaking the only considerable value he can add to his work lies in speed, and that, of course, is a very limited quantity. The moving picture operator, however, has large opportunities to prove his worth through superiority of presentation of the picture on the screen, and whereas one operator may actually be worth a very small sum, another operator may be worth a comparatively large sum because he is a close student of projection, and is able to place a very high class projection on the screen *at a comparatively low cost, at the same time reducing the wear and tear on films and machinery to a minimum.* Now, if your argument be correct, and we, for instance, adopt a flat salary of $15 a week for operators, don't you see, Illinois, that we will get as moving picture machine operators only that class of men who cannot make more than $15 at anything else? On the other hand, let us take an extreme case and say we pay $75 a week for operators. Don't you see that immediately we would bring into operating rooms the very best talent available, because $75 a week would be sufficient to attract very high class men, or in other words, men who could not make more than $75 a week at something else. And let me say right here that I firmly believe that the time is not far distant when some operators in large cities will be receiving $75 a week, though that is probably as high as it will ever go, and I think the $75 a week field will be very limited, but $50 a week here in New York City will be common enough, I think, within the next two years.

As to your comparison with the Chicago downtown houses, you have selected a city where the leaders of the operators' organization have time and again openly avowed their disbelief and disapproval of the education of the operator in the technical side of his business. In other words, the leaders of the Chicago operators' union have openly disapproved of projection departments and handbooks, and presumably the rank and file of Chicago operators approve of the position of their leaders, because the leaders could not very long maintain a position which the membership disapproved. They would lose their job if they did. You therefore have not picked a city where uniformly high class work could be expected. Go to some of the high-class St. Louis or Boston theaters; come here to New York City and look at the picture in the Triangle theater in Brooklyn, or in the Strand theater, or go to Utica, N. Y., and look at some of the work there, that being a comparatively small city, and then see if you don't think that ability in the operating room counts for everything.

Yes, I very firmly believe in the theater manager understanding the theory of projection, though I don't hold it to be his place to run the machine, or even to take care of the machine, except in small towns where the possible patronage renders the employment of a good operator an impossibility.

But to get back, for a moment, to our argument. I certainly do not mean to say that the payment of a high salary to any given individual will make him a good operator, but *I do say that as operator's salaries gradually rise the present operators will have to improve, or other men who are willing to study and improve will come in and crowd them out.* When a man is getting a low salary he does not care very much about the job one way or another, because he can get another one just as good without much trouble, but let that man get up into a high-salaried position and you are going to find him hustling to improve, because he don't want to lose that job. This last is, however, to some extent qualified by the mistaken position assumer by unions which accept into membership men of inferior ability, and then undertake to back up their demand for the union scale without regard to the ability of the individual. This is, in my judgment, absolutely wrong, except in cases where the union scale is so low that good workmanship is not to be expected. Personally, I think the time has about arrived where operators' unions, in cities at least, should cease receiving into membership operators who cannot absolutely prove and demonstrate their ability, both in practical and theoretical projection. I could amplify in this matter very greatly, but I think you have got the idea. My contention for higher wages does not apply individually, but broadly.

As to your question with regard to the lenses, yes, that is one weak point, and it is a point you cannot get around at present. You have got to know the back focus at which that lens will work before you can make any intelligent estimate of the requirements of the rest of the lens system. I am, however, becoming pretty firmly convinced that if the diameter of lenses up to 4 inches E.F., or possibly 4½ inches, be not less than 1⅝ inches, and from 4 inches or 4½ inches to 5½ inches, the diameter be 2 inches, and beyond 5½ inches the diameter be 2½ inches, all requirements will be met. When this matter is finally settled you can order your objective and, using a temporary pair of condensers, put the picture in focus on the screen and measure up.

Your statement that an experienced operator is not a necessity under certain conditions is quite true. He is not a *necessity,* but he is a mighty good investment nevertheless, always provided you get a *real* operator. Your show-him-in-three-months statement made me smile. Man, man, man! I am at least of average intelligence, I think, and after seven years of close application I have still very much to learn about operating, yet you coolly tell me you could teach anyone all that in three months. Raus mit you, brother! 'Tain't so. On second reading, however, I see you only propose to supply knowledge sufficient to equal that of the "average Chicago operator." Umph! Well, that's an awful slap at the Chicago average.

Not So.

Glen Kalkhoff, Milwaukee, Wis., says:

> Referring to article by Bert Carlson, entitled "A Kink," April 22nd issue, in which he describes an invention for resetting the lower loop, I believe Mr. J. H. Hallberg said that too large a lower loop injures your lower idler. Until recently I thought every operator knew the simple method of picking up the lower loop, but have discovered that most of them do not. When the lower loop is too large, just raise the lower idler a little ways and the take-up pulls the loop back in jerks. When you have the right size loop let the idler down again. This method makes Brother Carlson's invention unnecessary.

Sorry, Brother Kalkhoff, I cannot agree with either you or Mr. Hallberg. Running with too large a lower loop is not going to do the lower idler any harm if it revolves, as it should do, or even if it did not revolve, but it *is* likely to, with some machines, produce an oily film, as any practical operator well knows. However, the invention of Brother Carlson is not designed to remedy a too-large loop when the machine is running, but merely to assist the operator when threading the Power's Machine. I cannot at all agree with your method of catching the loop. It can be done that way all right, but jerking the film over the sprocket teeth is not the best thing in the world for the sprocket holes; also, if you happen to drop the idler at the wrong time, as will sometimes happen (don't tell me it won't, for it will), you will have sprocket indentations between the holes. Nope, Friend Kalkhoff, you undoubtedly mean all right, but I cannot agree with you this time.

Richardson's

Motion Picture Handbook for Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Hints to Newsfilm Cameramen.

By P. D. Hugon.

(Some time ago Mr. Mayell of the Pathe Freres Company announced through this column that he had several hundred copies of the above named booklet which he would be glad to distribute free to anyone who was interested. In a very few days the entire supply was exhausted and Mr. Mayell's office was swamped with requests for more booklets.

Mr. P. D. Hugon, the author, has kindly consented to the publication of his booklet in these columns, with the idea in mind that the substance of the article may be of some assistance to the Newsfilm Cameraman.)

CHAPTER I.

What to Take.

The object of motion pictures is to show motion. Only things in which there is motion are worthy of the cameraman's attention.

The subjects that make good news negatives are: (1) All news subjects, i. e., the unstaged happenings of to-day, not yesterday, last week or last month; riots, disasters, great railroad wrecks, the activities of well-known men; and news caught in the happening is the only real news there is. The consequences of an event, ruins, wrecks, can only be of value if presented in a suitable manner.

(2) Pretty subjects, with good scenery, pretty girls, children, young animals, with some kind of a topical interest. But when it comes to girls, only the most strikingly beautiful specimens should appear.

(3) Photographic effects of light and shade, also with some kind of topical interest; a novel view of some building which is being talked about, a remarkable combination of natural beauties.

There is no demand for pictures of the ordinary activities of boy scouts, local parades, lodge meetings, unveilings of statues or tablets (except when attended by the President), posed groups of delegates to conventions, or similar line-ups of persons much embarrassed by the camera.

A good general rule to follow is this; Never send pictures that do not tell their own story. Pictures that require lengthy explanatory titles never can be interesting.

Make sure you get the news in your picture. To every event there is one picture and one only, if a man has invented a new engine we want to see the man and his engine in the same picture. If in doubt, write out the story in two lines, then take the picture showing just what you had in those two lines. If you cannot do that, you have missed the story.

Get local color in your pictures. There are many scenes that you never look at, and never would photograph, because you see them every day; but people in other cities want to see them, just because they are different from their own surroundings.

The first scene of every subject should be a general view characteristic of the place, containing the subject proper; the subject proper, although visible, being subordinate to this general view. For example, if you were taking the visit of the King of England to Berlin, for Berlin, you would take close-ups of the King, and not trouble about Berlin streets. But if you were taking the same subject for London, you would show the royal equipage coming down Unter der Linden, showing the architecture of the place. The close-ups of the King would be almost superfluous.

The same applies to your town. Other people want to see it in your pictures.

Specific recommendations for certain subjects are given below.

Races.—Where speed is the dominant factor, turn slowly about half speed Failure to do this is unpardonable. Remember then that you must shut down your iris diaphragm, so as to not over-expose. Take all moving objects coming toward the camera, never going away. Every race must show at least four scenes; beginning, middle, finish, winner; and if possible an extra scene of the middle.

Parades.—A parade is only worth taking if there is something decidedly new in it; and you can never say that there is until you have succeeded in stating what it is in writing.

Owing to the speed of the movement across the field of vision and to the nearness of the subject to the camera a float is almost impossible to photograph successfully when in motion. Pick out two or three of the best floats, and take still pictures of them either before or after the parade showing of course, the people seated on them as they were in actual parade. A parade must be very interesting indeed to justify the usual street scenes.

Shows.—Find out from the man who knows what are the points that make one exhibit more successful than another, and go for these points, and write them clearly in your "dope." For instance, "This pony won a prize for condition, owing to the lustre of its coat and the length of its tail." If you cannot write such a title, then you have not grasped the important points yourself, and it is a certainty that you have not got the right picture.

CHAPTER II.

How to Take. Composition (i. e. Artistic Arrangement of Subject).

Most subjects must be taken successively from two distances.

First from a fair distance, to give a general view of the object and its surroundings. Secondly from as close a range as possible, to give detail. Most positions taken by cameramen are intermediate between these two and therefore wrong. If you will reflect for a moment you will see that the way of viewing a subject is to get a general idea as you approach it, after which it is important to get up just as close as possible, and inspect the subject minutely. If you cannot get close up, you can sometimes use a six-inch lens with the same effect. Every cameraman going out on a difficult job should always carry a six-inch lens with him.

Sky.—Sky is only permissable with a very fast exposure when a good cloud effect is to be obtained. In other cases, sky must be masked by means of a tree, a flag, etc. Never more than one-fifth of the picture should be blank sky.

Water.—Water in a picture is almost as undesirable as sky, unless it is agitated. When taking pictures of ships it is almost invariably necessary to get close up or to use a long focus lens. If the picture has to be all sky and water (e. g. in the case of a ship at sea), take one-third sky and two-thirds water. Whatever you take with water in, make sure your horizon is perfectly level, as nothing looks worse than water running up hill.

Silhouettes.—Any imposing, towering object makes a good silhouette effect obtained by under-exposure.

Focus.—You cannot be too particular about crisp focus. Whenever you are able to do so, carry a newspaper with big headlines, and have someone hold it upside down for you at the exact distance at which the person to be photographed will stand, and focus on it.

2. When the light is very good, and you can stop down to F-16, there should be no difficulty about focus, as every object from a few feet to infinity is in focus when focus is set for infinity.

3. It will be much more noticeable if a near object is out of focus than a distant one. If you cannot get both in focus, focus on the near one, but you can generally get both in focus by focussing on the distant one, and stopping down (i. e. shutting your iris diaphragm to F-11 or so).

4. Quite frequently a negative made at F-16 with the very best lighting conditions looks out of focus. This is due to halation, a very painfully frequent occurrence in the South and at sea. Halation is caused by too much white light striking one object (or one part of the picture). This light spreads over the dark parts, covering up the sharp lines and making them look hazy and out of focus. To avoid halation avoid white clothing, sky, objects that reflect a lot of light; and carefully guard your lens from reflection of the rays of the sun inside the lens shade. Every photographer working in Southern climates is advised to purchase a yellow light filter and to make use of same during the brightest hours of the day, particularly in the summer months. The filter makes it necessary to increase the exposure three times for an x three, six times for x six, etc. The x three is quite sufficient.

Exposure.—Not one day passes without twenty dollars being lost to one cameraman or another, and often one hundred dollars or more, owing to incorrect exposure. It takes a lifetime to learn exposure by practice. It take two hours by means of a 50-cent exposure meter. If dollars are worth more to you than cents, order one right away now from your photographic dealer.

If you use Pathe negative stock, always remember that it is very much faster than any other.

The following rules are given only to make you realize the need for a thorough study of the subject.

1. The object to be photographed. The nearer or darker an object or person to be photographed the longer the exposure required. The following are the relative values of subjects most frequently used in newsfilms:

Portrait in shade, seven feet away	4
Three-quarter figure in shade, twelve feet	3
Half length figure in sun, seven feet away	2
House, street scenes, light and shade	1
Snow, yachting, open beach scenes	¼
Open sea, distant yachts	⅛

This means that, to take a yacht race, you require 32 times less exposure than to take a portrait of someone standing in the shade.

2. Shutter and Iris Diaphragm. There are two means of altering the exposure; the shutter and the iris diaphragm. For ordinary subjects it is better to keep your shutter at a fixed speed so that you do not forget that you have changed it. One-fiftieth of a second is fast enough

*Copyright, 1916, by the Chalmers Publishing Co.

for habitual use. You can then alter your iris diaphragm to suit your light. When you see the subjects on the ground glass, you therefore know what depth the shadows should be. At a fiftieth of a second, the details in the shadows should be clearly visible in the ground glass, at the point at which you cease stopping down.

For example, if we have to take a general view of a parade in very bright sunlight in June about 2 o'clock on Pathe stock, we have the choice of the following approximately exposures.

1/300 of a second at F/3.5
1/150 " " " " 5.
1/75 " " " " 8.
1/40 " " " " 11.
1/25 " " " " 14.

We would choose 1/50th of a second at F/14 because this would give us "depth" (i. e.; both the foreground and the background would be in sharp focus), and it would be fast enough to catch without distortion the movements of the paraders.

If, however, in the same lighting conditions, we had to take a yacht race, our choice would be more difficult:

1/1200 of a second at F/3.5
1 600 " " " " 5.
1/300 " " " " 8.
1/150 " " " " 11.
1/50 " " " " 16.
1/40 " " " " 22.

It will be noticed in this case that all the speeds necessary to avoid over-exposure, when the iris diaphragm is wide open or nearly so, are greater than habitually found on shutters of moving pictures cameras. We must therefore stop down to between F/22. and F/32.

Sometimes, again, a fast exposure is essential, as in aeroplane pictures. It is clear in such cases that the necessary aperture of the iris cannot be estimated by looking at the object in the ground glass. It requires a calculation, which is found ready made in the exposure meter. Remember, when taking pictures from aeroplanes, to allow for vibration, and to increase your speed as much as possible.

Don't waste any more film, it does not pay. Get that meter right now, and use it on every occasion.

3. Shutter Speeds. For each turn of the handle, eight pictures are exposed. The handle is turned twice in one second. Therefore sixteen pictures are exposed in one second. Therefore the speed of the shutter is always the same, when the handle is turned at the regular speed. This means that the shutter (the whole of the shutter which is a circle) goes round in one-sixteenth of a second. But is not possible to obtain a sixteenth of a second speed on the film, because a portion of the time that the shutter takes to revolve is occupied by the movement of the picture downward. That interval is marked by the dark part of the shutter.

Now if the whole circle (consisting of 360 degrees) revolves at an even speed of one-sixteenth of a second, one degree passes a given point in 1/360th of 1/16th 1. e., 1/5760th of a second. Ten degrees take 1/576th of a second and so forth. It will be seen, therefore, that the time the film is exposed to light (what is called the speed of the shutter) depends entirely on the angle of the open part of the shutter.

For any camera on the market, the speed is the same for the same angle of opening. But some cameras have shutters that can be opened or closed more than others, and are, therefore capable of longer or shorter exposures. Some cameras, for instance, cannot operate as slowly as 1/30th of a second; but it is capable of operating at a 5,000th of a second. The Pathe camera, on the other hand being extensively used in climates like England's operates at 1/29th of a second if required.

Practical Approximate Speeds of all Moving Picture Camera Shutters.

Half and half opening	1/30th of a second
One-third open and two-thirds black	1/50th " " "
One-quarter open (right angle)	1/60th " " "
A little under right angle open	1/100th " " "
An inch opening (at widest part)	1/200th " " "

Exact Speed of all Moving Picture Camera Shutters, According to Angle of Opening. (Calculated when camera handle is turned at Normal speed.).

Angle of open part.	Speed.
1 degree	1/5760th of a second
5 degrees	1/1152nd " " "
8 degrees	1/720th " " "
10 degrees	1/576th " " "
20 degrees	1/288th " " "
45 degrees (half a right angle)	1/128th of a second
57 degrees	1/100th " " "
77 degrees	1/75th " " "
90 degrees (quarter circle)	1/64th " " "
115 degrees	1/50th " " "
163 degrees	1/35th " " "
180 degrees (half circle)	1/32nd " " "
192 degrees	1/30th " " "
196.3 degrees	1/29th " " "

Speeds of Pathe Professional Camera.

(Outside Magazines.)

Shutter fully closed	1/96th of a second
Shutter fully open	1/29th " " "

(Other speeds according to angle, as above.)

Speeds of Pathe News Camera.

(Enclosed Magazines.)

Word or number engraved on circumference of shutter.

Ferme	10.	20.	30.	40.
1/288th sec	1/158th	1/109th	1/83rd	1/67th
50.	60.	70.	80.	90.
1/57th	1/49th	1/43rd	1/39th	1/35th
100.	Ouvert.			
1/32nd	1/29th			

Care in Handling the Negative.

Steadiness.—It is essential, to preserve the illusion which is the basis of the film business, that the picture should be absolutely steady. A very large number of pictures are rejected owing to unsteadiness has been found in many cases to be due to defective screwing up of tripod or tilting platform. In other cases, unsteadiness has been found to have been due to the practice of cameramen of resting their left hand on the panoram or tilt handle which thus shows a sympathethic motion.

Scratches.—To avoid scratches, every nook and corner of the camera and magazines must be thoroughly cleaned several times a day, and the magazines (particularly the slot through which the film passes), must be cleaned every time they are changed. This can only be done with a stiff brush. Blowing is useless.

Panorams.—There should never be a panoram, either vertical or horizontal, unless it is absolutely essential to obtain a photographic effect; and in any case the panoram should be, not from the main subject to others, but from others to the main subject, where the attention will finally rest. It is very much better to take two scenes than one panorammed scene. Panoramming is the lazy man's remedy.

Length of Scenes.—As the average subject in a newsfilm measures about 60 to 100 feet it is to the cameraman's advantage to avoid taking more than that length. Several scenes, each 20 feet in length, stand the best chance of acceptance. Never turning less than 10 feet if the object is still, and 15 feet if it is moving.

Numbering.—Every scene should be numbered at the end, before the punches. This can be done by any agreed means or by holding up one finger about one foot in front of the center of the lens or scene one, two fingers for scene two, etc.

Punching.—Three punches should be made between each scene i. e., each time the position of the camera is changed, or each time the light changes, or each time the distance of the subject changes considerably. This makes it possible to develop each scene separately and to get the best results in each case.

CHAPTER III.

How to Dispatch the Negative.

(1) No negative should ever be sent by mail, as this is illegal.

(2) All negatives must be sent undeveloped and uncut, packed first in a tin can, sealed with electrician's tape, and labeled with the cameraman's name and address, clearly marked "Open in Dark Room Only." This can should be packed in a wooden or metal box, also bearing the sender's name and address, and labeled in accordance with the requirements of the railway companies concerning moving picture film.

(3) The parcel should be sent by express, and by the very best company and its very best train. There is in every city one, and only one, express company giving the best service between that city and other cities. Find out which it is; but don't wait till you have made a negative before doing so. Find it out today. Ask each and every express company.

Do you guarantee that a parcel will get there by your service quicker than by any other? How much quicker? When will it get there if handed in at such and such a time?

Of what lines have you got an exclusive running monopoly?

What is your best train out of this city, on which film can be shipped?

(4) Inside the tin can containing the negative should be placed full list and fullest description of scenes, stating who, why, how, when, where; also newspaper clippings of the event or the programme.

(5) Immediately after handing your negative to the express company, send the editor a night letter (a day letter if necessary but never a full rate telegram), in exactly the following form and words:

"Shipped by (state name of express company) this (evening or morning), to reach you (state what time)—feet of (name of subject) suitable for (state whether general edition, local edition, or special reel); event covered by (state names of competitors who took the scene). (If local competitors took scene, state when they will release.)

CHAPTER IV.

The Golden Rule.

Make as good a picture for others as you would like others to make for you.

Nothing but the best is good enough. Think and think hard how you can make the best picture. Put it all down in writing in advance; plan your scenes; first I shall stand there to get the best general view. Then I shall walk around the crowd to this spot, which will be held for me by my friend So-and-So and make a close-up. I shall want my two inch lens for this scene and the six-inch for the other. The event will take place at such and such an hour, therefore the sun will be there, and I must turn my camera that way to get the best composition. That tree would nicely mask the sky. I must take my position so as to include that branch in the picture. I will have everything ready to ship the film, etc.

There is plenty of room at the top of your profession, but you will not get there by standing about or just grinding away. Brain work is ultimately the only way to big money.

And the money is there waiting for you.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the one paper you need.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

"Musical Setting for Britton of the Seventh"

Released May 8 by the V-L-S-E., Inc.

Suggestions prepared by S. M. Berg.

(By special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 16¼ T "Two weeks pass," is a sub-title and is printed reading matter on the screen. But 3½ D "Military parade," is a description of action.

This picture is built about the last stand of General Custer against the Indians in 1876. It opens forty years later when the hero, Tony Britton, is an old man. He is telling his grandson, Bobby, how much different fighting is today than in his time and many scenes of modern-day military encampments and methods of warfare are shown. Then Bobby falls asleep and is taken to bed. The old man sits by the fireside and the story goes back forty years, when he was the pride of the Seventh Regiment in the Indian country. He thinks he loves Mrs. Granson, wife of Capt. Granson, but when Barbara Manning visits the post he knows he has been mistaken. Two of the army scouts have been killed, and Rain-in-the-Face, an Indian chief, is captured for their murder. He escapes and leads his braves in an uprising. Meanwhile Captain Granson, long jealous of Britton, succeeds in forcing him to resign in disgrace. Then occurs the massacre of the Seventh, in which Granson dies. Before this, however, he vindicates Britton and the story closes with the reunion of Barbara and Britton.

Note particularly: Indian scenes at 10¼, 27¼, 54½. Battle scenes at 60 to 64.

The THEME selected is "For Valor"—Ancliffe.

Time schedule: Five reels (about 4,700 feet), 67½ minutes.

Time.		*Subtitles or descriptive cues.*	*Music.*
0	D	Opening.	For Valor—Ancliffe. (Military Valse) (THEME)
3	T	"Oh tell me now Grandpa—"	
3½	D	Military parade.	Distant Greetings—Doring. (March)
5	T	The horses are well taken—	
6	T	"The field telegraph—"	Children of the Regiment—Fucik. (March)
7½	T	"The men are glad to get back—"	
8½	D	When Bobby is carried to bed.	Repeat: THEME.
10¼	T	Westward the path of the empire.	Sachem—Rosey. (Allegro intermezzo)
12¼	T	"Otonawah will listen—"	
13	T	Barbara Manning of Chicago—	Repeat: THEME.
14¼	T	"I have just heard a rumor—"	
14¾	T	At the officer's club.	Told at Twilight—Huerter. (Moderato cantabile)
16	T	"I am very sorry, Mrs. Granson—"	
16¼	T	Two weeks pass.	Repeat: THEME.
19½	T	Barbara's horse runs away.	*Hurry No. 1.
20½	T	"Not seriously injured."	Repeat: THEME.
23	T	"Barbara, I don't love—"	
23¼	T	The following day a detachment—	The Lion of St. Mark—Fabiani. (March).
25¼	T	Captain Yates dispatches—	
25½	T	After an hour's scouting. (Shots)	*Hurry No. 2.
27¼	D	When Indian returns to Otonawah.	Repeat: Sachem.
27½	T	A Sioux celebration. (Tom-toms)	
28½	T	Meekins overhearing the boast.	Banner of Victory March—Von Blon.
30	T	"Captain Yates, take Lieutenant—"	
32	D	When Indian is seized.	*Agitato No. 2.
32¾	T	Back at the post—	Water Lilies—St. Clair. (Andante moderato)
35	D	When Britton gets letter.	Repeat: THEME.
38½	T	For the sake of propriety—	
39¼	T	Granson follows.	*Agitato No. 1.
41¼	T	"Go on off with your lover—"	Romance—Wieniawski. (Andante non troppo)
43¼	T	"I will come back—"	
44¾	T	Granson carries out his threat.	Andante—Mendelssohn.
47¾	T	"Lieutenant, the charges—"	
49¾	T	Britton's last signature—	Repeat: THEME.
52	T	Captain Eversley brings news.	
52¼	T	Whispers of an Indian uprising—	Cavatina—Bohm. (Moderato assai)
54	T	"The day you left Lincoln."	
54½	T	The Indians on the war-path.	Repeat: Sachem.
55	T	The Seventh takes the field.	The Girl I Left Behind Me.
56	T	"These Indians are miles away."	Sons of the Brave March—Bidgood
59¼	T	The Indians learn that—	
60	D	When Britton reports.	*Hurry No. 4.
61¼	T	The last stand.	
62	T	Rain-in-the-Face makes good—	*Pathetic Andante No. 1.
63	T	When two months had gone by.	
64¼	T	After the terrible massacre.	Repeat: THEME.
67	T	The End.	

Note: For the convenience of the readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1421.

To the Lone Pianist

By S. M. Berg.

In a series of articles which will be published in these columns, I shall endeavor to deal with the musical interpretation of the picture from the view-point of the lone pianist, as from time to time the cry is heard, "What shall I play for the picture?" Each article will open with a synopsis of the story and then a discussion will follow on how the picture can be played.

A few evenings ago I strolled into a theater seating about 900 people where an orchestra organ was being used. The young lady who was operating it frequently changed the music and played with taste and accuracy. I noticed that she waded through an enormous amount of music and it so awakened my curiosity that I kept actual count of the numbers she used. The next picture projected happened to be a two reel drama. It lasted 28 minutes and within that time I discovered that she played eleven different compositions. By such a system as this, figuring that a ten reel show was given with a change of program daily and that no repetition of music was made within two weeks a library of 770 compositions would be necessary. Apart from characteristics such as Chinese, Oriental, Indian, Mexican, Agitatos, galops, etc., it is quite improbable that the average pianist has so large a collection of music. Therefore continual repetitions must be the result. It is as a help and a solution of these problems that I submit these articles to my readers.

There was released by the Triangle company on April 30th a feature picture of six reels, "The Beggar of Cawnpore." The time of projection was 84 minutes and the whole action of the picture lay in India. The synopsis is as follows:

Dr. Robert Lowndes of the British Army Corps is in the Indian desert striving to save the life of Burton, the engineer in charge of running a government telegraph line across the desert. Burton dies of the fever and the natives fearing cholera flee, leaving Lowndes and a faithful Brahmin alone. While the Brahmin goes for aid to Delhi, Lowndes remains fighting the terrible heat of the desert. At last, unable to stand it, he seeks the relief of morphine. Later, when the months bring him back to Delhi, the drug has claimed him as its victim and to Betty, his sweetheart, he confesses his bondage. Captain Douglas, a rival, tempts him to indulge his craving, and Betty's father, discovering his condition, orders him away. Six months later Lowndes is a degraded beggar of Cawnpore, living for nothing but hasheesh, a Hindoo drug. Meanwhile Douglas has married Betty and they visit Cawnpore. A native rebellion breaks out and the Europeans take refuge in the garrison. Douglas, the only coward, tries to desert, but an English bullet stops him. Greatly outnumbered, the band is forced to surrender. Lowndes, hearing of the surrender,

after a terrible struggle, overcomes his habit, and realizing the treachery of the natives, decides to go to Betty's rescue. He saves her and his manhood returned, they are re-united.

A very excellent score was composed and arranged by Victor L. Schertzinger, and I am sure that it will interest all players to dissect this work and see how many distinct numbers are used noting the number of bars of music and the frequency of their repetition.

There are 26 cues in the score. The opening number is a pleasing valse lento which is used for the English characters, and consists of an introduction of 8 bars, and then 32 bars which can be repeated. It is again used at cues 6, 10, 16 and 26. Cue 2 is a characteristic Indian number in moderato 2-4 movement with timpani and Indian drum prevailing. There are two movements of 32 and 16 bars which can be indefinitely repeated. This number is used again at cues 14 and 23. Cue 3 is an oboe solo, dramatic oriental in character, with an undercurrent of cornets and bassoons. The tempo is moderato 6-8 with two movements of 19 bars each which are repeated at cue 11. 4 is a characteristic Oriental agitato allegretto in three movements of 16 bars each and is repeated at cue 17. 5 is an Oriental andante con espressivo in four time with oboe and clarinet predominating accompanied by dramatic chords. There is one movement of 16 bars to be repeated. 7 is an andante Oriental bassoon solo repeated at cues 19 and 22. 8 is a 2-4 allegretto moderato of 32 bars D. S., which is not repeated. 12 is a dramatic allegro of one movement of 11 bars and a repeat movement of 16 bars. 13 is a characteristic Oriental number moderato 2-4 with oboe and tom-tom which opens with a four-bar oboe solo. There is one movement of 40 bars repeated and a second movement of 18 bars repeated also, the melody carried most of the time by the wood wind. This is repeated at cue 15. 18 is a battle agitato in four with cornet calls and timpani rolls with 16 bars to be repeated. This is repeated at cue 20. Cue 19 is an effective agitato for mutiny and battle scenes, the first movement of 38 bars repeated. Second movement of 24 bars is repeated and then D. S. repeated. This is repeated at cue 25. Cue 24 is a movement of 24 bars repeated andante pathetic.

By this description we find that although 26 changes were necessary to fittingly portray the action only 11 different compositions were needed, so that practically each number was played for 8 minutes though not continuous. The reason of this minute description is to show that this picture playing 84 minutes with continual changes from allegro to pathetic, with scenes of Oriental display, native characters, British military encampment and battle scenes, required but eleven distinct numbers to fittingly interpret it.

The first cue, waltz lento, for white characters is repeated five times, and the Oriental theme with tom-tom effects three times. The second Indian theme is played three times and almost all other numbers are repeated in different parts of the score. In playing this character of picture the pianist should strive to select a theme for each of the leading characters, bearing in mind the racial characteristic and repeating at the logical situations. Then by slight improvising and handling of pathetic, dramatic or allegro requirements he will find that his musical settings will take on some individuality and interpretation instead of being a string of intermezzos just being played as an accompaniment.

Marion and Madeline Fairbanks

NOW that they have reached their fifteenth year, the "Thanhouser-Mutual Twins"—Marion and Madeline Fairbanks—have modestly requested that in forthcoming releases they are desirous of having their names appear in the cast, though not for the purposes of differentiation, having long ago given up hope of ever having people tell them apart.

Marion and Madeline Fairbanks.

"We have been known so long as the 'twins' in screen productions," said Marion, speaking for her sister as well as herself, "that now that we have reached our fifteenth birthday we think it best that we be known as Marion and Madeline. It looks much more important, we think, to be listed by our individual names than it does merely as the 'Fairbanks Twins'."

Telling these two young ladies apart has long been a matter of conjecture at the Thanhouser-Mutual Studios. On one occasion, during the staging of a feature, Director Sullivan, perturbed at his inability to pick the right one, hit upon the happy idea of fastening a ribbon to their arms. Marion was assigned a blue one and Madeline a red one. Thereafter, little difficulty, so far as identification was concerned, was encountered. The same scheme has been resorted to frequently in the staging of releases in which both young ladies appeared.

The difficulty in telling Marion from Madeline or Madeline from Marion may be imagined when it is realized that in height, weight, color of hair and eyes and even to complexions and mannerisms, they are as one. Each is just four feet tall and each weighs seventy-four pounds. Marion's hair is curly and brown. So is Madeline's. Madeline's eyes are hazel. So are Marion's. They dress exactly alike even to hat and shoes and their voices are the same.

Both young ladies, however, believe that they have hit upon a happy solution, so far as the picture fans are concerned, in being designated in the cast of the productions in which they appear as plain Marion and Madeline and not as the "Fairbanks Twins."

"The Answer," a two-reel production to be released by Mutual shortly, will be the first in which they will be represented in the cast as Madeline and Marion Fairbanks, and not as the "Fairbanks Twins."

Kalem Signs Ivy Close

International Stage Star Will Sail on May 13 to Take Up Screen Work Here.

FOLLOWING the exclusive news in last week's Moving Picture World that Miss Ivy Close, the English stage star, recently announced as a recruit to moving pictures, had been caught in the whirl of events incident to the Irish rebellion, the Kalem Company on Saturday made public a letter from the player telling of her safe arrival in England. With the publication of the letter the news leaked out, of course, that Kalem had secured the star's services for the screen.

Ivy Close.

Miss Close will sail for America on May 13. According to the terms of her contract she is bound to sail on a boat flying the American flag, which makes necessary the delay until Saturday for the American Line steamer St. Louis. Reservations had been originally booked on the liner Finland, when Miss Close was delayed in Dublin.

While no definite announcement has been made as to Kalem's plans for presenting the famous beauty on the screen, Mr. Wright, of Kalem, was emphatic in his declaration last week that she would be featured in one-reel subjects. "Since our practice of putting our strongest efforts into the short subjects is well known," he declared. "It may be expected that Miss Close will be seen in the short lengths. We made an innovation in presenting such a high-salaried star as Rose Melville in single reel Sis Hopkin's comedies, but the overwhelming success of the plan makes it certain that the large figures of Miss Close's contract will not cause us to abandon our loyalty to the short subject."

It would seem from the letter received by Kalem from Miss Close that she had the British war censor in mind when treating of the exciting days of Ireland's short-lived rebellion. "For several years," she writes, "I have been putting off my first trip to America because of one business arrangement or another on this side of the water, and now, when everything seemed settled it looked for a time as though Fate was going to step in and take a hand in stopping me. There wasn't a hint or sign of trouble when I set out for Kingstown for a farewell visit to my estate and even when I returned to Dublin on my way back to London everything seemed perfect. Then the storm broke. I can't tell you much of what happened after that, but I can assure you that for two days it took considerable courage to venture out into the streets. I made three attempts and I do believe I have three gray hairs to remember them by."

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

GET TOGETHER WITH SOUTH AMERICA.

Exhibitors of Southern Countries Desire American Pictures, Says A. W. Conklin—Appreciate Spanish Edition of Moving Picture World.

THE Los Angeles Office has received an interesting letter from Mr. A. W. Conklin, who is living at present in Balboa Heights, Canal Zone, right beside our big Panama Canal. He is a scenario writer and author and is interested in the great industry. He says: "I feel very closely allied to the business and I do want to see the American films get some of this trade which heretofore has gone to Europe.

"The business men of South America do not mind paying for what they want, provided they get what they ask for. Some business houses in the States seem to think they can unload their surplus stock on South America and get away with it. Perhaps they can, once or twice, but they lose out in the long run. As for the moving picture business, in which we are both interested, I am sure the results would be very gratifying to both sides if the producer in the North and the exhibitor in the South would get each other's views on the subject. Now that the World is putting out a Spanish edition I strongly urge that it get the ideas of what the States' exchanges will do in the way of credits. I believe I am correct when I say the South American merchant wants long time credit. I believe I am also correct in stating that with very few exceptions, all notes are promptly paid when due. The people of South America are not so full of 'pep,' as we of the North understand the word. They may seem a little slow; it is because they want to be careful. I have come in contact with many business men and have always found them courteous, anxious to please and willing to accept advice. 'Show me' is their motto.

"Wrote your New York Office today to send me one of their new 'Cine Mundial.' This is something these South American countries have needed for a long time, and now that Europe is practically out of the market there is no reason why the 'Gringo' should not get some of the trade. One thing the trade must learn and that is, business men in South America will not accept anything that is sent them. They don't mind paying for what they want, but they certainly insist on getting what they ask for."

WANT TO BUY EDUCATIONAL FILMS.

Director of Visual Education of Los Angeles City and County Desires Information on Educational Subjects.

The following letter was received from H. S. Upjohn, who is the visual education director here. It is of interest to many and is given below:

Seventh Floor, Hall of Records, Los Angeles, Cal.

Mr. Clarke Irvine, Moving Picture World, 305 Hass Bldg., Los Angeles, Cal.

Dear Sir:

Under the control of the office of the County Superintendent of Schools a bureau has been established in Los Angeles for the purpose of promoting projection work and other visual aids to instruction in the schools of Los Angeles City and county.

We are interested in the purchase, lease or rental of films which are adaptable to educational purposes. We wish especially to collect a library of films in length of from 300 feet to 1,200 feet which are printed on acetate cellulose stock. The subject matter treated in these films must be such as to admit of close correlation with the usual class-room work.

Films which are clear and accurate and which relate to science, history, current events, established drama, civics, sociology, geography, travel, life and customs in foreign lands, animal and bird life, plant life and growth, lives of eminent men, stories with strong lessons but free from crudeness of plot and of photography, microscopic films, if good, etc., etc., are such as will interest us deeply.

Your aid in making this endeavor successful is most courteously solicited. The work is a public effort and relates to the adaptation of the film to the work of the public school. If our effort fails it will be a serious set-back to the whole prospect of the success of this idea, as we are being watched from many corners of the Union. There is no commercial element involved. Your counsel and co-operation will mean everything to the future of the movement.

Yours very truly,
H. S. UPJOHN.
Director of Visual Education, Los Angeles City and County.

With other cities following Los Angeles in this campaign for better and more complete educational systems, and several towns buying projectors, it seems that this communication ought to be a profitable tip.

PHOTOPLAYERS 1916 BALL.

Annual Event to Be Held at San Diego Exposition—Several Hundred to Attend.

This year, as there is no Photoplay Club, the filmsters of the West Coast are to hold the former annual affair in San Diego at the Cristobal Cafe at the Exposition on the evening of May 6, and more than two hundred players will arrive in a special train from Los Angeles. Some of the greatest actors and actresses in America who are now appearing before the camera, will take part in "Movie Day" at the Exposition.

The grand march will be led by Dustin Farnum and Miss San Diego. Immediately after them will come Miss Edna Goodrich and one of the executives of the Exposition. Celebrated directors will put on scenes during the day. Many of the stars will entertain.

Myrtle Stedman, the "songbird of the pictures," and Ruth Roland, will sing at the organ Sunday, May 7.

For the night of May 6 the Cristobal will be turned over to the photoplayers. Boxes will be built upon the floor and a star will be in each, accompanied by citizens of San Diego. Each box will be named after the star who occupies it. There will be special decorations at the Cristobal and many novelties offered for the entertainment of the guests.

Among the producers who will be seen at work will be Eddie Dillon, who will feature Fay Tincher and other Griffith stars in scenes. Hobart Bosworth will put on a big scene for the picture he is directing. The Nestor Comedy Company with Al Christie will move its entire personnel to San Diego for the day.

Dustin Farnum says he will do anything for San Diego but make a speech.

In addition to the special train which will bring two hundred, many will arrive on other trains and scores are planning to motor down. The following photoplayers and producers have positively decided to make the trip:

Roth Roland, Jackie Saunders, Helen Holmes, George Walsh, Gladys Rockwell, William Farnum, Dustin Farnum, Myrtle Stedman, Edna Goodrich, Gertrude Selby, Mary Anderson, Lillian Gish, Dorothy Gish, Norma Talmadge, Fay Tincher, Eddie Dillon, Constance Talmadge, Mae Marsh, Douglas Fairbanks, Blanche Sweet, Bessie Barriscale, Clara Williams, Francilia Billington, Jack Warren Kerrigen, Charles Murray, Anna Luther, Ford Sterling, Mabel Normand, Margaret Gibson, Marin Sais, Kathryn Williams, Victoria Ford, Eugenia Ford, Tom Mix, Audrey Munson, Wallace Reid, Mollie Schaeffer, Arthur Shirley, Louise Orth, DeWolf Hopper, Mack Sennett, D. W. Griffith, Hobart Bosworth and Cleo Madison.

FILMSTERS AID EAGLES.

Mayor, City Officials and Stars from Stage and Filmland Take Part.

Selig's big zoo was crowded with men, women and children who frisked and frolicked in the sunshine Sunday afternoon, and enjoyed the excellent program of entertainment provided by the Boosters' Club at the Eagles' picnic. The picnic was designed to raise funds for the entertainment of the delegates and visitors to the state convention of the Fraternal Order of Eagles, to be held in San Diego on May 22.

Mayor C. E. Sebastian, City Prosecutor James Warren Williams, Justice J. W. Summerfield, Judge Thomas P. White, Judge Griffith Jones of the sunrise court, C. E. Rice, Mayor Ed. Gerety of Venice, Charlie Murray, the comedian and film star of Keystone; Mabel Normand, now with Ince's forces, De Wolf Hopper, from Griffith's, and Anita King, Lasky Paramount star, were among those who took part in the entertainment.

"CIVILIZATION" FOR BROADWAY.

Thomas H. Ince's Peace Drama Will Soon Open in New York—George Beban to Be Manager.

Preliminary plans were launched this week for the New York premiere of "Civilization," Thomas H. Ince's great spectacular peace drama, which is now playing to capacity house at the Majestic theater in Los Angeles.

It is not yet announced in what theater the big film will be shown, but we understand that Mr. Ince is negotiating for one of the largest and most popular playhouses on Broadway.

We are also informed that George Beban, the well-known actor will assume the role of manager. Mr. Beban has long been an intimate friend of Mr. Ince, under whose personal direction he worked in two well-known photoplays, "The Italian" and "An Alien." He has demonstrated in more than one instance that he is well equipped to guide the destiny of a production like "Civilization" and particularly his successful management of a year ago at Los Angeles theater of "The Sign of the Rose," later changed to "An Alien." This unique combination of silent and spoken drama made by Mr. Ince was one of the great successes last year and in addition to the distinction of being the star, Mr. Beban shouldered a generous share of the responsibility of the business management of this play.

Mr. Beban is now in New York representing Mr. Ince and consummating the deal for the lease of a theater. When this deal is closed preparations will immediately be put under way for what is expected to be one of the most pretentious film premieres the eastern metropolis has even seen. The presentation will be accompanied by the same elaborate stage settings and musical score that characterized its debut in Los Angeles.

SIGNAL PLAYERS TO MAKE TRIP TO THE ORIENT.

Combining business with pleasure, Helen Holmes, J. P. McGowan and their company of Signal players are soon to leave the Los Angeles studios for a trip to the Orient, the trip to serve in the double capacity of vacation after the strenuous work of producing "The Girl and the Game" serial and the later feature, "Whispering Smith," and to enable them to secure the necessary boat scenes and exteriors in Honolulu for the production of a five-reel feature, "The Diamond Runners," which Mr. McGowan and Miss Holmes are at present putting into scenario form.

The party is to leave Los Angeles on May 17. They will take passage at San Francisco and go direct to Honolulu, where they will stop for some time to make exterior scenes. It has not yet been decided whether or not the company will continue to Japan and the Philippines, but it is likely that they will visit either one or the other of those two places before returning to the studios.

Those who will make the trip besides Miss Holmes and Mr. McGowan, include Chance Ward, Paul C. Hurst, Thomas G. Lingham and Mrs. Lingham, Leo D. Maloney, William Brunton, S. A. Sues, the cameraman, and a staff of propertymen and assistants. A set of lights will be taken along to facilitate the making of scenes on ship-board and in real locations on the islands.

Before leaving Los Angeles, it is Mr. McGowan's intention to make a number of exterior scenes of the action that is supposed to take place in the Kimberly mines. The party will be away something over a month, working by easy stages towards the completion of the five-reel story of adventure.

ETHEL MARTIN KILLED IN AUTO ACCIDENT.

From Santa Barbara we learn the sad news that Miss Ethel M. Martin, stenographer for the American Film Company, was instantly killed Friday morning last week when a machine in which she was riding plunged from the San Marcos grade, a few miles beyond the Flying "A" studios. Nathan P. Oakes, a scenario writer for the American, who was driving, was thrown from the machine as it left the road, and escaped with slight bruises about the face.

Oakes says that he was crowded from the road by another machine, which was ascending at a rapid rate of speed. The two machines met at the beginning of what is called the "double S," one of the worst places on the San Marcos. Seeing the car rapidly approaching, Oakes turned as far to the right as he could, and was hugging the edge of the highway, when the other car shot by. He believes that the car struck the rear of his machine, for as it went by he heard a crash, and the next instant he realized his own car was hurtling over the grade. He was shot through the air, and as he struck the road he caught sight of his car rolling down the mountain.

The accident happened so suddenly that there was not even time for an outcry. He could see the form of his companion being thrown about by the car as it rolled down the bank, but, he says, that she uttered no call, and when he reached her she was pinned under the wreckage and unconscious. He was sure she was dead.

After vainly endeavoring to release her from the wreck, Oakes climbed back to the road, and ran for half a mile for help. He met a machine, the occupants hurrying to his aid. They raised the lifeless body from the wreck, and carried it to the roadway, a telephone message being sent to town for physicians and an ambulance.

It was found that Miss Martin was badly cut and bruised, both legs and arms being broken, and internal injuries resulting, which were the direct cause of death. It is believed that she died before the machine stopped rolling down the mountain.

Miss Martin had resided in Santa Barbara for several months, making her home with her brother and his wife, Mr. and Mrs. H. W. Martin, at 1435 Bath street. The brother is employed as a painter at the American studios. The remains will probably be sent to the home of the young woman's parents in Massachusetts.

JOHNNIE BRENNAN, PRODUCER.

A moving picture has been made by John E. Brennan, former star comedian with Kalem when Ruth Roland was being featured as a comedian. He has completed a film of Santa Monica that will reel around the country with publicity for the November road race and attractions of home life there in summer and winter.

The pictures, to be shown, include views of ocean front scenes in action, as well as the races, race drivers and the big crowds that line the course for all the speed events.

An exhibition for city officials, officers and directors of the Santa Monica chamber of commerce and the press will be arranged soon.

Following that the pictures will be sent on their way around the country. Mr. Brennan states that they will be shown in every city in the country large enough to boast a moving picture show house.

MOTHERS UPHOLD PICTURES.

Opening the fifth annual convention of the Los Angeles District California Congress of Mothers, with praise for the encampment at Monterey in June, and a little informal talk on preparedness, Mrs. Frances Richardson Chamberlain led the flag salute in which two hundred women attending the convention at Blanchard hall participated this week.

Long before the doors of the convention hall were opened women were discussing the report concerning motion pictures which had been read at the State Federation of Women's Clubs in Del Monte, in which it was stated that motion pictures were to be condemned because they were not an educational force.

Groups of women planned at once to refute the report.

Mrs. E. H. Noe for two years censor of motion pictures for the P. T. A., and chairman of the committee which controlled the famous "White List" upon which were the names of houses which showed pictures beneficial to youth, was working strenuously today to draw up a resolution to not only present to the congress of mothers, but also to be sent to the federation in Del Monte.

Dr. Jessie Russell, one of the best known club women in the state agreed with Mrs. Noe.

Mrs. M. E. Hutchinson of Glendale was another well known woman who felt that the convention should take some action against the Del Monte report.

Los Angeles Film Brevities.

Five companies from the Arts studios are to go to New York this month, where they will work in the local studio. John Emerson, the producer, left on Saturday last week for the east, where he will direct Douglas Fairbanks in a new picture.

* * *

Two-reel photoplays in addition to the regular five-reel releases will from now on be produced at the Fine Arts studios. These two-reel subjects will be issued at spaced intervals as a regular part of the Triangle program and each play will present one of the prominent Fine Arts stars. The same directors who have been staging the five-reel features will take turns in making these two-reelers

They will be staged with the same care that is given the five-reel productions.

The insistent demand from exhibitors for additional good two-reel pictures prompted the Fine Arts studios to adopt this new policy.

It is the intention of the Fine Arts Film Co. to select light comedy dramas to serve as the basis of these two-reel plays.

* * *

Five new Triangle plays have now been completed at Hollywood studios of the Fine Arts Film Company and will soon be announced for release on the Triangle program. They are: . DeWolf Hopper in a picturization of "Casey at the Bat," supported by Marguerite Marsh, Frank Bennett, Kate Toncray, William H. Brown, Carl Stockdale and Loyola O'Connor. Lillian Gish in a Kentucky story, by Granville Warwick, supported by Sam de Grasse, Mary Alden, Spottiswoode Aitken, Jennie Lee and William De Vaull.

* * *

Douglas Fairbanks in "The Assassin," his associates in the cast includeing A. D. Sears, Jewell Carmen, Wilbur Highby, Margie Wilson and W. E. Lawrence. Norma Talmadge in "Going Straight," supported by Ralph Lewis, Eugene Pallette and Kate Toncray. The fifth Triangle production is a pictureplay featuring Mae Marsh, Robert Harron and Wilfred Lucas.

* * *

Fay Tincher is starting rehearsals this week on a two-reel Fine Arts comedy under direction of Edward Dillon. She will play the part of a rather fresh, but human shop girl. The story is laid in a modern atmosphere with very amusing and clever situations, and this popular comedianne will have many opportunities for good acting. The supporting cast will include Max Davidson, Edward Dillon and Jack Cosgrove. Miss Tincher has just returned from a short vacation and is in splendid shape to resume her film work.

* * *

Dorothy Gish will shortly appear in a new Triangle play to be directed by co-producers, C. M. and S. A. Franklin. The story was written by Frank E. Woods, manager of Fine Arts productions, and Bernard McConville, author of Dorothy Gish's latest play, "Susan Rocks the Boat." Elmer Clifton will play the opposite lead and Josephine Crowell, Jack Brunnell, Hal Wilson and G. M. Blue will be included in the cast.

Miss Gish has a number of very emotional scenes as a young and pretty school teacher, when the school board dismisses her for an act of which she is entirely innocent. The children in her class include a number of the Fine Arts juvenile players who scored such a hit in "Let Hattie Do It," and with Norman Talmadge in "The Children of the House."

* * *

Lillian Gish will be directed in her next Triangle play by William Christie Cabanne, who directed her in "Daphne and the Pirate" and "Sold for Marriage." This will make the fifth play Lillian Gish has appeared in on the Triangle Program.

* * *

Chester Withey, of the Fine Arts studios, has been promoted to director and his first story will be "The Dope Fiend," of which he and Roy Summerville are the co-authors. The cast will include Norma Talmadge, Tully Marshall and Marguerite Marsh.

* * *

The big exhibit of the Los Angeles Chamber of Commerce left for the New York exposition on Friday last wek. Arthur W. Kinney, Industrial Commissioner who is in charge, expects to meet manufacturers in various lines while in the East.

* * *

Kolb & Dill, the German comedians, are to continue their work before the camera. We are informed that they have closed a deal with the Mutual to furnish comedy releases. They will probably locate at Santa Barbara.

* * *

The Goodfellow Association of the American Film Company will give another one of its successful dances in the big glass studio of the "Flying A" plant, Friday evening, May 5. The purpose of this dance, as well as the others, is to obtain funds to carry on the good fellowship and benevolent work of the organization.

A specifice instance of the good work of the association was demonstrated recently when the child of one of the "Flying A" cowboys died. The family was in urgent need of funds and the association paid the bills incurred for medical treatment and undertaker's expenses.

The association has purchased and erected a tombstone to mark the grave of Leslie Reed, who met a tragic death several months ago during the production of a picture.

* * *

Wallace McDonald, director with the American Film Company, will leave soon to visit his mother in Halifax. Mr. McDonald will spend some time in the north and east, and will probably return here in about six months.

* * *

Harry Williams, song writer and member of the musical staff of the Keystone Film Company, was operated on for appendicitis Thursday last week. His physician reports he is doing nicely.

Film Men Discuss State Censorship

At Noonday Gathering—Representatives of Prominent Firms Make Final Plans to Protest Against New York Bill.

TWENTY-SIX prominent men of the film industry met at luncheon at Delmonico's on Monday, May 8, to perfect plans for the protest to Governor Whitman of New York against the Cristman-Wheeler censorship bill. Practically all of the larger film concerns were represented, the exceptions, the General Film and the Mutual, being accounted for by personal messages from their heads. One of the indications that the meeting was unprecedented in its comprehensiveness was the "meeting up" of J. Stuart Blackton and Edwin Thanhouser. It was the first time the two manufacturers had met. Jesse L. Lasky, just arrived in New York from the coast, also for the first time met several of his competitors. The gathering was the result of the initiative of J. Robert Rubin, counsel for the Exhibitors' League; Arthur S. Friend, John C. Flinn and Arthur James.

Mr. Rubin was chosen as the head of the forces that will leave New York at 8.45 on the morning of May 11 to call on the governor. Bainbridge Colby, Martin W. Littleton and Cranston Brenton of the Board of Review also will make addresses. Others on the special committee are William A. Brady, William M. Seabury, Arthur S. Friend, Walter Seligsberg, and Lee Ochs. Among those who also were present at the luncheon were Walter W. Irwin, J. A. Berst, Adolph Zukor, E. A. McManus, Richard A. Rowland, Samuel Goldfish, J. C. Myers and Fred J. Herrington, president of the National exhibitors.

There was an informal discussion of state censorship. When Federal bills cropped up there was agreement to stick to the big issue and let nothing befog it.

Commodore Blackton took occasion to remark that the Board of Trade would be glad to have in its ranks every company represented around the table; that the board wanted their co-operation. He said the members of the board were going to stick, to battle for the industry as a whole.

It is expected the party going to Albany on Thursday will comprise 150 men.

Exhibitors to Have Show at Hippodrome

New York City Locals and Actors' Fund to Share in Proceeds of Entertainment in Which Screen Stars Will Aid.

THE organized exhibitors of New York City, comprising the locals in Manhattan, Brooklyn and The Bronx, have arranged a benefit performance at the New York Hippodrome for the evening of Sunday, May 21. A portion of the receipts going to the picture men will be turned over to the Actors' Fund. Assisting in the entertainment will be practically all of the screen stars in the East. The Hippodrome will contribute several of the best numbers from its regular program. These will include Sousa's Band, the skating scene and the Ladder of Roses. The exhibitors will devote their portion of the receipts to fighting antagonistic legislation. The Board of Trade has contributed a booth at its exposition for the purpose of aiding the Hippodrome show.

A committee of motion picture directors has been selected. Each director will choose from his own company those players who in his judgment will best shine on the legitimate stage. To R. H. Burnside, general state director of the Dillingham enterprises, the members of the committee will make recommendations as to the particular things their players should do.

The directors' committee includes Ralph Ince, Vitagraph; Fred Thomson, Famous Players; John Ince, Fox; Joe Smiley, Screen Club; Maurice Tourneur, Paragon; Herbert Brenon, Fox; Barry O'Neill, Peerless; Edwin Carewe, Metro; Henry Otto, Universal, and Ivan Abramson, Ivan.

Metro Plans for Summer

Metro to Star Irene Fenwick in "The Purple Lady"—Mabel Taliaferro Signs Long Time Contract—Viola Dana Begins Her First Production.

METRO'S early summer announcement includes plans for the production of many elaborate features and the engagement of new talent, including Irene Fenwick, the popular stage and screen star, who will begin immediately upon a series of Metro wonderplays. Ralph Herz, one of the foremost comedians in the country, is also a new member of the Metro family and will appear with Miss Fenwick in all her productions.

The first production in which Miss Fenwick will be starred on the Metro program is "The Purple Lady." This five-part feature was written by Sydney Rosenfeld, the well known playwright. All the Fenwick screen plays will be produced under the supervision of Edwin Carewe.

Mabel Taliaferro, who has appeared on the Metro program in "The Snowbird" and "Her Great Price," two five-part productions that have been pronounced artistic triumphs, has signed a long time contract with Metro which insures her appearance in at least eleven big productions on that program. She will begin work on the first one immediately, which will be called, "The Good Little Bad Girl." This feature was written especially for Miss Taliaferro, and gives the fullest range to her supreme versatility.

Edwin Carewe will personally direct all of the Taliaferro productions. He produced both "Her Great Price" and "The Snowbird" for the Metro program.

Another important addition to the long list of Metro stars who will begin work on her first production is Viola Dana, formerly of the Edison forces. She will make her debut on the Metro program in "The Flower of No Man's Land." This feature was written by John Collins, who will also direct its production. Mr. Collins is one of the ablest of the younger directors, and produced all of Miss Dana's features at the Edison studio.

Among the notable Metro productions of the year will be the pretentious six-part feature, "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the stellar roles. This production will be made apropos of the Shakespearian tercentenary, which is being celebrated throughout the civilized world. Within a short time Metro will make an additional important announcement regarding the program planned for the presentation of Mr. Bushman and Miss Bayne on the Metro program. This announcement, it is predicted, will prove something of a sensation among exhibitors and photoplaygoers everywhere.

The scenario department, under the direction of Arthur James, has been enlarged considerably. The staff includes Harry O. Hoyt, Charles W. Taylor, Howard Irving Young, L. R. Stark, Leander de Cordova, and others engaged in reading scripts and rewriting scenarios. On account of the high class material demanded for the Metro-Drew one-reel weekly comedies, produced by Mr. and Mrs. Sidney Drew, difficulty has been experienced in obtaining manuscripts for them. They are always in the market for good, live, clever and wholesome comedies, and the top price is being paid for them.

Harold Lockwood and May Allison have begun work on their second Metro wonderplay. The previously announced name of the production, "The Night Rider," has been changed to "The Masked Rider." The exteriors for this feature are being made in the hills of North Carolina under the direction of Fred J. Balshofer. The two stars have a strong supporting company including Lester Cuneo, the well known heavy leading man.

Lionel Barrymore, whose next production, "Dorian's Divorce," is scheduled for release on the Metro program June 5, is also engaged on a new production, "The Quitter," which is novel in both theme and production. This five-part feature is being produced under the direction of Charles Horan. Mme. Petrova, who has just completed "The Scarlet Woman," is at work on a new five-part production which will likely be called "Dress." Marguerite Snow and Director William Nigh are the stars of "Notorious Gallagher," a unique story of the slums and the upper crusts of society, written and directed by Mr. Nigh. It will be an early release on the Metro program.

Edmund Breese, who has just completed "The Spell of the Yukon," will begin work shortly on another big five part feature, based upon another poem by Robert W. Service, the "Kipling of the North." Some time during the early summer Metro will put into production elaborate picturizations of Ella Wheeler Wilcox's greatest poems. Metro has exclusive rights to all her writings and they will be adapted for the screen by Charles A. Taylor.

Coming "Social Pirate"

"Sauce for the Gander," "The Missing Millionaire" and "Unmasking a Rascal" to Be Released May 15, 22 and 29, Respectively.

ON MONDAY, May 15, Kalem will release "Sauce for the Gander," the eighth episode in the fifteen week series. The story provided by George Bronson Howard for this episode finds the girls dealing justice to an unscrupulous loan shark and his worthless son. Father and son are played against each other so as to make a story that presents an admirable blend of comedy and drama.

This element of comedy found in the George Bronson Howard stories has been the cause of much of the praise received by Kalem officials. The series has shown that it

Scene from "Unmasking a Rascal" (Kalem).

is possible to blend a delightful touch of satire and comedy without sacrificing the strength of the dramatic moments.

"The Missing Millionaire" is the ninth release in the series, being scheduled for Monday, May 22. A wealthy munitions manufacturer, played by Frank Jonasson, is the center of the unusually timely story. The millionaire has become interested in the girls' plans for social reforms so that when he is spirited away by the machinations of rival stock brokers the heroines take up the task of solving the mystery.

Monday, May 29, will mark the release of "Unmasking a Rascal," the tenth episode in Kalem's series, "The Social Pirates," leaving that series five more weeks to run. "Unmasking a Rascal" presents Marin Sais and Ollie Kirkby in unusually strong roles as the heroines of the George Bronson Howard series, with Frank Jonasson in the principal male role.

Jonasson is seen as a bank official who has succeeded in defrauding his ward and is apparently beyond reach of the law. But the two girls have their pity aroused for the ward and they set about to win her inheritance back by means of their own. They find a stern antagonist in the banker, however, and are put to severe measures before they finally emerge successful.

V-L-S-E SALES FORCE MEET.

A special meeting of the members of the V-L-S-E sales forces of the New York and Syracuse Exchanges was held at the home office of the organization last week. It was attended by executives of the various departments and presided over by General Manager Walter W. Irwin.

The meeting had for its object the discussion of the trade conditions in general, the outlining in detail of the organization's policies, and the airing of timely suggestions looking toward increased efficiency in dealing with the requirements of the Big Four exhibitors.

The reports of the representatives present furnished conclusive evidence that the open booking system and the box office value method of renting features, as evolved and put into practice by the Big Four, are two policies daily gaining increased favor with exhibitors throughout the country, who are realizing that the most equitable plan for the marketing of features is to book them on each film's individual merit, and pay for them according to that merit.

New Vitagraph Releases

A Blue Ribbon, a Broadway Star Feature and Three Comedies on the Program for Week of May 15.

DURING the week of May 15 Vitagraph offers a well-balanced program of exceptional merit. "The Ordeal of Elizabeth," the five-part Blue Ribbon Feature of the week, produced from the book of the same name, is the leader of the collection which includes four other subjects of high quality.

Lillian Walker as the country girl is supported by Evart Overton, who is seen as a millionaire clubman. Denton Vane,

Scene from "The Ordeal of Elizabeth" (Vitagraph).

L. Rogers Lytton, Ollie Walker, Karin Norman and Walter MacGrail make up the balance of a very capable cast. The story was produced under the direction of Wilfrid North.

In "Kernel Nutt Wins a Wife," Frank Daniels conducts a matrimonial agency. The story is from the pen of Reginald Wright Kaufman and was filmed under the supervision of C. Jay Williams. Alice Washburn and Adele de Garde assist Mr. Daniels in its enactment.

William Dangman in "A Lucky Tumble" takes a fall from grace by falling behind in his board bill. Frank Currier directed the action of the play. Lucille Crane, Florence Natol, George O'Donnell and William Lytell, Jr., do some good work. On this same reel are shown some wonderful scenes of Iceland.

"More Money Than Manners" is by C. Graham Baker and Lawrence Semon, showing the experiences of the Oodles family and their attempt to break through society's upper crust. John T. Kelly, Jewell Hunt, Kate Price and Hughie Mack are the chief funmakers. Semon also directed the production.

In "Miss Adventure," the Broadway Star Feature of the week, Mary Anderson plays the part of a capricious young miss. This comedy was filmed by William Wolbert at Vitagraph's western studio. Webster Campbell is seen as the beau.

LOCAL LIFE FILMS POPULAR.

With James White as president and Charles M. Seay as general manager, the Local Life Film Corporation is being given liberal support by the press, public and exhibitors of New England, where an energetic campaign is being conducted by T. O. Eltonhead, a newspaper man of long experience, who resigned from the Dramatic Mirror to handle the publicity of the new concern. The leading newspapers of cities such as Hartford and Springfield are devoting pages to advertising contests for the choice of amateur playes to appear in pictures made by Mr. Seay and his associates. In the Bronx and other places this plan has proved a remarkable circulation builder and exhibitors have found the Local Life films to be an unparalleled attraction.

EDISON COMPANY BACK FROM DESERT.

With the swollen tongue of the desert; with sun-scorched faces, necks and noses; with silver sand of Long Island in their hair, ears and teeth, a company of Edison players have returned from Amagansett, L. I., where Director Frank Smithson filmed scenes for the two-reel comedy, "The Salvation of Dan Packard," by Peter B. Kyne, featuring the well-known and rotund Otis Harlan. The company included William Wadsworth, Ray McKee, Marcia Harris, Frank Cummings, James Ramsey and Albert Kelley.

At Santa Barbara

American Studios Prepare Reception for Mary Miles Minter and Richard Bennett—Other Activities.

EXTENSIVE preparations are under way at the American Mutual studios in Santa Barbara for the reception of Mary Miles Minter and Richard Bennett, recently signed by President S. Hutchinson to star in features to be released exclusively by Mutual. Mr. Bennett, according to announcement made by him a few days ago, will leave New York for the Coast just as soon as his engagement with the "Rio Grande" company at the Empire Theater is brought to an end. Just when this will be is still indefinite. It was stated, however, that Mr. Bennett will be able to leave for Santa Barbara some time during the last week in May.

"I'm anxious to get back to picture work," said Mr. Bennett, "and will leave for the American studios just as soon as my engagement with 'Rio Grande' terminates. I am a great believer of the motion pictures, and realize the vast opportunities picture work affords an earnest and conscientious player.

"Just what the productions are that Mr. Hutchinson also has in view for me I do not know at this time. I understand, however, that the scenarios for several of them are now well under way. Mr. Hutchinson also told me that I was to have my own company of players, especially chosen from the great array of talent now employed at the American studios. However, all these details are in the hands of Mr. Hutchinson."

Miss Minter has completed all arrangements for her departure for Santa Barbara. She will be accompanied by her mother, Charlotte Shelby, a noted instructor in literary and dramatic art. As yet, the feature productions in which Miss Minter is to star have not been titled. Several are now in the course of preparation at the American-Mutual studios. Like Mr. Bennett, Miss Minter will be supported by an especially selected company of players chosen personally by President Hutchinson.

Miss Minter will play a big part in the selection of the roles she is to assume under the auspices of the American-Mutual forces. It is known that among the features scheduled for her is one by a noted scenario writer, in which she will essay a part she has never before attempted in studio work. All the feature productions starring Mr. Bennett and Miss Minter will be released in five reels.

Audrey Munson, the artist's model, who has been engaged by the American-Mutual studios, is now at work on her first release. As yet it has not been titled. Miss Munson will be seen in an exceptionally interesting role, quite unlike anything ever attempted in motion picture production. Some of the lighting effects used in the staging of this feature are exceptionally novel.

The production starring Miss Munson is being filmed on an elaborate scale, regardless of expense. Mammoth sets predominate throughout. The feature to be released exclusively through Mutual will be in seven acts. This will be Miss Munson's second appearance as a featured star in Mutual features, her first being as the heroine of "Inspiration," a five-act masterpicture, filmed at the Thanhouser studios.

Helen Holmes, fourth of the stars whose engagement was recently announced by President Hutchinson, has all but completed her work in "Whispering Smith," a forthcoming American-Mutual feature, released in five acts. In this production, based on Frank H. Spearman's popular story of the same name, Miss Holmes is playing the chief supporting role to J. P. McGowan, who is staging as well as playing the title role.

Immediately upon the conclusion of her work in "Whispering Smith" Miss Holmes will begin the filming of her first feature production, title of which has not yet been announced.

In order to handle the companies selected to appear in support of the four new stars corralled by President Hutchinson, two additional stages will be built at the mammoth plant in Santa Barbara. Carpenters, electricians and others have already begun work.

The directors who will supervise the work of the new features starring Miss Minter, Mr. Bennett and Miss Holmes have not as yet been named.

WALTHAL BACK FROM VACATION.

Henry B. Walthal has just returned to the Essanay Studios in Chicago from the Coast, where he has been taking a month's vacation after completing his work in the fifteen episode series, "The Strange Case of Mary Page." Essanay's leading man soon will begin on another feature play, the title of which soon will be announced. It will be a theme which gives him ideal opportunities.

Universal Program

"Peg o' the Ring" Opens the Week of May 22, and Many Other Good Subjects Follow.

OF COURSE by far and away the biggest feature of the Universal program for the week of May 22d is "The Adventures of Peg o' the Ring," with Francis Ford and Grace Cunard in the leads. Episode four was made partly in Universal City, Cal., and partly in New York, where Miss Cunard obtained some wonderful new gowns for the play and where Mr. Ford completed arrangements with some big circus people regarding the sensational "big top" scenes included in the serial.

On Monday, May 22, King Baggot will be featured with Edna Hunter and Clara Beyers supporting in the five-reel Red Feather production, "Half a Rogue," upon which Mr. Baggot has been working for some time. Special posters will be issued with this Red Feather feature, including two six sheets with four-sheet streamers to be used for combination sixteen-sheets or separately in addition to the regular two three sheets, two one sheets and window cards. On the same day's program Lee Moran, Eddie Lyons and Betty Compson will cavort about in the Nestor comedy, "Her Celluloid Hero," a romance of filmdom.

On the following day the feature will be "The Woman Who Followed Me," a two-reel comedy drama released under the Gold Seal brand and featuring Juan de la Cruz and Gladys Brockwell. On the same day Cleo Madison will appear, supported by Edward Hearn, in the Rex drama, "Virginia," which, as its name implies, is a sterling feature of the Southland of unusually high quality. And just to make the day's program an A-1 tip-topper no less a personage than Bernard McFadden, of physical culture fame, will appear with Allen Holubar in a strong-arm light comedy, "The Health Road," which will have the brand burned into it. This release is an unusual feature and arrangements have been made to show it in gymnasiums and Y. M. C. A. auditoriums all over the country where Mr. McFadden is known.

Mary Fuller leads off the program of Wednesday, May 24th, in "The Limousine Mystery," a two-reel drama to be released under the Victor brand, which relates an intensely absorbing story of a murder which is not solved until the last fifty feet of film is flashed on the screen. "The Limousine Mystery" is followed by the L-Ko comedy, "A Busted Honeymoon," in which Alice Howell and Ray Griffith do the bustin'. On the same day Universal photo fans will get their first glimpse of Animated Weekly No. 21, which Editor Jack Cohn says in a hummer for hot-stuff news events.

On May 25th Thomas Jefferson, son of the late Joseph Jefferson, will put on the two-reel Big U rural Decoration Day drama, "Corporal Billy's Comeback," which catches at one's heartstrings at the same time it brings the laughs. An unusually interesting Powers split reel follows "Corporal Billy's Comeback." In the first part the amusing cartoon character "Mr. Fuller Pep" dabbles around in a pond in mirth-provoking fashion and when his five hundred feet are done dainty Little Lena Baskette, "Pavlowa, Jr.," is presented in a group of classic dances. Don't miss little brown-eyed Miss Baskette—she's the "charmingest" and most talented juvenile actress in the entire Universal organization at Universal City.

"The Unconventional Girl," a two-reel society drama, will be released under the Imp brand as the feature of the day's program on Friday, May 26. Edith Roberts and Joe Gerard play the leading roles in this drama of an unconventional girl, who does some unconventional things, but finally forces her tempter to make good his misdeeds. On the same day Ben Wilson, with Dorothy Phillips, appear in a dainty little Rex comedy, "Harmony in a Flat," which deals in the main with the troubles of a couple of newlyweds in a Harlem bird-cage "apartment."

Another comedy, "Love and Brass Buttons," will be released on the same day under the Nestor brand, with Ray Gallagher and Billie Rhodes in the fun-making roles.

On May 27th Harry D. Carey and Olive Golden appear in "The Wedding Guest," a two-reel western drama of unusual plot and situations, while "Storming the Trenches," a Powers comedy, and "A Stage Villain," a Joker comedy, featuring William Franey and Gale Henry, closes the day's selection of pictures.

Ben Wilson, supported by Dorothy Phillips, appears in a timely three-reel special Southern Decoration Day drama, "A Gentle Volunteer," on Sunday, May 28. This feature deals with miscegenation and hinges on the adoption of an apparently white octoroon girl into an old Southern family in civil war times. It is the sort of a play that exhibitors like to book three days in succession. Just to finish up the day with a laugh, the L-Ko-comedy, "Gamboling on the Green," with Gene Rogers, Reggie Morris and Anna Darling doing the gleeful gamboling, follows up "A Gentle Volunteer" and leaves 'em smiling.

Ray Comedies

Johnny and Emma Ray Succumb to the Lure of the Screen.

JOHNNY and Emma Ray, two of the best and most popular fun-makers in America, have entered the field of motion pictures. These monarchs of merriment had been deluged with offers from motion picture companies, but it was not until they had made an exhaustive study of conditions that they succumbed.

The Reserve Photoplays Company, of Cleveland, Ohio, which will have full control of the services of the Rays, is

Johnny and Emma Ray.

an organization formed by the Rays themselves and a few interested friends, and has for its president Robert H. McLaughlin, author of the "Eternal Magdalene." Johnny Ray is vice-president, while Samuel Doerfler, one of Cleveland's most prominent lawyers and assistant prosecuting attorney, holds down the important office of treasurer.

Very quietly, and without blare of trumpets, the Rays have erected a splendid studio in Cleveland, which, by the way, is their home town. The Ray studio is in every way an ideal one. The equipment is of the very latest. The overhead system of lighting has been adopted and three different sets can be obtained at one time.

In his offices in the Columbia Theater building, Sales Manager C. Lang Cobb, Jr., who needs no introduction, pointed to stacks of requests for the first releases of the new company which he has received. "Outside of Charlie Chaplin," said he, "no comedian ever posed for the screen whose facial comedy, mannerisms and personality have such commercial value as Johnny Ray.

"The first releases of the company will be a series of Casey films, in which this inimitable screen character will be seen as the Fireman, the Bandmaster, the Surgeon, and Casey's Dream, Casey's Luck, Casey's Servants and Casey's Wedding, and these will be followed by 'Down the Pike,' 'A Hot Old Time' and 'Casey's Night Off.'

"These pictures of the Rays are to be festivals of feature fun, fast and frolicsome. Exhibitors will have signs up, 'Abandon gloom, all ye who enter here, and tie your blues outside,'" after which Mr. Cobb turned off his flow of eloquence and returned to business.

V-L-S-E TRAVELING AUDITOR.

In line with its unvarying policy of promotion from the ranks, the V-L-S-E has appointed R. B. Simonson, assistant to A. C. Wyckoff, the auditor of that organization, to the position of traveling auditor. Mr. Simonson has been acting as assistant to A. C. Wyckoff, the chief auditor at the home office of the company, for the past year—or since the formation of the Big Four—and his reputation for accurate and painstaking work, as well as the knowledge he has obtained first-hand of the company's policies and business needs render him peculiarly well fitted for his new post.

Brady-Made Players Busy

Five World Film Companies Actively Engaged in Productions—Four Others Getting Ready.

FIVE playing companies of the World Film Corporation, working under the Brady-Made regime, are away, seeking the elusive local color and atmosphere. Mollie King, Arthur Ashley and a supporting cast of fifteen players under the direction of Edwin August are at Asheville, N. C., where the first co-star picture these two have appeared in, "Contrary Mary," will be staged. The story calls for the rugged scenic surroundings the North Carolina Mountains are noted for, and the site selected is a virgin spot, a few miles up Jobet Canyon, where towering cliffs and abysmal chasms will afford ample scenic sensation for even as vivid a picture as Edwin August contemplates making.

Gail Kane and House Peters are at Washington, D. C., where midst the wondrous Federal Buildings, under Maurice Tourneur's supervision, scenes are being staged for the forthcoming production of "The Velvet Paw," in which Peters and Miss Kane are co-starring. Consent of the Government was gotten and the White House, Capitol Grounds, interior of the Mint, the Congressional Library and Senatorial Chambers formed settings and backgrounds for a number of novel situations and climaxes in the next Paragon-World feature.

June Elvidge, with a supporting cast and under the guidance of Frank Crane, are aboard a warship bound for Hampton Roads, Virginia, where during the spring maneuvers of the Atlantic Fleet, a number of scenes for use in "Reparation" will be made. Permission of Secretary of the Navy Daniels was gotten, which permits of the company travelling with the fleet at least two weeks and consent to photograph from the decks of torpedo boat destroyers, submarines and battleships was secured.

This will be the first instance wherein a company has been allowed to accompany the squadron during drill and maneuver and the first time actual scenes were made during maneuvers, also the first interior scenes made in a submarine.

For the Holbrook Blinn picture, "The Prima Donna's Husband," in which Clara Whipple and Julius Steger are featured members of the acting cast, the Casino theater at Broadway and 39th street was secured from Messrs. Shuberts, and for the past two weeks, at intervals when the theater is not in use by the "Blue Paradise" Company, scenes requisite to the original scenario are staged with an audience of over six hundred picked people.

Muriel Ostriche and Carlyle Blackwell, playing opposite each other in "Molly o' Pigtail Alley," are enroute to a small city in the Middle West, where the foundation of the play was laid and where, according to the author, every feature, every character and every incident mentioned in the tale can be carried out, because they exist and are lasting features in the section of the town described by the author.

Alice Brady, working under the guidance of Albert Capellani, in "La Boheme," will not have to go out of the city on location work, the entire production having been arranged for at the Paragon Studios or close by.

Robert Warwick, playing in "Friday the 13th," the first film play from the pen of Thomas W. Lawson, the noted financier and fictionist, will work along for several more weeks at the Peerless Studios, then visit the stock exchange at Boston and Chicago, as the story so vividly describes these points, that Mr. Brady deemed it best to work right inside the buildings, rather than attempt to set up duplicates at the studio.

In addition to the companies outlined, four other companies are either assembling or ready to start work at the sign from Mr. Brady, who now gives every detail his personal attention.

V-L-S-E. OPENS ORCHESTRA HALL, CHICAGO.

Orchestra Hall, so long the home of musical devotees in Chicago, has yielded to the lure of the films. The transformation took place Saturday, April 29, when "cinema concerts," consisting of V-L-S-E photoplays, selections by the famous Chicago Symphony Orchestra, under direction of Arthur Dunham, and solos by distinguished singers were given.

The policy of the house will be modelled on similar lines to that in vogue at the New York Strand. Orchestra Hall is one of the handsomest theaters in the country, and possesses, in addition to its numerous attractions, a magnificent organ of wonderful tone and volume of which the Windy City inhabitants are especially proud. That Big Four productions have been selected for the picture program of the hall for its opening film season, is no small compliment to the popularity, artistic qualities and commercial value of the V-L-S-E releases. The first picture shown, was Vitagraph's "The Law Decides," starring Dorothy Kelly.

Paramount Program

The Training of Babies and Policemen, Colonel Heeza Liar and a Railroad Educational Among the Releases for May 21.

PARAMOUNT'S table of contents for its "magazine on the screen," the Pictograph, issued the week of May 21, includes physical training for "Better Babies," "The Making of a Cop," "The Aerial Pocket Camera," a continuation of the "Preparedness" series, "Arm or Surrender," and "The House That Jack Built," showing how a railroad instills the principles of Safety First in its employes.

Nursery adages may be as changeable as the seasons, this release of the Pictograph shows.

How the well trained blue-coated officers are fitted to become guardians of the law is shown in the Pictograph feature. "The House That Jack Built," the Grand Central car equipped with a motion picture machine, which is sent all over the country to instruct railway employes in the fundamentals of the Safety First campaign, is seen too in this release.

Colonel Heeza Liar becomes dissatisfied with the attitude shown toward "Preparedness" throughout the United States in the twenty-first release of the Paramount-Bray Animated Cartoons, "Colonel Heeza Liar Captures Villa."

Through the islands of the Phillipine Archipelago to visit Cebu, Iloila and Zamboangu, Burton Holmes journeys in the sixteenth release of the Paramount Burton Holmes Travel Pictures. The journey is made on the Coast Guard Cutter, "Scout," with Uncle Sam as host.

At Leading Picture Theaters

Programs for the Week of May 7 at New York's Best Motion Picture Houses.

Geraldine Farrar at the Strand.

"MARIA ROSA," a Jesse L. Lasky production, with Geraldine Farrar in the title role, was the week's feature at the Strand theater. The picture was made under the personal direction of Cecil B. De Mille, Wallace Reid and Pedro de Cordoba, who acted with Miss Farrar in "Carmen," play important roles in the new motion picture.

"Maria Rosa" is a dramatization of what is said to be an actual occurrence in a Spanish province of the Catalonian Mountains, written in Spanish by Angel Grimera. Soloists for the week included William Myers, Miss Emma Ecker, Jan Rubini and Bruce Weyman.

"The Innocent Lie" at the Broadway.

The attraction at the Broadway theater was the latest Famous Players-Paramount photodrama, "The Innocent Lie," by Lois Zeliner. Valentine Grant, the star, portrays the character of Nora O'Brien, a poor Irish emigrant, who comes to America in search of her brother.

It is an interesting story and was filmed under the direction of Sidney Olcott on the beautiful island of Bermuda. The latest weekly news, short comedies, scenics and cartoons completed the program.

Triangle Program at the Rialto.

W. S. Hart was the feature star at the Rialto and was seen in an Indian picture, "The Primal Lure." Mr. Hart plays a taciturn Scot in charge of a lonely Hudson Bay trading post. A little French girl falls in love with him, and a well sustained romance is the result. The star gives his customary excellent performance and is cleverly supported by Margery Wilson, as the French girl. Ford Sterling, Fritz Schade and Mary Manley are the principals in a laughable two-reel Keystone, "The Snow Cure." A trained bear supplies considerable of the action.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater the four latest Triangle features were shown as follows: On Monday, Tuesday and Wednesday William Collier in "The No Good Guy." The Triangle-Keystone comedy, "A Dash of Courage," was also on the program. The latter half of the week Douglas Fairbanks was seen in "The Good Bad Man," and the Sennett-Keystone comedy introduced Ford Sterling in "The Snow Cure."

Raver Forms New Company

With Wall Street Interests the Planet Film Corporation Is Launched.

THE Planet Film Corporation, a new million and a half dollar enterprise, organized by A. G. Wheeler, member of the New York Stock Exchange, Harry R. Raver, prominent film producer and John L. Dudley, late of the Citizens' Savings Bank, is gradually assuming proportions. Departmental heads are being selected and plans for early production are being quietly whipped into shape.

The officers of the company are John L. Dudley, president; Harry R. Raver, vice-president and general manager, and A. G. Wheeler, treasurer. The directors are: George S. Brown, Francis R. Masters, Paul E. Razor, Wm. D. Judson, John L. Dudley, A. G. Wheeler, Harry R. Raver.

The company's productions will be staged at the Raver Studios at Rockville Center, Long Island, thirty-six minutes by fast express from the Pennsylvania Station in New York. The studio grounds cover several acres and contain seven buildings, including the studio, the latter measuring 30 by 120 feet.

Output to be Limited.

The Planet will produce popularized plays and books at the rate of one each month. These will be distributed on a yearly contract basis subject to screen examination. Four special productions will also be made each year. The monthly releases will approximate five reels in length while the larger productions will comprise eight reels each.

The contracts of the new company with respect to state rights buyers are to be exceptionally liberal in that no production made by the Planet need be accepted by the buyer if its quality is not up to the standard, and it is the intention of the Planet company to produce a class of production embracing popular stars and plays or popularized books which can be sold at a popular price, the plan of the company being to make its profits on its four important films each year and at the same time utilizing the facilities and working organization for the regular monthly released practically without cost.

Harry R. Raver, who will have charge of the production and exploitation of the Planet output, believes the time has come for a popular priced production released monthly, in which an evenly balanced cast of experienced players appear, headed by a star of prominence. No player will be selected, however, who has not appeared in recognized feature program productions, thus eliminating the one two and three-reel actor of the lower price regular program, not because of his lack of ability but for his lack of prestige.

The Planet plan, as outlined by Mr. Raver, simply means the question of economy along certain lines, and principally in the matter of the expensive "Broadway" star and also the studio overhead. Mr. Raver claims the five thousand dollar a week Broadway star is little known where the greatest picture patronage exists, whereas the road show star is known everywhere and is not so high salaried.

The business departments will be in charge of John L. Dudley and A. G. Wheeler. Mr. Dudley is a member of the Chamber of Commerce and has been identified with many large and important corporations. Mr. Wheeler is a member of the New York Stock Exchange and was the organizer of the Automatic Telephone Company, a rival of the Bell system for many years until recently absorbed by the latter system for a sum said to be six million dollars.

The executive offices of the company are in the Worlds Tower building, New York. This suite includes the offices formerly occupied by the Raver Film Corporation. Among its additions will be a splendidly equipped exhibition and show room where advance showing of the pictures will be given. The studio will also be equipped with an exhibition room in conjunction with its laboratory for the purpose of editing the pictures right on the ground.

Through Mr. Raver, the Planet company will have the rights of picturizing the many Augustus Thomas plays in addition to the other material which is rapidly being gathered, such as popular novels and other well-known plays.

BIOGRAPH'S "GRAUSTARK" RELEASED MAY 17.

Through inadvertence "Beverly of Graustark," Biograph's three-part subject adapted from the famous novel and play by George Barr McCutcheon, was omitted from its place in the Calendar of Daily Program Releases for the General Film in last week's issue of the Moving Picture World. It should have appeared under the date of Wednesday, May 17, where it will be found this week. Exhibitors will please note that the production will be released according to its advertised date.

Facts About Players

"Who's Who in V-L-S-E. Plays" Imparts Novel and Useful Information for Exhibitors' Publicity.

AS AID to exhibitors and newspapers in assembling out-of-the-usual personality sketches, of the prominent players of the producing companies making up the V-L-S-E., the advertising department of that organization has just published a forty-eight page book called "Who's Who in the V-L-S-E. Plays."

Gotten up in handsome style, with a striking two-color cover, and rich duotone illustrations, it presents a most interesting array of facts regarding the stage folk and screen favorites who appear in Big Four productions. Supplementing these sketches is the complete list of Big Four releases since its inception, with pithy paragraph's describing each. This is the first time that all the V-L-S-E. plays and players have been listed under one cover, and in this brochure, they present a combination of talent who have won for themselves a country-wide following.

Besides being a book of interest and information it has been designed to be of especial service to exhibitors, to act as a ready reference guide and an ever-handy aid in compiling press notices and other publicity suitable for newspaper or program use, the biographies being written from a human interest angle to appeal to editor and public alike. Many previously unpublished details in the lives of these players are divulged in this book for the first time.

Florence Dagmar in "The Clown"

UNDER direction of William C. De Mille, there is nearing completion at the Lasky Studios an elaborate photoplay by Marion Fairfax entitled "The Clown," which has been set down for release on the Paramount Program for the summer months. In addition to Thomas Meighan, who is featured in this production in support of Victor Moore, the star, the leading feminine role will be played by Florence Dagmar, the young Lasky actress, who has come rapidly to the front in popularity throughout the United States. This is the second time that Miss Dagmar has appeared with Mr. Moore, as she played a role in "Chimmie Fadden Out West." Also it is her second important appearance with Thomas Meighan as they both played leading roles with Theodore Roberts in "Pudd'nhead Wilson," from the novel by Mark Twain.

Florence Dagmar.

For several years Miss Dagmar played ingenue roles in stock companies in Seattle and Oakland and upon her parents moving to Los Angeles she accompanied them and was immediately engaged by Constance Crawley and Arthur Maude. She then went with the Smalleys and appeared in ingenue roles in a number of their productions. She was seen on the screen by Cecil B. De Mille, director general of the Lasky company and offered a long contract with that organization, making her first appearance in support of Robert Edeson in "The Call of the North." She then played the lead with Theodore Roberts in "The Circus Man," and the feminine lead in "The Country Boy," as well as appearing in prominent parts in other Lasky productions.

Miss Dagmar is of the distinct blonde type and is considered one of the most beautiful young women in the photo-dramatic world.

GLADYS HULETTE NOW IN CLASSICS.

It is now definitely announced that Gladys Hulette has signed a contract with the Thanhouser Company by which she will appear in Thanhouser Classics exclusively. These are to be productions of not less than five reels, and Miss Hulette will star in eight productions a year.

Mutuals for Week of May 12

Two Masterpictures, De Luxe Edition, One Three-Reel Feature, Four Two-Reel Subjects and Ten Single Reels on Mutual Program.

"THE ISLE OF LOVE," a masterpicture, De Luxe, from the Gaumont studios, which goes to the public on May 15, serves to introduce to Mutual patrons Miss Gertrude McCoy, who is making her initial bow as a Mutual star.

For Miss McCoy's premiere appearance in Mutual releases the Gaumont studios furnished her with an exceptionally powerful story, adapted by Paul M. Bryan for screen production from the famous song of the same name. Edwin Middleton directed the feature.

Earl O. Schenck, well remembered for his good work in "The Haunted Manor," a previous Masterpicture, de Luxe, from the Gaumont studios, appears in support of Miss McCoy. Iva Shepard, the famous "vampire" of the Gaumont Mutual releases, and Robert Clugston are included in the big company of players.

The second of the Masterpictures de Luxe Edition, for the week, will be released May 18, under the title of "The Courtesan." This feature release is from the American studios and stars Eugenie Forde, who is making her first appearance as the lead in these five-reel features.

"The Courtesan" was prepared for the screen by William Parker and screened under the direction of Arthur Maude.

Al Fordyce, Hal Cooley, Charles Wheelock, William Carroll and Nell Franzen are prominent in Miss Forde's support.

Vivian Rich and Alfred Vosburgh are the principals in "Four Months," the three part feature of the week, which will be released May 18. Karl Coolidge, the author, and Carl Le Viness, the director of the feature, have combined in working into the piece a story of gripping interest.

Included in the two reel subjects are "The Answer" from the Thanhouser studios with George Marlo and the "Fairbanks Twins," Madeline and Marion, in the principal roles, to be released May 16, "The Pretender," an American feature, with Lizette Throne and Edward Coxen, for release May 15; "The Blindness," a Mustang drama, featuring Rhea Mitchell and William Stowell, to be released May 19, and "High Lights and Shadows," third of the new Centaur dramas featuring Margaret Gibson and Bostock animals, will be released May 20.

Mutual laugh-makers for the week include a wide variety of subjects, leading off with Claude Cooper and Frank McNish, in their screamingly funny roles of Oscar and Conrad in "Detecters," which goes to the public under the Falstaff brand on May 15. "Steven's Sweet Sisters" is the second Falstaff. It will be released May 20. Jay C. Yorke, Doris Grey, Gladys Leslie and Isolde Illian are the fun-makers. "Billy Van Duesen's Fiancee," featuring John Steppling and Carol Halloway and "Twenty Minutes in Magic," another of these laughable comedies featuring Orral Humphrey, are the "Beauty" releases of the week. They will be released May 17 and 21, respectively. The Vogue release for May 16 has not been announced but that for May 21 will go out under the title of "Chinatown Billians." Paddy MacQuire and Rena Rodgers are the stars. Billy Armstrong substitutes for George Ovey in "The Piano Tuner," the Cub comedy to be released May 19.

Mutual Weekly No. 72, and "See America First" will be released May 17. The former contains a number of pictures just received from Mexico as well as interesting news pictures gathered from all sections of the universe.

The third release of the new single reel feature, "Reel Life," the Mutual Film Magazine, is scheduled for Sunday, May 21, and should prove the most interesting of the three already released under this title.

LOUISVILLE PHOTOPLAY ASSOCIATION ELECTION.

The Louisville Photoplay Association held its annual meeting on Tuesday, May 2, at which the following officers were elected for a term of one year: President, L. J. Dittmar, of Louisville, who is also president of the state organization; vice-president, M. Switow; treasurer, Max L. Simons; secretary, Joseph L. Steurle.

The principal business transacted consisted of a movement whereby the association will probably buy carbons, incandescent bulbs, and other supplies through the association hereafter instead of individually. It is figured that a great saving could be made by buying in quantities through the organization. The secretary has been instructed to take the matter up with the supply houses and report at a future meeting.

Pathe Exchange Offerings

Rube Goldberg's Animated Comedy Cartoons, the "Who's Guilty?" Series and "The Girl With the Green Eyes" Slated for Early Release.

BEGINNING in the week of May 8th, the Pathe Exchange will release the first of the "Who's Guilty?" series entitled "Puppets of Fate." This drama and the thirteen which follow will be released in two reels each, and feature Anna Q. Nilsson and Tom Moore. Mrs. Wilson Woodrow wrote the stories from which the plays are being made, and these stories have been syndicated in hundreds of newspapers throughout the United States. "Puppets of Fate" tells the story of a young surgeon who, through his wife's efforts, rises rapidly to fame. A certain wealthy society woman, who is to endow a hospital, of which he is to be the head, becomes enamored of him and forces his affection. His wife becomes seriously ill and can be saved through an operation, which he only can perform. Just before the operation the "other woman" comes to him and so upsets his emotions that he bungles the operation and his wife dies. Query, "Who's Guilty?"

In the same week with the release of "Who's Guilty?" comes the "Boob Weekly," the first of the animated cartoon comedies that Rube Goldberg, the nationally renowned cartoonist, is creating for the Pathe Program. "The Boob Weekly" is a travesty on current news films, and treats fictitious subjects in a way that strongly suggests a real news film the while it burlesques it. Some of the scenes, such as "Harvesting Wild Umbrella Handles in Brazil" and "Hunting the Wild Collar Button on the Habadashery Fields of the Umpslopagus" are screamingly funny and should create a vogue for this droll humorist's creations that is current now for his still cartoons.

In the week beginning May 15th, Pathe will release on its Gold Rooster Program the screen version of Clyde Fitch's "Girl With the Green Eyes." This feature was made for Pathe by the Popular Plays and Players Company, and features Katharine Kaelred and Julian L'Estrange, two players better known on the "legit" than in the movies. Katharine Kaelred's name first came into prominence with her appearance in "The Devil." Then she created the part of the "vampire lady" in "A Fool There Was." She next appeared with John Mason in "A Son of the People," and is now playing a leading role in Arnold Daly's revival of Clyde Fitch's "Beau Brummel." Hard work, close application and a wise use of natural ability have given her an enviable position on the American stage.

Julian L'Estrange has always been a popular leading man. He played leading roles with Sir Herbert Tree in London, also with Arthur Bourchier, Billie Burke, Maxine Elliott, Mme. Simon and others.

The story deals with a woman whose unfounded jealousy causes her to lose the love of her husband. Overcome with the realization of her own doubt she takes poison, but is saved for a love that surmounts all doubt.

VIVIAN MARTIN LUNCHES WITH NEWSPAPER MEN.

A farewell luncheon was given to Vivian Martin at the Hotel Claridge Wednesday, May 3, the other guests consisting of members of the Oliver Morosco and Pallas companies, the Paramount Pictures Corporation and newspaper and trade journal writers identified with the moving picture industry. The affair was strictly informal and permitted Miss Martin to meet New York reviewers who are acquainted with her work on the screen. The affair also gave the scribes an opportunity to wish her a pleasant journey on her trip to Los Angeles. Miss Martin has just signed a long-term contract to star in photoplays for the Oliver Morosco Photoplay Company and Pallas Pictures, and left for the Pacific Coast May 4.

At the luncheon Miss Martin sat at the head of the table and the following newspaper men and representatives of her employers occupied the remaining chairs: Carl H. Pierce, Julian M. Solomon and Pete Schmid, of the Morosco and Pallas forces; Kenneth Hodkinson and J. Hesser Walraven, of Paramount Pictures Corporation; W. L. Hill, of the Famous Players Film Service, Pittsburgh; Thomas Kennedy, Motography; Harry Havens, Exhibitors' Herald; Patrick Kearney, Motion Picture Mail; Charles Giegerich, Morning Telegraph; Jack Edwards, The Billboard; Peter Milne, Motion Picture News; Ben Davis, New York Tribune; R. W. Baremore, Every Week; Frank Sniffen; Edward Weitzel, Moving Picture World; Wid Gunning, "Wid's;" Fred Beecroft, Dramatic Mirror.

Selznick Closes Two Big Deals

Forms Partnerships With Noted Film Men in Philadelphia and Detroit for the Distribution of Clara Kimball Young Features.

LEWIS J. SELZNICK, president of the Clara Kimball Young Film Corporation, this week formed two partnerships in connection with the establishment of his own system of exchanges. In Philadelphia a $400,000 company was incorporated with Stanley V. Mastbaum, head of the Stanley Booking Company, and W. D. Smith, of Paramount, as partners of Mr. Selznick; and in Detroit, a $200,000 company was organized with a syndicate headed by Harry Garson, of the Broadway Strand theater, and Mr. Selznick holding equal interests.

Both companies were incorporated under the general trade name—Lewis J. Selznick Productions, Inc.—which will be used by all the exchanges throughout the country. Mr. Mastbaum and Mr. Smith will control the distribution of Clara Kimball Young Features for Eastern Pennsylvania and Southern New Jersey on a 50 per cent. basis with Mr. Selznick, under a franchise for five years. Mr. Garson will represent Mr. Selznick on similar terms for the territory of Michigan.

These two deals are only the beginning. They are the first concluded of a number of similar transactions with big men in the film industry in various sections of the country. Mr. Selznick is now negotiating with the most important local film men all over the country and as fast as each deal is concluded announcement will be made. In explanation of his plan for the formation of distributing companies for the Clara Kimball Young Features, Mr. Selznick said:

"Many people have been wondering just how I was going about the establishment of my own exchanges. Through the closing of my deal with Messrs. Mastbaum and Smith in Philadelphia and Mr. Garson in Detroit, I am now in a position to make this important phase of our plans clear to the exhibitors and others interested in the motion picture industry.

"The Clara Kimball Young Film Corporation, which is the producing corporation, grants to the distributing or exchange company a franchise for five years, which is controlled 50 per cent. by myself and 50 per cent. by the local interests, who became my partners on an equal footing with me in the distribution of Miss Young's pictures in their allotted territory. Each exchange or distributing company is incorporated under our trade name, Lewis J. Selznick Productions, Inc., with the addition of the state in which it is organized by way of identifying the various companies.

"That our proposition is one of the greatest in the industry needs no further proof than the announcement of the partnerships just formed. Mr. Mastbaum is one of the biggest men identified with the theater interests, and Mr. Smith is equally prominent in the exchange end of the business. Mr. Garson of Detroit is one of the biggest figures in the Middle West. Within another week I shall be able to announce further partnerships with leading local interests with whom I am now negotiating. The response to my proposition has been so enormous that it is now merely a question of choice of association on my part.

"The advantages of the system I am inaugurating are apparent. Aside from the immediate benefit of being associated with such partners as I am now acquiring the future possibilities are enormous. With the most influential local men in the industry linked with me it will be a simple matter to swing any big proposition we may plan. Then, too, under this system the cost of distribution will become a mere fraction of what it would be under any other arrangement."

NEW FLOCK OF BLUEBIRDS.

M. H. Hoffman, general manager of Bluebird Photoplays, makes the announcement that the flock of Bluebirds that will be released during June will provide exhibitors with four of the best pictures they have had from this source, since the program was inaugurated with the first of this year.

The announcements have been made that Tyrone Power and Lois Weber will be co-stars in "The Eye of God," a psychological crime-drama, to be issued June 5. The Smalleys will make the production from Miss Weber's scenario.

Harry Carey becomes a Bluebird star June 12, appearing in "Three Godfathers," an intensely interesting melodrama of immense human interest. The tenderness in which three burly men accept the responsibility of raising a newly born babe is the theme worked out in this release with adroitness that will impel great interest in the feature.

On June 19 Louise Lovely makes her regular appearance among Bluebird stars in "Bobby of the Ballet," fulfilling the indications of its title in a uniquely contrived and interesting story of stage life—a subject forever popular with theatergoers.

Violet Mersereau, appearing in Rex Ingram's own scenario-directed feature, "Yellow and White," will provide a fourth feature to complete the diversity in subjects that has marked the progress of the Bluebird program. Mr. Hoffman gives the assurance that each of these four productions is different in theme, and in no manner resembles any previous release in the series of twenty-four subjects.

John McAleer

GRADUATING from the ranks of the theatrical profession into the moving picture field a little more than six years ago John McAleer blossomed forth as a successful exhibitor in Brooklyn. He was the manager of the Clarendon theater in Flatbush for some time and won a host of friends in the City of Churches. Two years ago he entered the employ of the Picture Play House Film Company and was sent by them to Pittsburgh to take charge of their office in that city. He has managed the Pittsburgh branch office of the corporation ever since with great success. His circle of friends and acquaintances takes in all of western Pennsylvania and West Virginia. He is a member of the Board of Governors of the Pittsburgh Screen Club and has been very conspicuous in the fight against the evils of censorship.

John McAleer.

WILLIAM RUSSELL GETS BIRTHDAY PARTY.

Though William F. Russell, the American-Mutual star, forgot that April 12th was his birthday, others in Santa Barbara did not, and the result was a surprise party, which greeted him upon his late arrival from the studio at his El Poplar Rancho in Santa Barbara. A spaghetti feast had been prepared at the ranch by Robert Klein, and Ashton Dearholt contributed to the feast with the making of a special dish, to which nobody seemed able to fit a name. There was music and dancing, the Temple City Quartet, Nate Watt at the mandolin, Dick Rosson as violinist and Baumann Johnson as a soloist providing entertainment. The guests comprised Mr. and Mrs. Franklin Ritchie, Mrs. Rosson, Helene Rosson, Mr. and Mrs. George W. Russell, Mr. and Mrs. Dick Rosson, Rhea Mitchell, Anna Little, Charlotte Burton, John Sheehan, Nell Franzen, Wallace McDonald, George Ahern, Charles Wheelock, Harry Keenan, Mr. and Mrs. Art Acord, John W. Brown, Abe Mollen, Walter Seely, Al Semnaker, Nate Watt, Jack Farrell, Oscar Gerad, Frank Porzage, Mr. and Mrs. Roy Stewart, Jack Prescott, Rea Berger, Hal Cooley, Baumann Johnson, Ashton Dearholt, Robert Klein, Ethan Fritz, Paul Gyllstrom, Edward A. Kaufman and Al G Faulkner and George Suttle, of Los Angeles.

METRO STARS NOT MARRIED.

As a result of a false rumor current some months ago stating that Harold Lockwood and May Allison, the popular Metro stars, had been married, these artists have been subjected to an endless amount of annoyance and no little discomfort. In their daily mail, received at the Metro offices, there have come thousands of congratulatory letters and post cards, and thousands of letters from admirers asking for details of the wedding. The families of both Mr. Lockwood and Miss Allison have also suffered much inconvenience because of the circulation of this unfounded report. Mr. Lockwood and Miss Allison not only wish it denied emphatically that they are married, but both declare they have no intention of marrying each other.

Reviews of Current Productions

Exclusively by Our Own Staff

"The Innocent Lie"

Valentine Grant Makes Good in Her Debut in Famous Players Five-Part Subject.

Reviewed by George Blaisdell.

IN THE making of stories of Ireland Sidney Olcott is in a class by himself. For that matter he has had very nearly a monopoly in the staging of photoplays on the "Ould Sod," and his experience in this particular section of the world covers a half dozen years. He knows his Ireland, its people and its people's ways. He has the art of creating Irish atmosphere, of portraying its interesting inhabitants. We see this fidelity to things Irish in "The Innocent Lie," the five-part story of

Scene from "The Innocent Lie" (Famous Players).

Ireland and New York released by the Famous Players on May 8, which Mr. Olcott directed.

The leading player is Miss Valentine Grant, who in this subject makes her debut in Famous Players pictures. Miss Grant plays the Irish maid to the life, as she has seen Irish maids on their native heath. It is an interesting character study, and the interest extends to Nora O'Brian's experiences in New York—not the least of it being the efforts of the untutored Irish girl to appear unconcerned in her surroundings of luxury. Miss Grant has vivacity in generous measure, and, too, she shows full appreciation of the requirements of sterner situations.

Jack Clark, another who knows as he has deeply studied his Ireland, is a prominent member of the cast. Mr. Clark is Terry O'Brian, brother of Nora, whose enlistment in the British army impels Nora to seek her younger brother in America. It is a good performance. Others in the cast are Frank Losee, William Courtleigh, Jr., Robert Cain and Helen Lindroth.

The story is competently staged, especially so the interiors of Nora's Irish home. The exteriors were photographed in Bermuda and they are not only picturesque, but in atmosphere vividly remind of the land and shore of the troubled island they are intended to simulate. The story, which develops rather slowly, picks up sharply in the latter part. There is action aplenty following the arrival of Nora in New York, where the Irish girl finds herself the beneficiary of a mistake in identity. It is this situation, the struggle of conscience to declare herself Nora O'Brian and not Nora Owen, that explains the title of "The Innocent Lie."

Clements Completes "The Fast Mail."

Director Roy Clements has completed the filming of Lincoln J. Carter's melodrama, "The Fast Mail," the principal roles of which were played by comedy people, including Victor Potel, the well-known "Slim" of pictures, Eileen Sedgwick, Yona Landowska, Ernie Shields, L. M. Wells and Duke Horne. This is an innovation to put one of the old-time lurid melodramas into the hands of comedians.

"Reel Life"

First Instalment of the New Magazine in Film Made by the Gaumont Company for the Mutual Program Contains Remarkable Animal Studies.

Reviewed by Margaret I. MacDonald.

THE Gaumont Company in the make-up of the first instalment of the new magazine in film have aroused admiration and interest. As was the case with their "See America First" series, the person desiring to make use of any part of it for educational purposes is not in fear of being put to shame by the belated discovery that, tacked onto the beautiful scenic, industrial, or, it may be, a study in natural history, is a low comedy number, too idiotic or too unblushingly vulgar to awaken in an individual of refinement any sense of humor whatever. "Reel Life" is truly educational as well as entertaining.

The first instalment introduces us first to the inhabitants of an alligator farm, where we meet familiarly hundreds of these ungainly but delightfully useful animals, from the yearling to the five-hundred-year-old specimen. The second item in the magazine shows us the butterfly passing through the various stages that prelude their birth from the egg and the destructive caterpillar period to the moment when it breaks its bonds, dries its pretty wings and flutters off on the breeze. The third and last gives some entertaining and instructive views of feats of horsemanship performed by Belgian cavalrymen.

The first release of this excellent educational series appeared on Sunday, May 7, and will be a weekly occurrence as long as it lasts.

Th Gaumont Company have received valuable assistance in the collection of their educational series from the government, and principally through the efforts of Robert S. Yard, of the Division of National Parks, Department of the Interior.

"A Son of the Immortals"

J. Warren Kerrigan Plays a Democratic Ruler in Story of Mythical Kingdom—A Bluebird Production.

Reviewed by Lynde Denig.

ADD one more to the list of romances belonging to "The Prisoner of Zenda" school. This latest contribution to the fiction writer's map of Europe was evolved in the minds of Louis Tracy and Bertram Grassby, authors of the story and the scenario, and was directed by Otis Turner, with J. Warren Kerigan playing the character of a democratic prince, who took the

Scene from "A Son of the Immortals" (Bluebird).

part of the people against the despotism of "The Bloody Seventh," aptly described as a regiment of butchers. Romance of this type, so completely removed from the realities of life, possesses qualities quite certain to please the youthful members of an audience, still susceptible to glittering uniforms, ideal love affairs and a hero who never descends from an heroic mood.

Mr. Kerrigan's Prince Alexis is a paragon of all the manly virtues, and by way of contrast, his father, the deposed ruler of

Kosnovia, is made the incarnation of a spineless fop. Then there is Lois Wilson, looking altogether sweet and fetching, as an American girl studying art in Paris and flirting with the gay prince, who soon—poor man—is doomed to wear the crown of a stormy little kingdom. But "The Bloody Seventh," an unscrupulous prime minister, his woman accomplice, all the disrupting forces combined, are not enough to check the overwhelming love of the prince and the American girl. As a model hero should, he insists that she shall be his queen, and when he is asked to choose between the throne and the woman, he decides without a moment's hesitation.

Then to make even more certain of his popularity, a secret that has been kept through four reels is disclosed. Alexis is just a plain American, and proud of it, after his experience with European royalty. Whether the settings were made to fit the story, or the story to fit the settings is an open question. At all events they are entirely adequate and not a few of the street scenes, showing the populace in a festival spirit, or in revolt, are elaborate. Lest the picture lack excitement, a bridge is blown up in an attempt by the conspirators to take the life of the prince; also, there is a spirited attack on the palace occupied by the soldiers. Bertram Grassby gives a clever portrayal of the foppish Prince Michael.

Two English Productions

Ideal Film Company Offers "The Second Mrs. Tanqueray" and Sir John Hare in "Caste."

Reviewed by Lynde Denig.

"The Second Mrs. Tanqueray."

An American company produced "The Second Mrs. Tanqueray;" but that does not in the least diminish the value of this six-part picture made by the Ideal Film Company of London. The production is so true to the letter and the spirit of the play; it is so thoroughly well acted and tastefully staged that one may readily credit the statement concerning Sir Arthur Pinero's supervision. There is no danger of endorsing this film too highly, for it will stand the criticism of audiences familiar with the spoken drama and will interest those who never heard of Pinero or "The Second Mrs. Tanqueray." It is one of the few instances of a screen version of a famous stage work that gives more than a pale, or a distorted reflection of the original.

To begin with, the cast, headed by Sir George Alexander and Hilda Moore (a niece of Pinero) was selected from first class players of the London stage. The director was working with actors who knew from previous experience the play and the purpose of the characters. Then, whoever wrote the scenario refrained from taking liberties with Pinero's plot. He tried to follow, not to improve on his model, and in so doing allowed competent players to arouse interest in the author's creations. Situations grow out of the story, instead of being forced into prominence once every so often, regardless of dramatic consistency. Scenes are permitted to run for their full value, irrespective of the speed of the action, and in place of melodrama, we have sound, thoughtful drama.

Finely staged as they are and admirably photographed, these six reels are free from the tricks in which aggressively modern producers take such pride. Some of our "punch in every scene" artists may hold that "The Second Mrs. Tanqueray" develops too slowly, that it lacks snap; but more than counterbalancing these will be many hundreds of adults ready to welcome a picture that presupposes a mature intelligence. Significant lines from the play frequently are used as sub-titles and always they come in naturally, as, for instance, the tragic conclusion of Paula: "The future is only the past again entered by another gate." How many women have found to their sorrow that it is nothing more! If this production is an example of what English companies can do with important dramatic works, it is time to increase the foreign order.

"Caste."

Comparatively few of the present generation of theatergoers recall Sir John Hare's inimitably humorous and sympathetic portrayal of Eccles in T. W. Robertson's "Caste," presented in New York some twenty years ago. In theatrical annals it has gone down as a flawless piece of acting. The veteran player is over seventy now, but advanced years did not hinder him in giving an excellent duplication of his stage characterization in this five-part Turner Films production, directed by Larry Trimble. His Eccles, as revived for the screen, is a masterpiece of character acting, quite strong enough to justify the showing of "Caste," providing the picture lacked other merits, which, happily, it does not.

The story of how the social barrier in English life is lowered is delightfully told. On the one hand we have the incorrigibly bibulous Eccles and his two daughters; on the other, the haughty Marquiese de St. Maur and her son George D'Alroy, an army officer. The objections to a match between D'Alroy and Esther are manifold, nevertheless the marriage is carried through and little by little the gap made by birth and breeding is bridged. Once in a while the comedy scenes are a bit mechanical; but never when Sir John is in evidence as the most aggravatingly attractive of reprobates. In the picture, as on the stage, he envelopes the worthlessness of Eccles in an irresistibly lovable personality that invites unlimited indulgence.

Then, too, the star is given capital support by Peggy Hyland, a wholly winsome Esther, Dawson Millward, Roland Pertwee, Mary Rorke and others. Rich settings in the period of the story add appreciably to the tone of a superior picture, truly reflecting the greatest characterization of a great artist.

Triangle Program

"Not My Sister," Triangle-Ince; "The Snow Cure," Keystone; and "The Primal Lure," Triangle-Ince.

Reviewed by Louis Reeves Harrison.

"Not My Sister."

"NOT MY SISTER," by James Montgomery and C. Gardner Sullivan, is a strong offering, full of intense situations, and it has a notable cast, headed by Bessie Barriscale. The story is well constructed, but it is so illogical at times that it strains credulity. Over and opposed to this is an artistry of treatment which is bound to excite high admiration among those who can see into the future, who realize that fine picture composition is coming to be recognized as one of the chief values of story visualization. Scene after scene delights the eye because of real emphasis and contrast through effects of light and shade. Audiences feel a sense of pleasure in looking at such pictures without knowing exactly why, and there are even critics who do not know why. The picture composition in "Not My Sister" is an improvement on any previous Ince product.

All this artistry is subtle in its effect on the audience. More direct is the fine acting of a well-selected cast and the superb interpretation of Barriscale—I am tempted to call her "Incomparable Barriscale." In making the spectator aware of the condition of her mind and heart during her varied interpretations, all with sweet dignity and fidelity to her work, Barriscale stands well up in comparison with any screen actress I have had the good fortune to see perform. She is a powerful factor in a combination of author, director and interpreters working in harmony of purpose, with good taste dominating even the most delicate situations. "Not My Sister," barring faulty logic, is a fine example of the motion picture art, deserving a profitable run.

"The Snow Cure."

"The Snow Cure" is a surprising Keystone. It is a farce-comedy of unsuspected purpose; its scenes toward the last are laid where the courage of the performer must be tried to the utmost, and that natural comedian, a big black bear, has at last come to his own. Never has an animal acted with more intelligence in a screen story than the bear utilized by the head of a sanitarium to make a lot of overfed and gouty patients forget their ailments in paroxysms of sudden fear. The adventures of Ford Sterling as the lover in a domestic triangle lead to a sanitarium, or sanitorium, as you please, where the guests are designedly thrown in a panic by the release of Bruin from his cage while they are at the bath. Out into the snow they flee in bathing costumes, to be chased through freezing water, up telegraph poles, along the wires, until Bruin actually gives chase in a sled down a long snow slide. The strenuous life of a motion picture actor has never been better illustrated than in this Keystone, possibly destined in itself to eliminate several members of the company. The comedy is amusing enough in a strenuous way to satisfy the most exacting taste.

"The Primal Lure."

"The Primal Lure" puts William S. Hart in the limelight as a dime novel hero, but the story is so painfully lacking in anything that appeals to minds not primitive that it drags its dreary way without other relief than occasional flashes of fine acting by Margery Wilson as Lois Le Moyne. Hart, for all his manly strength and expressive face, fails to stir interest. He needs a better opportunity than such stories offer.

Scene from "The Primal Lure" (Triangle).

Ricketts Directing "Circumstantial Evidence."

"Circumstantial Evidence," a two-part drama from the pen of Anthony W. Coldeway, is being screened under the supervision of Director Thomas Ricketts at the American-Mutual studios. Lizette Throne and George Field appear in the leading roles.

"Her Maternal Right"

Paragon-World Film Production Starring Kitty Gordon Under Direction of John Ince.

Reviewed by Lynde Denig.

IN the matter of gowns, Kitty Gordon does not often repeat. She comes pretty close to offering a different creation for each scene in this five-part picture, and wonderful creations they are for an actress who might well have become a fashion model had

Scene from "The Maternal Right" (Paragon-World).

she not chosen a higher calling. Miss Gordon and her gowns are no small factor in the appeal of a production that presents a melodramatic story in a strongly melodramatic fashion. If the plot develops nothing of exceptional note, the author is to be commended for his satisfactory hand'ing of familiar material, whereas Director John Ince's production is smooth and even elaborate when there is a call for rich settings.

Playing a musical comedy star Miss Gordon is quite in her element. This particular star, Nina Seabury, is said to be free from scruples in her dealings with men, whose attractions vary according to the size of their bank accounts. Believing Townsend to be the president of a bank, she regards him as worth cultivating and the young man is easily caught, although he is only a cashier and relatively poor. When the costly Nina wants presents he helps himself to the bank funds. But even his gifts are insufficient to hold the elusive actress and he goes west for a vacation on a farm where he meets the first and only girl he ever really loved. Their marriage prepares the way for a dramatic last reel, which lacks nothing in intensity.

Threatened with exposure, Townsend goes to Nina demanding that she make good the shortage; but there is small chance of his request being granted until his wife also appears in the apartment with a pistol to back up forceful arguments, based on the desperation of a woman who is soon to become a mother. All this is carried out in a highly melodramatic manner, but it is not unimpressive. Zena Keefe, as the wife, is most engaging in the lighter scenes and she rises very well to the emotional requirements of the last reel. George Ralph is successful in conveying the conflicting impulses of the cashier, and best of all we have Miss Gordon, Miss Gordon's back and Miss Gordon's gowns.

"Liberty Belles"

Attractive Girls Give First Appeal to Four-Part Biograph Adaptation of Stage Play—A Griffith Single Reel.

Reviewed by Lynde Denig.

GIRLS and then more girls are met in this sentimental comedy, produced by Del Henderson for the Biograph Company about two years ago. They attend pajama parties in disconcerting numbers, romp around the corridors of a boarding school, and when other entertainment is lacking, they adjourn to the bathing beach for swimming lessons. Fair young womanhood will be the making of this picture if the comedy weakens. First in the cast come the always attractive Dorothy Gish and her partner in mischief, Gertrude Bambrick, playing the belles, with Jack Pickford and Reggie Morris in the roles of suitors, who refuse to be discouraged by the cool reception of obstinate fathers. A more likable quartet of lovers could scarcely have been selected for a picture so largely dependent upon the spirit of youth.

For broad comedy, or to be more accurate, for scenes varying between farce and burlesque, the production relies upon the grotesque characterizations of Spotiswoode Aitken and Davie Morris, one as a scatter-brained inventor, the other as a retired sailor determined to locate a buried treasure. These two erratic men share one purpose in common. They refuse to sanction the love affairs of their daughters, so the girls are packed off to boarding school where they become leaders of the rebellious faction. Perhaps the most engaging scene in the picture shows a merry pajama party attended by the two boys, who have entered through a window. The humor offered in these four reels is rather elementary and the plot suggests old-time farce; but there is plenty of entertainment in following the experiences of the youthful lovers.

"The Spirit Awakened" is a one-reel Griffith reissue finely acted by Blanche Sweet, Alfred Paget, Edward Dillon and Chrystie Miller. The story is laid on a farm, it possesses a sound character foundation and works up to a really stirring climax in the last few hundred feet. There can be no question about the certain appeal of this admirably constructed picture.

"The Iron Claw"

Chapter 10 of This Serial Contains Some Startlingly Gruesome Effects That Are Nevertheless Entertaining.

Reviewed by Margaret I. MacDonald.

THE suave manner in which we are treated to a funeral and all its accessories in chapter 10 of the Pathe serial entitled "The Living Dead," makes up in a way for any shock to the nerves which might accrue therefrom. We must confess that director Edward Jose has made an artistic job of his ghosts, burial vaults, caskets, etc.

It may be remembered that in a previous chapter, Davy, Golden's secretary, was shot with arrows which we learned before the close of that episode had been robbed of their menace by the Laughing Mask, and that Davy was on the road to recovery. It is therefore surprising to find with the entry of Chapter 10 that Davy is on his way to his last resting place accompanied by weeping mourners, among whom is Margery Golden, becomingly attired in the gloomy garments which the occasion requires.

It remains for Legar, with the shrewdness of his kind, to uncover the mystery and reveal to the spectator the secret of the clever rule worked by the Golden faction. For, be it known, the contents of the casket so tenderly entrusted to keeping of the vault consist of a dummy and an astonishingly truthful waxen mask of the face of Davy. With an oath on his lips Legar turns to face a real Davy, who now stands at the foot of the casket in company with a couple of policemen. Alive to the seriousness of the situation Legar quickly fires a quick explosive with which he has armed himself and takes his chance amid the falling pillars of the vault. He is pursued into a steel plant where the Laughing Mask is almost upon him, when he escapes a second time, leaving us still in a state of wonderment.

Mutual Program

"The Floorwalker," Two-Reel Lone Star, Featuring Charlie Chaplin.

Reviewed by Louis Reeves Harrison.

"THE FLOORWALKER" is a farce-comedy coming under the general heading of "Vehicle," having been written to order and directed solely for the purpose of exhibiting the talents of Charlie Chaplin, who made his reputation as an acrobatic comedian and has improved to a point where he deserves better opportunity than has ever been afforded in a "vehicle" of any kind. It is true that his greatest value is as a drawing card. His name on the billboard is what counts with both producer and exhibitor.

Scene from "The Floorwalker" (Mutual).

But that value would not be lessened if he appeared in something better than a mere "vehicle," nothing more or less than a machine-made screen story, with artificiality written all over it, and stale business written all through it.

Chaplin is an artist of larger capacity, of greater versatility than is apparent to those who know him best. A great many of the screen stories in which he appears are little more than repetitions, or thinly disguised variations, of what he has already done, compelling him to repeat from lack of new business; whereas he would

be more effective in some bright and new comedy in almost any role it offered. He has discovered the secret of what brings the laugh, the portrayal of plain, ordinary stupidity. This is illustrated in "The Floorwalker," where he is chased down a moving staircase which is going up. Some pure psychology there makes it the funniest incident of the story. He needs bigger opportunity, but his personality is so convincing that "The Floorwalker" will win and keep many an audience laughing after it is well under way.

"Blazing Love"

Virginia Pearson Has Role of a Much Troubled Woman Who Finds Love Only Disillusion.

Reviewed by Hanford C. Judson.

THIS latest Fox offering tells a story of love, but pictures little that is at all beautiful. In the woman at the center of the story, love—the picture in five reels is called "Blazing Love"—is lasting; but her experience makes us lose our admiration for her almost as much as folly would. The picture's meaning boils down to bitter dust.

But the chief weakness of the offering comes from the poor plot construction and the crude way the transitions are brought out in the situation that is developing normally enough. The action begins in a strongly melodramatic way with a villain forcing his way into the room of a virtuous wife at night and her not daring to push the button that would bring help. This and the way she does handle the case is sensational and the action that follows never again reaches anything like the same power. In fact, the rest of the story is not melodramatic. If the rest of the story had only become really human it would have got past; but as there is little hightening of significance, the marked lowering of "punch"—a most melodramatic word—is the more disappointing.

I believe the picture to be the poorest and weakest made of all recent Fox pictures; but it has some things to stand on—it is not all dull and lifeless. The director has used freely close-up scenes and Virginia Pearson in the leading role gives us some ably played moments. Then there's Louise Huff, who adds charm to a good handful of scenes. The other players know their business and manage to entertain us. Then the story, with all its lack of imagination and in spite of its deadness, does get to the place it sets out for. We can follow it easily. It was made with noticeable lack of skill; but it has action. These things keep it from being wholly dead.

Knickerbocker Star Features

"The Oath of Hate" and "Broken Fetters," Three-Reel Dramas for General Film Program.

Reviewed by Lynde Denig.

"The Oath of Hate."

GRANTING the popularity of strong, uncompromising melodrama, "The Oath of Hate," a three-part Knickerbocker Star Feature scheduled for release on the General Film program, is to be recommended. The finer touches of photoplay construction are not in evidence; there is little in the way of motivation and the characters are made to suit the plot, rather than the plot to suit the characters; but conceding all this, we find compensation in the crude force of the story. Where some producers err on the side

Scene from "The Oath of Hate" (Knickerbocker).

of tiring the spectator with superfluous scenes, the director of "The Oath of Hate," if anything, goes to the other extreme by eliminating all save the sensational action in the drama. Just at it stands, the picture is likely to be well received; but it would be a better work of art if the motives and natures of the characters were more fully explained.

Henry King, the featured player, is cast as a brutal ship captain, who is jilted by his fiancee. He returns from a cruise in time to create a disturbance at the wedding of the girl to another man, whereupon he swears eternal hate. His sight destroyed by an explosion, he marries a poor, but loyal slavey, hoping that a son will be born to them who will carry out his dream of vengeance. All of the characters undergo marked changes in a comparatively brief period; but the most miraculous alteration is reserved for the hero. Knocked unconscious and thrown from a ship into the sea, the shock is given as the cause for restored vision and the reawakening of a kindly nature that was unbalanced by a blow suffered many years previous. Stone returns to his wife and the oath of hate is forgotten. The picture profits greatly by the acting of the two women in the cast, Ethel Fleming and Marzuerite Nichols.

"Broken Fetters"

In these three reels a rather unusual, if not entirely convincing story is capably handled. It is the conventional triangle with a few variations conducive to interesting situations, perhaps the best of them being the manner in which a discarded suitor discredits his successful rival. In the apartment immediately under that occupied by Morrison, lives a woman who passes for an actress, and also, when occasion arises, pretends to be Mrs. Morrison in order to convince the young man's sweetheart that he is an imposter. The plan works so successfully that Martha becomes the wife of the man who devised it. Two reels of misunderstanding and misery lead up to the killing of the faithless husband by the woman who assisted in the deception.

As in "The Oath of Hate," the author was far more concerned with the development of dramatic situations than with the creation of life-like characters; but allowing for the material provided, Margaret Landis, as the deceived girl fresh from a convent, and Madeline Pardee, as the obliging actress, succeed very well in making their portrayals appear human. The men in the cast are less impressive.

"Half a Rogue"

King Baggot Appears in Screen Adaptation of Harold MacGrath's Novel by the Same Name.

Reviewed by Robert C. McElravy.

THIS five-reel Red Feather production was adapted by Henry Otto, who also directed the picture, from the well known "best seller" by Harold MacGrath. It provides an excellent medium for King Baggot, a long time favorite, whose

Scene from "Half a Rogue" (Universal).

appearance as Richard Warrington is one of the best things he has done in a long while. He is assisted by Clara Beyers, as Katherine; Joseph Castallaneous as John Bennington; Edna Hunter as Patty, and Howard Crampton as the political boss.

The producer has provided a unique opening, picturing Warrington as a playwright fond of dining in a certain Broadway restaurant. Some night scenes of the great white way are shown.

Warrington is recognized by Katherine, also dining in the place. She pretends to lose her pocketbook and enlists his aid in getting home. Here she reveals herself as an actress who had been for some time endeavoring to get an audience with him.

An acquaintance formed in this chance way grows into an actual friendship, which extends over five years. In this time Katherine has starred in Warrington's new play. She falls in love with Bennington, who narrowly misses finding her in Warrington's apartments. The friendship, while one that would be certain to arouse criticism, is really a platonic one. Later, when Warrington runs for office in a small town, is is made the basis for a campaign scandal. But Bennington, now married to Katherine, retains his faith in both his wife and his friend, and the latter's name is cleared. Warrington loses in the race for office but wins the girl he loves.

The story is brightly entertaining and contains a good deal of sane optimism in dealing with situations that are often overloaded with the sordid and unpleasant.

"The Isle of Love"

Five Reel Gaumont, Featuring Gertrude McCoy.

Reviewed by Louis Reeves Harrison.

"THE Isle of Love" might be classified as a comedy melodrama, though the author seems to have forgotten that he is not writing for the stage, where the possible improbable is tolerated along with paste jewels and canvas trees. The mathematical chances of a girl being rescued by a young skipper from a trying situation, that of losing her clothes while in swimming, at a fishing village, and of subsequently being rescued from the machinations of a villainous suitor aboard yacht, by the same skipper, now captain of the yacht, are hardly within the range of demonstrable possibility, but when the same girl is rescued a third time by the same man at sea, this time because she happens to travel on a ship where he happens to be the wireless operator, we are entering the sphere of the pipe-dreamer, casting both abstract and concrete probability to the winds.

Scene from "The Isle of Love" (Gaumont).

As a vehicle for Gertie McCoy, the story might have been reasonably plausible and yet shown us how she has developed. Sylph-like Gertrude has grown since she left the Edison Company, and we are not permitted to forget for this great length of time in "The Isle of Love." Introduced as an Aphrodite, rising out of a white foam of lingerie, she eventually becomes a "Goddess of Love" when cast away on a desert island with the rescuing young skipper and compelled to wear leaves instead of a dancing frock. Gertie is physically well-featured and her nice proportions constitute the entire attraction of the play.

"Alien Souls"

A Most Interesting Lasky Production in Which the Famous Japanese Actor Sessue Hayakawa Is Featured.

Reviewed by W. Stephen Bush.

THIS Lasky feature is conspicuous for many of the excellent Lasky characteristics, such as lighting effects, atmosphere, attention to detail and, above all things, beauty. The story is not only interesting and original, but it is exceedingly well told and altogether calculated to awaken both the interest and the sympathy of the audience. As in the other great production, "The Cheat," the settings of Japanese interiors and exteriors are of singular charm and beauty.

The theme tells of the childish folly of a pretty Japanese maiden who, though betrothed to one of her own race, longs for recognition from white society. She is altogether guileless and is easily deceived by the pretensions of an impecunious adventurer who makes love to her and offers to marry her. Her Japanese lover, splendidly impersonated by Sessue, vainly appeals to her loyalty. The little girl is infatuated and is about to fall into the snare prepared by the wily adventurer when at the last moment her poverty is revealed. Her white lover, who had hoped to recoup himself with the girl's supposed great fortune, loses all further interest in her. She feels disgraced beyond all hope and, acting up to the traditions of her country, she seeks to destroy herself.

If the playwright had permitted her to succeed there would, of course, have been no happy ending, but it would have been a logical one, full of real strength. As it stands now, it not only seems somewhat illogical, but to many it will seem unintelligible. If you believe in happy endings as an absolute necessity you will have no trouble in forgiving the strange finish of the play.

Cochrane Hits Bull's-Eye.

Director George Cochrane has started a one-reel comedy-drama entitled "Pinkey's Bull's Eye," featuring Thomas Jefferson and little Zoe Bech. The story is by Calder Johnstone.

"The Wheat and the Chaff"

Three Reel Lubin Photoplay, Written by Josephine McLaughlin and Directed by Melvin Mayo.

Reviewed by Edward Weitzel.

"THE Wheat and the Chaff" was produced for the Lubin Company, under the personal supervision of Captain Wilbert Melville. It is a play of modern life, and the diversity of character employed in telling its story insures a number of dramatic situations. These situations do not always have the ring of truth, however, the character drawing of the author being after the manner of the old melodramas, where the hero and heroine were spotless; also, the villain—all black. This antiquated form of play construction still finds many admirers, and "The Wheat and the Chaff" is a good example of melodrama made after the recipe of the Popular Circuit dramatists of a decade ago.

Scene from "The Wheat and the Chaff" (Lubin).

Two brothers are leading male characters of the photoplay. One, a prominent lawyer and politician; the other, half-witted but devoted to his brother. Peggy Woods, a cabaret dancer, is in love with the politician and he with her, but he sacrifices his feelings to his ambition and marries the daughter of a political "Boss" who can serve his ambition to become Governor. Peggy resolves on suicide, but changes her mind, and is accidentally shot with the revolver belonging to Jerry. The boy is tried for the murder. Believing that his brother killed the girl, Jerry will not speak and, although Charles knows the truth, he also withholds his evidence. The night of his elections he has a vision of his brother on the scaffold and dies of heart disease. Jerry is acquitted.

The production is commendable, the cast consisting of Cecil Van Aukor, Allan Forrest, Adelaide Bronti, Ruth Saville, Geo. Routh, Evelyn Page and Walter Spencer.

Russell Choosing Company.

"Bill" Russell having completed the screening of "Soul Mate," forthcoming Mutual Masterpictures, De Luxe Edition, in which he also stars, is selecting a company of players for his next feature production. It will be released in five reels and has been adapted from one of the recent popular novels. Charlotte Burton will be the chief support of Russell.

"The End of the World"

Two Highly Spectacular Reels Make Great Northern Six-Part Production an Exceptional Offering.

Reviewed by Lynde Denig.

TO FORESEE the end of the world—as some pessimistic soul does every once in a while—is, no doubt, to imagine a cosmic catastrophe not unlike that depicted in this six-reel Great Northern drama. Humanity is literally swept from the face of the earth by an irresistible combination of devastating elements. With flames shooting from the sky to burn all the habitations of man, and earthquakes moving the ocean into unaccustomed places, one is offered a choice between death by fire or water—nothing more. The only known survivors of the day that a reckless comet collided with the world, are the hero, the heroine and the camera man, who preserved his negative.

As a spectacle this production scores emphatically, and the impression left by the overwhelming calamity depicted in reels five and six is made stronger by reason of the preparation in earlier scenes. This is no sudden, unheralded visitation. An astronomer had discovered the comet some months before, also that it was due to visit the earth with dire consequences. A feeling of impending doom is created in harmony with the progress of the story, which, in the main, concerns a miner, his two daughters and a wealthy stock broker who inveigles one of the daughters from the parental home.

After the discovery of the menacing comet, the audience is never allowed to lose sight of its existence. The miners stop to gaze apprehensively at the trail of fire that each night appears closer to the earth; there is a stock exchange panic on account of it, the astronomers hope to allay fear by preventing the publication of their conclusions, and so, in one way or another, the approaching horrors cast their shadows before. Excitement has been worked up to a high pitch before the skies release a shower of fire, and men, women and children, in helpless hundreds, flee from the flames and the floods.

Scene from "The End of the World" (Great Northern).

Although the spectacular scenes are of paramount importance in this picture, it should not be supposed that the production lacks other attractive qualities, in the charm of Norwegian settings and the interest aroused by a very passable story, ably acted, especially by Emma Thomsen and Olaf Fonss in the leading roles.

Two Kalem Releases

"Sauce for the Gander," No. 8 of "The Social Pirates" Series, and "An Innocent Vampire," a Sis Hopkins Comedy.

Reviewed by Edward Weitzel.

"Sauce for the Gander."

A PAIR of loan sharks, father and son, are made to refund the money wrung from one of their victims, in this instalment of "The Social Pirates." They are also obliged to contribute to the fund kept by Mona and Mary to aid them in their various schemes for setting right a little of the wrong that is daily being done in the world. An unfortunate young fellow, who has been driven to apply to the loan sharks, comes under the notice of lady members of the "Do the Villain Good" society. They immediately lay plans for his relief, the first move in the game being to make the acquaintance of the two sharks. Both gentlemen are single, and a little clever angling, with themselves as the bait, and Mary and Mona each hook one of the fishy brokers. Father and son are madly in love with their respective charmer, and a scheme is worked on the pair that is worthy a French builder of plots. Both men are made to believe that the other is the victim of a designing female, and that the only way out of a bad situation is to buy the woman off. With a touching exhibition of fatherly and filial devotion, this is accomplished, secretly, in both cases. The two sharks then exchange explanations and learn how they have been tricked, while Mona and Mary send for the unfortunate young fellow and hand him back his money. This moral bunko game is "pulled off" with all the expertness shown by some experienced society matron who is trying to land a title for her eldest daughter. To the credit of the gentlemen in the case, it must be set down that their intentions were most honorable and they were eager to place a wedding ring on the third finger of their respective ladyloves.

Scene from "Sauce for the Gander" (Kalem).

Realistic stage settings and sprightly acting on the part of Marin Sais, Ollie Kirkby, Frank Jonasson and B. Furey put this number of the George Bronson Howard serial on a par with the preceding instalments.

"An Innocent Vampire."

The author of this Sis Hopkins comedy is to be congratulated upon his choice of a title. Fancy, daring to call ingenuous and guileless Sis a vampire—just a plain vampire? The qualifying word saves the situation, however, and Miss Theda Bara is not in the slightest danger of having her laurels snatched from her brow by the lady of the rigid pigtails and the red flannel knickers. All of Sis' efforts at ensnaring the opposite sex are the source of innocent mirth, and Frank Howard Clark, the author of the scenario, has handed Miss Melville the material for a goodly number of laughs. Henry Murdock, Frank Minzey, Olive West, Arthur Albertson, Richard Purdon and Mary Kennedy are all expert at assisting the star in passing the laughs on to the man out in front.

Scene from "An Innocent Vampire" (Kalem).

Unicorn's Office Staff Complete

Personnel of the Inside Force of the New Twenty-one Reels a Week Program Company.

THE offices of the Unicorn Film Service Corporation, at 126 West Forty-sixth street, are in full swing, the fourth week's releases now being sent out to exchanges. J. A. McKinney, the secretary of the company, said that an unusually competent office staff had been selected to fortify the work of Ike Schlank, the general manager of the company, to whose initiative the formation of the corporation is due. It came out in the course of a conversation between Mr. McKinney and a World man that the secretary had been acquainted with Mr. Schlank since the days of their youth, when Mr. McKinney was a reporter on the Omaha World-Herald and Mr. Schlank was an usher in the Orpheum Theater in the Nebraska city.

Mr. Schlank, who is at present in the South opening exchanges, has had an all-around experience in the amusement field and has a wide acquaintance with exhibitors and exchangemen. The Unicorn was erected around Mr. Schlank's ideas as to what is needed for the small exhibitors—a reasonably-priced twenty-one reel a week program, consisting of one and two-part subjects, well made and carrying with them attractive paper. It was Mr. Schlank's presentation of these ideas that induced Leslie R. Palmer, J. A. Coram and Alwyn Ball, Jr., respectively the president, vice-president and treasurer of the Unicorn, to finance the new organization.

At the head of the general office and exchange staff is P. A. Chase, who has had much auditing experience with film companies. Assisting him are F. L. Drum, L. M. Ball, Ross A. Coram and Charles Zureik. Harry A. Palmer has charge of program selection, lithographs and advertising sales helps. W. T. Crospinal has under his hand the titling, editing and printing of film. F. G. Reilly is in charge of the purchasing and shipping departments.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

BUCKSHOT FEUD (Lubin), May 1.—Coarse humor is not lacking in this comedy featuring Davy Don. There is plenty of action, such as it is, and enough plot to connect the horse-play. Suitable for elementary audiences.

THE SELIG-TRIBUNE, NO. 35, 1916 (Selig), May 1.—City of Portland launched at St. Helens, Ore.; blind soldiers at Buckingham Palace, London; fire, Iowa City, Iowa; scenes in Chihuahua, Mexico; Ruth Law loops the loop in an aeroplane at night, Chicago; launching power boats, Lynn, Mass.; Lord Lieutenant of Ireland, Dublin; the circus goes to New York hospital; cyclone at Stover, Mo.; U. of P. and Yale boat race, Philadelphia; "somewhere in Mexico."

HAM AND THE MASKED MARVEL (Kalem), May 2.—While this one-reel comedy can hardly be called an echo of the late match between Messrs. Willard and Moran, it is a much more amusing "go" during any and all of the rounds. Ham is not a scientific fighter, according to the rules of the ring, but he manages to knock out his man, as becomes the star of a moving picture scrap. And Bud helps him to put over the trick.

THE FABLE OF "THE PREACHER WHO FLEW HIS KITE, BUT NOT BECAUSE HE WISHED TO DO SO" (Essanay), May 3.—Long titles are not always an indication of merit in a picture—except in a George Ade fable. In the present one Brother Ade has found a fit subject for his powers of keen but kindly satire, and painted it with many a golden text that are among the best examples of his humorous jugglery of polite conversation.

ROMEO OF THE COAL WAGON (Kalem,, May 3.—A one-reel comedy wherein is shown that a man in love will do anything to win the lady of his choice—even will he go to work shoveling coal. In this case the heroine is played by Ethel Teare, consequently the hero's supreme sacrifice is easily accounted for. Jack MacDermott, Victor Rottman and Gus Leonard round out the cast.

THE SELIG-TRIBUNE, NO. 36, 1916 (Selig), May 4.—San Francisco High School Cadets at drill; Lady Colebrooke in New York; trial of air cruiser, Sunnyvale, Cal.; Generals Scott and Funston at San Antonio; senators receive peace telegrams, Washington; army polo game, San Antonio; scenes at Chihuahua, Mexico; in the Argonne District, France.

THE BRAVE ONES (Vim), May 4.—Plump and Runt are called upon to occupy a haunted house and be entertained by a number of ghosts in this one-reel farce. The spooks turn out to be a party of counterfeiters (ghosts generally are, by the way) and there are lively doings in the old house when the sheriff takes a hand in the matter. "Babe" Hardy, Billy Ruge, Billie Blucher and Elsie MacLoed are the star "cut-ups" of the cast. An average Vim.

THE DUMB HEIRESS (Kalem), May 5.—It would be unkind to remark that to secure a wife that was both dumb and wealthy would be too much luck for one male being. Edwin Ray Coffin has turned out a well-fitting scenario for the utilizing of Miss Rose Melville's abilities in this one-reel Sis Hopkins comedy, and Henry Murdock, Frank Minzey, Arthur Albertson, Mary Kennedy and Olive West supply the remainder of the histrionic efforts. Director, Robert Ellis.

THE HUMAN TELEGRAPH (No. 78 of the "Hazards of Helen" Railroad Series—Kalem), May 6.—The circus stunt known as "The Slide for Life" is far outdone in this one-reel railroad drama. Helen Gibson performs a feat on the telegraph wires that not only foils the villain, but gives screen patrons a first-quality thrill. P. Pembroke and H. Schum are members of the cast. James Davis directed the picture.

SOME CHICKEN (Vitagraph), May 5.—Mary Anderson, Webster Campbell and the members of the Western Vitagraph Company make this one-reel farce vastly entertaining. A good finely-developed rooster has a strong crowing part. A capital one-reeler.

FATHER'S NIGHT OFF (Lubin), May 6.—A masque ball is where father comes to grief on his night off. A woman is the cause of his trouble. In this case, she is a good-looking domestic in father's household and father is married. A laughable farce, of which A. R. Lloyd is the author. Francis Joyner is amusing as father, and June Day as Marie furnishes father with an excellent excuse for his fall from grace.

General Film Company Specials.

THE STRANGE CASE OF MARY PAGE, NO. 15 (Essanay), May 1.—The concluding episode of the Essanay serial does not give the answer as to who killed Dave Pollock until just before the finish. In a story of this kind the main object is to sustain the interest by preventing the spectator from making the right guess. The way in which everyone has been made to suspect first one person then another during the progress of the trial stamps the author and the producer of the serial as adepts in the art of play construction. The efforts of the cast have never slackened from the opening reel, and the long trial has been conducted in an impressive and always interesting manner.

THE MASTER SWINDLERS (No. 6 of "The Social Pirates"—Kalem), May 1.—An attempt to steal a celebrated painting known as the "Mona Vanna," furnishes the motive for the two heroines to return to their favorite occupation of swindling the swindlers. A review of this picture was printed in the issue of May 6, page 987.

THE MAN WITHIN (Selig), May 1.—There is a directness of purpose and a truth to life in this three-reel photoplay, written by E. Lynn Summers, that take hold of the spectator at the start and never lose their grip. The story of a man's reclamation is generally worth the telling, the author of "The Man Within" presents, in the character played by Tom Mix, a man who conquers his weakness for liquor and makes himself worthy of the woman who trusted him. The part is right in Tom Mix's way, and Victoria Forde, Pat Chrisman, Sid Jordan and Joe Ryan also fit their respective roles.

IN THE MOON'S RAY (Essanay), May 2.—A valuable scarab which a gang of crooks try to steal from the home of a wealthy collector of curiosities is the "cue for action" in this two-reel drama. The picture is a fair example of its class and is ably presented by Francis X. Bushman, E. H. Calvert, Rapley Holmes, Bryant Washburn and Gerda Holmes.

THE CANDLE (Lubin), May 2.—Rather an ingeniously contrived two-part drama, written by Maude Thomas and Julian Lamothe and directed by Leon D. Kent. There is a story within a story, the principal characters being played by L. C. Shumway, Helen Eddy and Melvin Mayo. Mr. Mayo's portrayal of a hypnotist would be more impressive if his make-up were less farcical.

FIT FOR BURNING (Biograph), May 3.—Vera Sisson, Charles Perley, Gretchen Hartman, Charles H. Mailes, Ivan Christy, Cora Drew and Grace Hamilton are concerned in the telling of this three-reel photoplay. The author has turned the light upon a social reformer who is an arrant hypocrite and uses his position to ruin young girls. The story is strongly dramatic and moves forward steadily to a big climax. It is well acted.

NONE SO BLIND (Lubin), May 4.—A review of this three-part drama may be found in the issue of May 13. The story concerns the building of a submarine and the efforts of a dishonest contractor to compromise the government inspector, a lieutenant in the navy. A reasonably entertaining subject, well enough acted by Walter Spencer, Evelyn Page, Ruth Saville and Mona Darkfeather.

THE MATCHMAKERS (Edison), May 2.—A well thought-out western drama in three reels, this Edison production was reviewed in the issue of January 1, page 90.

THE OATH OF HATE (Knickerbocker), May 5.—Something of the atmosphere and strength of Jack London's "The Sea Wolf" is found in this three-reel photoplay. The author of the screen drama, however, has not scorned the happy ending. The picture is full of action, several of the scenes being on shipboard. Henry King is forceful as Captain Mark Stone, Marguerite Nicholls, Ethel Fleming and Louis J. Cody are also of value to the cast.

ONCE A THIEF (Essanay), May 6.—The new and the old material in this three-reel drama are about evenly divided. The result is an entertaining picture in which a young fellow who purloins money from his employer to help his crippled sister, proves that the saying, "Once a thief, always a thief," is not always true. Bryant Washburn and Nell Craig do their usual sincere work in the leading roles.

THE RESURRECTION OF HORACE (Vitagraph), May 6.—George Strayer Maxwell's three-reel photoplay has a fairly good plot, but the finish is cheapened by having the discarded lover act the cad. It weakens the character of the heroine to have accepted the attentions of such a fellow. Most of the names in the cast are new, but the performance is a creditable one. Walter MacGrail, Belle Bruce, Arthur Cozine, Kalman Matus and Helen Pillsbury have the principal parts.

Bluebird Photoplays, Inc.

ELUSIVE ISABEL (Bluebird Photoplays), May 15.—This six-part production marks the return to the screen of Florence Lawrence, the popular screen star, after an absence of over a year. In the picture Miss Lawrence plays the role of a diplomatic spy, but it is to be deplored that a better adaptation of Jacques Futrelle's novel had not been provided this talented actress, and also that the production had not been given more competent direction. Miss Lawrence has done splendid work with the opportunities afforded her, which were few. A review will be found on page 1179 of issue of May 13.

A SON OF THE IMMORTALS (Bluebird), May 22.—A romantic story dealing with a mythical European kingdom. J. Warren Kerrigan appears to advantage in the role of an heroic prince and is ably assisted by Lois Wilson, Bertram Grassby and others. The picture is well staged and photographed. A review appears elsewhere in this issue.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 70 (Mutual), May 3.—One of the most interesting items of this number shows the placing of thermometers 300 feet in the air by the government frost survey to get the temperature of air currents in the orchards of the Northwest. The new auto line between San Francisco and Los Angeles, the opening of the bathing season at San Antonio, Texas, and the Buck aerial torpedo demonstration are also of special interest.

BILLY VAN DEUSEN'S ANCESTRIE (Beauty), May 3.—This farce comedy will be found entertaining to children as well as adults. Billy sitting reading at the fireside dreams a wonderful dream about his ancestry. In the dream he is the hero of the hour, living in the past of four or five centuries gone by.

M. T. DOME'S AWFUL NIGHT (Cub), May 5.—It is possible that some audiences would be much pleased with this film, while to others it would appeal as being exceedingly loathsome. It has to do almost entirely with a night of drunken adventure on the part of M. T. Dome, who, having brought home a new maid whom he makes love to at every opportunity, quarrels with his bride, and takes refuge at his club. There are no drinking scenes in the picture, but Dome is exhibited disgustingly drunk throughout the picture.

REEL LIFE, NO. 1 (Gaumont), May 7.—This first installment of an excellent educational series contains three intensely interesting and thoroughly exploited subjects, namely, "Alligator Life," "The Birth of a Butterfly" and "Feats of Horsemanship by Belgian Cavalrymen." All are clearly photographed and instructive.

GERMATIC LOVE (Vogue), May 9.—In this number, by Thomas Delmar, two tramps invade the professor's laboratory. He tests his love pills on them and they immediately fascinate the pupils of a girls' school. This is not in the best comedy tone, but is nonsensical and harmlessly amusing. Good photography helps the number.

SKELLY'S SKELETON (Beauty), May 10.—A comedy number, by Al Santell, featuring Carol Halloway, John Steppling and John Sheehan. The ghost party, at which the skeleton appears, makes a novel feature, and some good night photography is shown. This avoids the grewsome and keeps the comedy side uppermost, in spite of the weird settings. The number in quite entertaining.

SEE AMERICA FIRST NO. 35 (Gaumont), May 10.—This number contains many interesting views in and about Atlanta, Ga., showing its public buildings, parks, numerous monuments and historic spots. We are also introduced to the home of Joel Chandler Harris. The granite mountain known as Gutzon Borglum is an interesting sight as photographed in this film. "The Escapades of Estelle," a comic cartoon serial by Harry Palmer, is continued in this number.

THE ESCAPADES OF ESTELLE (Gaumont), May 10.—On the same reel with the above, Estelle, a stout colored maiden, demonstrates her affection for chicken by paying a midnight visit to a neighbor's hen coop. Very amusing.

JERRY'S PERFECT DAY (Cub), May 12.—This farce comedy in which George Ovey features will be found acceptable and amusing to any audience. Jerry longing for a home and a housekeeper tries to bring about the realization of a beautiful dream by carrying off bodily a small wooden house in which explosives are stored. On the road he collides with an automobile filled with policemen out on a holiday with their wives. The house shattered to atoms leaves Jerry sitting on the road looking about him. Other amusing incidents close the reel.

NO TITLE (Beauty), May 14.—In this comedy the endeavor of the comedian to present himself to an heiress as a titled gentleman is amusing, but the burying of a man who awakes to find fish worms crawling over his face is not pleasant. He tells the story to his prospective father-in-law with a repetition of this unpleasant scene. There is no excuse for this unhealthy flight of fancy.

A MIXUP AT RUDOLPH'S (Vogue), May 14.—A comic number which has numerous funny scenes, but lacks continuity. The characters are introduced without proper explanation and the action has scarcely a thread of logic to hold it together. This renders much of the humor ineffective. The characterizations and photography are good, but the production as a whole disappointing.

Mutual Film Corporation Specials.

THE COUNTERFEIT EARL (American), April 24.—An excellent two-part comedy-drama in which George Periolat plays a double role. Louise Lester, Vivian Rich and Alfred Vosburg are also leading members of the cast. The story concerns itself with the effort of a rich ranchwoman to get herself and her daughter into society. She is piloted by a friend whose Bible is the "Blue Book." An English earl is invited to visit them, and a master burglar contriving to take the place of the earl's valet while at a ball given in the earl's honor manages to mix things up in a very amusing fashion, and is finally taken into the cutody of the police.

WITH A LIFE AT STAKE (Mustang), May 5.—A two-part production which contains an old-fashioned thrill. The stars of the performance are Art Acord and Nita Davis. The story has to do with the persecution of a young woman by one of the toughs of a western town, who seeks to secure her for his wife. In revenge for her treatment of him he shoots her and she is miraculously rescued from death on the railroad track where she has fallen from her horse, by her cowboy lover. An entertaining offering with a good moral.

THE TOUCH ON THE KEY (American), May 8.—A two-reel newspaper story, by Anthony W. Coldewey, featuring Vivian Rich, Alfred Vosburgh and George Periolat. The girl saves her paper from a beat by her knowledge of telegraphy. This has a good newspaper-story atmosphere, is brightly pictured and presented by an attractive cast. There is nothing extremely novel about it, but the struggle at the keyboard is exciting and contains some suspense. An entertaining number.

WHEN SHE PLAYED BROADWAY (Thanhouser), May 9.—A two-reel subject, by Lloyd Lonergan, featuring Gladys Hulette, who proves very appealing in the leading role. Her cowboy admirer saves her from insult while she is acting as a waitress. Later she carries out her ambition to star on Broadway, and he again saves her, this time from the "backer" of the play. Some of the scenes are theatrical, but this lends a spice of interest, as some of the situations would otherwise seem too familiar. The trapdoor, manipulated by the old stage hand, makes a pleasing feature. This strikes a good average in interest.

THE PROFLIGATE (American), May 11.—A three-reel subject by C. B. Hoadley, featuring Winifred Greenwood, Edward Coxen, Louise Lester and George Field. The story concerns a girl who loves a young attorney, but whose ambitious mother desires her to marry a banker's son. The latter ruins a girl, whom he abandons. Later there is a murder of which the banker's son is falsely accused. He is sent to the electric chair, but the young attorney saves him at the last moment. The confession scene is admirably handled. This inclines to the melodramatic and sensational, but is well handled and makes a good subject of the type.

HER FATHER'S GOLD (Mutual Masterpicture de luxe Thanhouser), May 11.—This five-part production is not an especially well-constructed one, and consequently is not as entertaining as it might be. There is a crudeness about the entire production that seems inexcusable. The story concerns the theft of a quantity of gold bar from a certain mine, and deals in a rather disjointed manner with the adventures attendant on the discovery of the whereabouts of the gold, and its final rescue. The action of the play is to a large extent overdrawn.

AVENGED BY LIONS (Centaur), May 13.—A two-part production from the Horsley studios that is fairly entertaining. The scene of the story is laid in South Africa where the pretty daughter of a Boer farmer is pursued and attacked by a half breed. The interpolation of a side issue which brings a party of railway surveyors leads to the rescue of the girl by the head of the surveying party, and ends with the final good-will of the farmer, hitherto an enemy, being given to the surveyors. A lion pouncing upon the half breed in the jungle avenges his wicked deed.

THE SECRET OF THE SUBMARINE, NO. 2 (Mutual Special Feature), May 18.—The second episode of this new serial shows the escape of the wily Japanese, Satsuma, after having been the cause of the submarine upon which Burke is demonstrating the efficiency of his new invention being flooded with water. In this episode the plot of the story gets well under way, and closes with the mysterious death of Burke, who is found dead in his workshop. The story affords opportunity for interesting developments and it is anticipated that each chapter will prove more interesting than the last.

Paramount Pictures Corporation.

MARIA ROSA (Lasky), May 8.—Geraldine Farrar is seen at her best in this meritorious film. The story enables her to fulfill her task to the best advantage. It holds interest throughout. As in previous Lasky productions the photography and settings are most striking. This film was reviewed in last week's issue.

BOBBY BUMPS AND HIS GOATOMOBILE (Bray Cartoon), May 17.—A really original and humorous drawing made by Earl Hurd of the Bray Studios. The conception is well out of the ordinary and the execution is marked by a number of unusual touches. The reel is completed by one of E. L. Ditmar's capital nature studies, entitled "Mothland Mysteries."

Pathe Exchange, Inc.

PATHE NEWS NO. 34, 1916 (Pathe), April 26.—This number contains several interesting items in connection with the Shakespeare celebration. There are also instructive views of New York firemen rescuing victims from burning buildings, scenes from the opening of the water sports season at Oakland, Cal., and other interesting events of current importance.

TROUBLE ENOUGH (Starlight), May 1.—In this farce comedy Heinie and Louie by chance fall heir to an enviable position. A young woman of wealth pursued by a couple of robbers is rescued by them and they are taken into the bosom of her family much to the annoyance of her male friends, who enter the house at night in startling disguise, causing a general eruption. This picture is entertaining.

THE BOOB WEEKLY (Pathe), May 8.—The first of a series of cartoons by R. L. Goldberg of the Evening Mail. Some excruciatingly funny ideas have been protruded in this cartoon number, among which is the messenger boys' with a donation of an ash can to the scrap heap, a study in natural history in which a collar button on a hunt in a South American haberdashery mistakes a bogus shirt front for a real one and is easily captured in the collar box. Other equally amusing incidents born in the brain of Goldberg occur in this film, which measures possibly 700 feet in length.

Pathe Exchange, Inc., Specials.

DROSS AND DIAMONDS (Arrow), April 29.—A two-part drama featuring Emmy Wehlen and Howard Estabrook. The story has been rather clumsily presented. There seem to be a number of truths which both author and director have tried to present, but these have not been presented clearly. The character of the father, a police officer of high standing, is considerably overdrawn. The giving up of

his own son in a heartless manner without listening to his story or thoroughly investigating the case doesn't ring quite true. We do not mean by the above remarks that the picture is uninteresting, but it does suffer considerable by a crudeness of design.

THE IRON CLAW NO. 10 (Pathe), May 1.—"The Living Dead" is rather a startling episode inasmuch as a large portion of it deals with cemetery subjects. The spectator is kept guessing through almost the entire two reels as to whether Davy, Golden's secretary, is dead or alive. A clever scheme is planned by which a wax masque of Davy is fastened on a dummy and placed in the Golden vault after a fake funeral service has been conducted. The laughing mask plays a large part in this episode in which Legar about to be captured in the vault uses a quick explosive which shatters the vault. The question left with the spectator is, "Did Davy survive the explosion?

Triangle Film Corp.

THE SNOW CURE (Keystone), April 23.—A rattling good farce of a new kind, one presenting some entirely new backgrounds for amusing action, with a big black bear rivaling Ford Sterling in the action. Reviewed on page 1350 of this issue.

NOT MY SISTER (Ince), May 14.—A very strong story with some high situations, marvelously well interpreted by Bessie Barriscale and a fine supporting cast. Reviewed on page 1350 of this issue.

SUSAN ROCKS THE BOAT (Fine Arts), May 14.—A comedy of the uplift, with Dorothy Gish, Owen Moore and Fred. J. Butler in some very interesting work. A high-class story straight through.

Universal Film Mfg. Co.

THE BANKRUPTCY OF BOGGS AND SHULTZ (L-KO), May 3.—A knockabout comedy number, featuring Dick Smith, Ray Griffith and Alice Howell. The partners try to rob their own safe, in which the janitor and stenographer are hiding. The situation is a funny one, but the knockabout scenes seem a little overdone. The number is fairly strong.

HE'S A DEVIL (Nestor), May 15.—Betty Compson, Eddie Lyons, Lee Moran and Ethel Lynn appear in this comedy number. Eddie dreams that he has a visit from the devil and sells his soul, a la Faust; some masquerade visitors help the illusion. The situations are amusing and the number quite entertaining as a whole.

GROUCHES AND SMILES (Laemmle), May 18.—A pleasing little comedy number, featuring Alfred Allen and Myrtle Gonzales, also a clever small boy. The child climbs into an automobile and is carried away by a rich man, who afterward makes the sister his secretary. The tailpiece is novel and amusing.

NOME, ALASKA (Power's), May 18.—An unusually pleasing half reel, giving splendid views of this city in the land of the midnight sun. It gives a very realistic impression of the place, showing among many other things the way passengers are landed from vessels, there being no harbor at Nome.

A RAFFLE FOR A HUSBAND (Joker), May 20.—An amusing number, written by Gale Henry, who appears, with Wm. Franey, Milburne Moranti and Lillian Peacock. The young man, who is broke, raffles himself off. The janitress gets the lucky ticket, but neither wishes to wed, so two elopements follow. This carries the interest well and has some laughable moments.

Universal Film Mfg. Company Specials.

THE DUMB GIRL OF PORTICI (Universal) (State Rights), April.—An elaborate seven-reel production made by the Smalleys from Auber's opera "Masaniello," with Anna Pavlowa as the star, assisted by the Ballet Russe. The picture is extremely artistic, but not marked by exceptional dramatic strength.

THE MARRIAGE OF ARTHUR (Laemmle), May 7.—A two-reel subject introducing Rupert Julian in an interesting character creation. He appears as a conceited dandy who marries a country girl in order to inherit money. He neglects her because he says she is a dowdy and she retaliates by dressing in fine apparel and going to a cabaret with another. The character presented by Mr. Julian is an entertaining one, but the plot of the story is only mildly interesting. Elsie Jane Wilson and Hal Cooley also appear.

A STRANGE INHERITANCE (Universal Special), May 8.—No. 2 of the "Peg o' the Ring" series. This continues, in a lively fashion, the adventures of Peg, a daughter of the circus. Her father's second wife has conspired with a Hindoo accomplice, portrayed by Irving Lippner, to kidnap Peg and get her out of the way. Flip still has in his possession the letter left by Peg's mother, to be opened by the girl on her eighteenth birthday. The circus scenes are unique and some good turns are shown incidental to the story. Peg is kidnapped and Lund, Jr., comes to the rescue. The installment closes with both at the mercy of the Hindoo and his gang.

A SOUL FOR SALE (Rex), May 14.—A three-reel subject, enacted by an English company. This concerns a drunken father who allows a lord to marry his daughter for money. Later the father kills Sir Jasper and the wife is accused of the crime. At the trial scene she is freed by her father's dying confession. This is melodrama of the old type, but handled weakly and lacking the usual sensations. The best scenes are during the trial, but this does not come till toward the close. A rather weak production.

THE YOUTH OF FORTUNE (Red Feather), May 15.—A five-reel subject, by Otis Turner, featuring Carter and Flora Parker De Haven, Maude George, Harry Carter and Harry Depp. This is a breezy, light running story, with a pleasing juvenile flavor in the leading roles. The plot is not overly strong, but contains some good comedy situations and holds the interest well throughout. Carter De Haven appears as the grandson of a wealthy old fellow, who thinks the boy's parents are a little too anxious to get his money. The old man dies, leaving the property to the boy, amounting to $50,000,000. The fun comes in when the parents, who have been divorced, claim guardianship and are outwitted. An entertaining light comedy subject.

DARCY OF THE NORTHWEST MOUNTED (Gold Seal), May 16.—A strong three-reel outdoor subject by Walter Woods, featuring Herbert Rawlinson, Agnes Vernon and Barney Furey. The story concerns a trader who is falsely suspected of murdering and robbing a messenger. The young officer takes the trail and brings the true criminal to justice after many difficulties. The killing of the drunken mother in the cabin was too brutally done, but this may be cut if desired. The story closes with the young officer and the girl reunited and the trader cleared of suspicion. The photography is excellent and the wood scenes are unusually good.

HEARTACHES (Laemmle), May 19.—A two-reel number, by Grant Carpenter, featuring Emory Johnson, Alfred Allen and Dorothy Davenport. This is a tale of an old Southern plantation, in which the owner tells the girl how his romance was shattered as the result of a quarrel over nothing. This induces the girl to return to her lover and patch up their differences. There is no particular novelty of plot in this; it is just a pretty story of a sentimental sort, enacted by a pleasing cast amid attractive surroundings.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 35, 1916 (Vitagraph), May 1.—Citizens drilling at El Paso, Tex.; festival of City Farm Colony, New York; postman drill, Oakland, Cal.; society dances at Coronado Beach, Cal.; football practice, Cambridge; celebration, Gurthie, Okla.; making egg shell dolls, Los Angeles; vaccinating travelers, Laredo, Tex.; aeroplane trial, Sunnyvale, Cal.; students drilling, Harvard College; scenes in Chihuahua City, Mexico.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 36, 1916 (Vitagraph), May 5.—Conference at El Paso between U. S. and Mexican officials; floods in Wisconsin and Michigan; Labor Parade, May Day, N. Y.; college track meet at Franklyn Field, Philadelphia; trial of patrol boats, Boston; auto run in snow from Carson City; Women's Navy League; "Safety First" train at Washington; N. Y. National Guard at drill.

World-Equitable.

HER MATERNAL RIGHT (Paragon), May 8.—Playing a musical comedy star in this five-part melodrama, Kitty Gordon has a role that permits the wearing of many fashionable gowns. She always presents an attractive appearance in a picture of fair appeal, reviewed on another page of this issue.

Miscellaneous.

U. S. MARINES UNDER FIRE IN HAITI (Feinberg Amusement Co.), April.—In this collection of films we get a good idea of the work our marines are able to do when put to the test. Most of the scenes show the work of the U. S. Marines in Haiti, showing actual engagements between them and the rebel forces. These films are to be exhibited throughout the country in the interests of preparedness.

Irish Film Timely

Kalem Reissues "The Irish Rebel" at Request of Exhibitors Seeking Timely Offerings.

"THE IRISH REBEL," remembered as one of the strongest of Kalem's famous Irish dramas, will be reissued on Tuesday, May 16th, as the result of requests received from exhibitors seeking offerings that will benefit by current interest in happenings across the water. This is a one-reel picture, and it will be available to all exhibitors at General Film offices.

Every scene of "The Irish Rebel," also known as "The O'Neil," was taken in the vicinity of Dublin, and on the spots that have figured so prominently in the news columns. The story is one of Ireland in rebellion, taken from some of the most interesting pages of Irish history.

NEW HORSLEY PLAYER.

Thelma Salter, a blonde-haired, blue-eyed little miss of six, is the latest acquisition of the Horsley-Mutual studios. This charming little lady has been in picture work ever since she was two years old. Her engagements include numerous appearances in feature productions and comedies in which she has played in support of some of the screen's most notable stars. Her first appearance in Horsley-Mutual productions will be in support of Crane Wilbur in "The Wasted Years," a forthcoming Masterpicture, De Luxe Edition. The role she assumes in this production gives the little miss a wonderful opportunity to display her very rare talent as a child actress.

New Cub Players.

Rosebud Hill and Clair Alexander are among the recent additions to the Cub-Mutual studios. They will make their initial appearance in "The Traitor," featuring George Ovey.

Manufacturers' Advance Notes

GEORGE BEBAN IN NEXT MOROSCO RELEASE.

As its next offering on the Paramount program, the Oliver Morosco Photoplay Company announces George Beban in "Pasquale," a stirring drama of modern times, written by the star in collaboration with Lawrence McClusky.

In "Pasquale," George Beban is displayed in what is felt will prove his greatest vehicle ever presented either on the screen or stage. The story has to do with the lives of a hard-working and kind Italian grocer and a wealthy banker, both of whom are called to the other side to defend their colors. The many dramatic qualities of the plot are offset by various incidents of unusual heart-interest, which are brought out to particular advantage and

Scene from "Pasquale" (Morosco).

in a manner such as only George Beban can present. Aside from the merit of the story itself, the production offers many qualities, the combination of which results in making this one of the best subjects yet given to Paramount patrons by Oliver Morosco.

In the way of spectacular displays several immense battle scenes under the chief direction of William D. Taylor and showing monstrous machines of war at work, together with a thrilling hand-to-hand struggle in the trenches, are presented. A fleet of Zeppelins in the sky at night with searchlights playing upon them and the final destruction of a complete section of a modern trench display additional scenes of unusual quality. An unexpected thrill to the film was secured when an auto going at full speed almost completely overturned within the focus of the camera. Thus "Pasquale" will disclose the most remarkable pictures of an automobile accident ever filmed.

Supporting the star is another splendid cast of players such as is evident in all Morosco productions. Myrtle Stedman, as the banker's wife, and Helen Eddy, in the role of Margarita, the poor Italian girl, together with such talented players as Page Peters, Jack Nelson and Nigel deBruillier, appear in the most important characters. Homer Scott displays his usual ability as a photographer par excellence, and has secured several remarkable effects. "Pasquale" will be released on the Paramount Program May 18th.

REVIVAL SOLOIST IN PICTURES.

Edward Martindell, who will be seen as the leading man with Mme. Petrova in "The Scarlet Woman," a forthcoming Metro wonderplay, and who also had a prominent role in "The Lure of Heart's Desire," with Edmund Breese, began his professional career as a singer. He was born in Hamilton, Ohio, and studied singing in the Conservatory of Music in Cincinnati. After he was graduated from there he came East and for three years was the soloist at the Broadway Tabernacle. His first appearance upon the stage was with Lulu Glazer, with whom he remained for three seasons. Later he was starred in "The Alaskan," "Totem Pole Pete," "The Commanding Officer," and "Behold Thy Wife." His first appearance in motion pictures was in "The Foundling," playing the leading male role with Mary Pickford.

GEORGE LEGUERE STILL WITH METRO.

George LeGuere, who was last seen on the Metro program in "The Blindness of Love," with Julius Steger and Grace Valentine, is under contract to appear in at least two more Metro wonderplays, and has not given up motion pictures as reported. Mr. LeGuere has been granted a leave of absence, during which time he is privileged to do anything he desires, save appear in motion pictures. At present Mr. LeGuere is playing an engagement on the speaking stage with Margaret Anglin and Holbrook Blinn in "A Woman of No Importance," the Oscar Wilde play now enjoying a successful revival.

BURGER VISITS PHILADELPHIA.

J. K. Burger, in charge of the Hearst Exchange, has just returned from Philadelphia, where, owing to his efforts, an increase of $8,000 in booking resulted. Mr. Burger was very enthusiastic as regards conditions in the Philadelphia territory, and anticipates "The Mysteries of Myra" will establish a high-water mark for feature series. While there he entertained the executives and employees of the International Film Service in Philadelphia at luncheon.

POLICE DOG IN FLIRTATIOUS FROLIC (Paramount).

The flirtatious frolics of C. T. Anderson's police dog form the screen antics of the twentieth release of the Paramount-Bray Animated Cartoon, "The Police Dog in the Park."

Sitting with a cop on a park bench the police dog sees seated on a bench in the distance a small dog and a girl. Through his glasses he looks at his neighbor, and then, gazing off into the distance, catches a glimpse of a black and white cat, who are making love. The black cat chases the white one out of the picture and the police dog, throwing down his glasses, follows them. In his absence the small dog begins to flirt with a big bull-

Scene from "The Police Dog in the Park" (Paramount-Bray).

dog. When the police dog returns the large black cat has reentered the picture and taken a seat near a fence. The police dog immediately picks up the cat and goes out. He enters a packing box, where the wife and children of the black cat are waiting, and leaves him safely at home.

Returning to his friends the police dog finds the little black dog sitting in the lap of the bull dog, while the cop is sitting beside the girl on the bench. He remonstrates with the bulldog, but is sent flying out of the picture. Then he remembers to use his police whistle and the cop, hearing it, starts to go out of the picture. Catching sight of the bulldog, the cop chases him and is at once engaged in a tooth and nail struggle. This leaves the police dog at liberty to carry on his flirtation.

ANITA STEWART AS A NIHILIST LEADER.

Anita Stewart, Vitagraph's famous star, will make her latest appearance in "The Suspect," a five-part Blue Ribbon Feature, which is listed for release the latter part of May.

The theme of the story was taken from H. J. Dam's book entitled "The Silver Shell." S. Rankin Drew is responsible for the picturization as well as its direction. He also plays the lead opposite Miss Stewart.

The popular Vitagraph beauty in the role of a leader of a

Scene from "The Suspect" (Vitagraph).

society of nihilists is given many opportunities to display her ability. There are many big, intense moments in this photoplay masterpiece and they are put over in the inimitable "Stewart" way. In "A Million Bid," "The Goddess," "Sins of the Mothers," "My Lady's Slipper" and other photoplays of like repute, Miss Stewart won innumerable admirers. We feel justified in making the prophesy that in "The Suspect" she will add thousands to her already countless list of followers.

Many Vitagraphers of prominence, including Anders Randolf, Julia Swayne Gordon, Bobby Connelly and Edward Elkas, appear in the cast with Miss Stewart. It also introduces Frank Wupperman, a new face in the big "V" films.

Lovers of good drama—one which holds and has a punch—should not fail to see "The Suspect." S. Rankin Drew in filming the play presents Russian conditions which existed a few years ago in lifelike fashion. He also introduces some new and pleasing light effects.

THE PROOF OF STATE RIGHTS.

A policy adopted by the Sun Photoplay Company in disposing of their five-reel feature photoplay, "A Woman Wills," starring Elsie LeClaire, appears to be the last word in the systemization of the matter of sales of photoplays on the State Rights basis. Not content with depending upon their own judgment as to the value of a feature and in order to determine more truly the worth of the feature to State Rights buyers in territories conceded to be fruitful fields, the officers of that corporation have determined first to dispose of the States that are recognized in the industry to be less popular ones from the motion picture standpoint, which States are usually known as the "Mountain States" and far west. Contracts have been entered into for the sale of the rights of the production, "A Woman Wills," for the states of California, Oregon, Washington, Nevada, New Mexico, Arizona, Utah, Wyoming, Montana, Colorado and Idaho. These contracts call for the delivery of a total of eight prints. This quick sale of the production so soon after the announcement of its release substantiates the judgment of those exploiting the production that it must prove a vast success and more than a desirable feature in the middle western, far eastern and south territories. The production is unusual in its treatment of a theme entirely modern and is based upon a drama originally written around events that have occurred in real life, and the records of which form part of the official files of the United States Government at Washington.

"THE HARD WAY" (Selig).

Jack Pickford more than upholds the name of the versatile Pickford family in the role of Jack Ransom, a high school boy with a penchant for sowing his wild oats, in the Selig multiple reel feature, "The Hard Way," produced by T. N. Heffron, from the story written by Russell E. Smith, and released through General Film Company on Monday, May 15. Versatile Jack is most ably supported in this unusual and entertaining comedy drama by an exceptional company of Selig stars, which include Harry Lonsdale, Lillian Hayward, Vivian Reed, Sidney Smith and James Bradbury.

During the course of the action there is a thrilling automobile wreck in which the car, driven by Jack Pickford and loaded with merry-makers, crashes into a telephone post, capsizes and the occupants are dashed to earth. This automobile crash plays an important part in the unfolding of the story.

"The Hard Way" carries a good moral lesson to boys and girls who, just entering into the portals of young manhood and young womanhood, are sometimes prone to be tempted into the broad way, which very frequently leads to destruction. Parents should not only view this production, but should induce their children to accompany them to the theater where "The Hard Way" is presented. The production is bound to accomplish much good. The scenic effects in "The Hard Way" are beautiful, and the acting and production leave nothing to be desired. It is just another one of those unusual productions, being released through General Film Service by the Selig Company, and which are causing Filmland to sit up and take notice.

SPECIAL COURSE TICKETS FOR "GLORIA'S ROMANCE."

Exhibitors in many of the big cities where "Gloria's Romance," the new twenty-chapter George Kleine motion picture novel is booked are arranging to offer their patrons special course tickets for the entire twenty chapters of the big Rupert Hughes story. For instance, houses that customarily charge 15 cts. admission and for which the patron would ordinarily have to pay $3 for the full twenty admissions to the theater during the run of "Gloria's Romance," can secure a "season ticket," good for the entire twenty feature chapters of the tale, at $2.50. Ten-cent houses are making a corresponding reduction and offering their patrons "season tickets" at $1.50 apiece, thus cutting the total admission for the full twenty performances from $2. The plan is meeting with great favor and already thousands of the season tickets are being sold.

PATHE TO RELEASE CLYDE FITCH PLAY.

Pathe announces for release on their Gold Rooster program in the week beginning May 15, to follow "Big Jim Garrity," Clyde Fitch's successful drama, "The Girl With the Green Eyes." "The Girl With the Green Eyes" was produced by the Popular Plays and Players Company for Pathe's Gold Rooster program, and features Katharine Kaelred and Julian L'Estrange. The story has been sumptuously produced with careful attention to the big "little things," and Katharine Kaelred and Julian L'Estrange make splendid types for their respective parts.

WORLD'S FINE FEATHERS STOLEN!

A five (5) reel subject featuring Janet Beecher in "Fine Feathers" was stolen from the Plaza theater, Boonton, N. J., on the night of April 15th, 1916. The exhibitors and those connected with the industry will confer a great favor upon the World Film Corporation if they will wire immediately any information pertaining to the aforesaid named feature. Send all wires collect.

"A ROSE OF ITALY" (Essanay).

The predominating feature of this play is its strict adherence to type. It is an Italian story—a tale of immigrants meeting with their first experiences in the land of promise—America. The boy has been in America—long before the girl, with her quaint garb and strange luggage, arrived. He was on his way to becoming a lawyer. But she, ignorant even of the language, sprang to fame before he did. She laughed in the first flush of her success, at his seemingly hopeless attempts to rise in the new world. But, finding that all success has its price, and that too great, she finally decided that all worldly fame was empty compared to being

Scene from "A Rose of Italy" (Essanay).

the wife of one of her own people. Ann Kirk, who fits the part wonderfully, is seen in the feminine lead, with Edmund F. Cobb as the masculine principal. Patrick Calhoun and Richardson Cotton are seen in the chief supporting parts. The story is one that is delightfully told in three reels. A vendetta time clock bomb explosion is one of the best pieces of picture construction ever seen in a film of this length. The story was written by Charles Michelson and directed by Harry Beamont.

"THE SHADOW OF A CRIME" (Universal).

Producer Henry McRae has just finished a two-reel railway film play entitled "The Shadow of a Crime," which fully lives up to the reputation of this director for putting a punch into every scene. But in this one McRae blew up a train of dynamite near Chatsworth Park in Los Angeles County that shook the neighborhood for miles around, threw rocks and dirt all over himself, Tom Walsh, his assistant, and fell all around the camera in charge of

Dynamite Explosion in "The Shadow of a Crime."

Cameraman Cook. The effects of this explosion will be shown on the screen and in addition there was some wonderful riding and other thrills in this remarkable photoplay.

"ARMADALE" IS FIRST GAUMONT RELEASE.

Believing that it is the best policy to give purchasers of shorter features the same service they get when buying a Gaumont five-reel feature, the Gaumont company has provided an exceptional cast for its first three-reel release. The story is "Armadale," from the celebrated novel of the same name by Wilkie Collins. To inaugurate these photoplays Gaumont presents in "Armadale" Miss Iva Shepard and Alexander Gadon, stars of such big productions as "The Haunted Manor" and "The Drifter." Playing with them are Lucile Taft, Kathleen Butler, Henry W. Pemberton, Robert Clugston, John Reinhard, Charles A. Travis, James Levering, John Mackin and Harry Chira.

These three-reel Gaumont productions are to be released as Mutual Pictures, one every other week. The first will be seen on the screen May 25th. The features are being made by the Gaumont company to supply the needs of vaudeville houses and summer

Scene from "Armadale" (Gaumont).

theaters which do not charge enough to warrant running a five-reel Mutual masterpiece, since the spectators can only be given five reels at the most.

In "Armadale" these prominent Gaumont players have done some of their best work. The Wilkie Collins story gives prominence to so many characters that unusual opportunities have been given to a great many Gaumont favorites in addition to the stars. Mr. Gaden is seen in a particularly congenial role, that of Ozias Midwinter, son of the adopted Alan Armadale. Miss Shepard returns in this photodrama to an adventuress role, being cast as the malevolent Miss Gwilt. Robert Clugston appears as the cast-off son of the house of Armadale, losing his life at last in the locked stateroom aboard ship. The entire story has been filmed in an effective manner.

NURSE CAVELL PICTURE GREAT SUCCESS.

"Nurse and Martyr," the title of the feature film founded upon the story of the life and death of Nurse Cavell, has, in response to numerous requests, been shown in Vancouver first at the Orpheum theater, which is the largest motion picture house in that city, and proved to be a sensational success and to the taste of the large crowds that saw this realistic film. The Dominion Exclusives, Limited, which has acquired the entire Canadian exhibiting rights on this reverently treated production, report that it has proven to be the biggest success they have handled so far.

DEMOLISH HOUSE FOR "HAZARD."

Director James Davis, of Kalem's "Hazards of Helen" company, kept a crew of men at work for several days erecting a two-story bunk house and signal tower, and then in a half-minute razed the structure to the ground to provide a thrill for a coming one reel "Hazard." "One Chance in a Hundred" is the title of the release for which this thrill was filmed.

The story of the picture calls for Helen Gibson to pursue a runaway flat car on a motorcycle. One of the early thrills comes when she boards the flat car from the motorcycle by speeding up the runway of the baggage depot and then swerving the motorcycle so as to be above the flat car as it speeds along.

Helen then faces a brief struggle with the brakes before she discovers that they will not work. Fortunately a flagman ahead

Scene from "One Chance in a Hundred" (Kalem).

sees her signal and sends the flatcar on a siding just in time to escape the oncoming passenger. But on the siding another danger faces her. She cannot stop the flatcar, and immediately ahead there is a two-story building. It is then that the smash-up comes, Helen and the injured superintendent, who was lying on the flatcar, barely jumping to safety in time.

So great was the speed of the flatcar when the scene was photographed that it crashed right through the house, carrying the upper story along for many feet before the whole structure tumbled to the ground. "One Chance in a Hundred" is scheduled for release on Saturday, May 20th.

PATHE'S "GOLDBERG ANIMATED CARTOONS" BRING RECORD PRICE.

Records in the motion picture business, which have been fractured several times of late, were again eclipsed on May 2 when Pathe announced that the Strand theater, at Broadway and 47th street, New York, had paid $1,500 for one week's first run of the "Boob Weekly," the first Goldberg Animated Cartoon to be released. As this cartoon is but five hundred feet in length, the rental figures a price of $3 a foot for the week, or in running time of the picture $200 per minute. This price has never been approached, and it is hard to believe that it will ever be equaled.

No vaudeville star ever drew such a princely income for a seven and a half minute show; no favorite of the speaking stage has ever come anywhere near it, and only one grand opera singer has ever equaled it. On the face of the evidence, humor seems to be more profitable by far than drama.

Messrs. Mitchell Mark, B. A. Rolfe and Max Spiegel, of the Strand forces, and Messrs. C. R. Seelye and Epstein, of Pathe, who closed the contract, have made arrangements whereby the Goldberg Animated Cartoons will be shown at the Strand regularly for several months.

Chaplin's Latest Feature, "The Police" is Here

This New Vehicle of Tremendous Laugh-Getting Possibilities Ranks With His Greatest Work.

THE preceding Essanay-Chaplin release, "Charley Chaplin's Burlesque on Carmen," broke all attendance records in the history of every theater where shown. "Police" is its only rival—another comet amidst a firmament of film. "One of my greatest pictures," said Chaplin when he completed it. It is not any greater than "Carmen," but it is still great. "Carmen" kept spectators laughing all the while; so will "Police." Both of them are comedy classics.

In this picture Chaplin is a released convict. A prison parson exhorts him to go straight, but takes the $5 which was given him on his discharge. Chaplin's efforts to recover his money are mirth-provoking. He falls in with a burglar whom he knew in prison. They try to break into a house. The "jimmy" will not open the window, so Chaplin walks in the door, which was open all the time.

He breaks open the mail box, the piano and the kitchen stove—being a rather inexperienced burglar—and then contents himself with stealing the flowers off the table, much to the disgust of his accomplice, who takes the rings of the lady of the house. She saves Chaplin from arrest when the police come, and gives him some change. He goes to a 10-cent lodging house and demoralizes the place, showing the others how to quiet noisy guests. He accomplished this in a simple manner, merely striking them over the head with bottles.

His burglar friend comes in, and with a free-for-all fight Chaplin recovers the lady's jewels and returns them to her next day. Then a policeman whom Chaplin had never done anything to, except hit on the head with a mallet, chases him off the steps just when he had hopes of winning the wealthy widow. If there is anything funnier than Chaplin's walk, it is his run. He is constantly dodging policemen in a manner to cause merriment to all.

"BADGERED" (Selig).

James Bradbury, Al W. Filson, Edith Johnson and a strong supporting company of players contribute to the excellence of the Selig drama, "Badgered," released Saturday, April 29th, through

Scene from "Badgered" (Selig).

General Film Service. This is a drama produced by T. N. Heffron, from the story written by Wm. M. Henry, and it convincingly and appealingly presents the story of how a political plot centered against a rising young statesman, was circumvented in the end, and how this statesman won the daughter of the political dictator. Exciting situations follow one another in repeated succession, and the final climax is a most powerful one.

FOUR KEYSTONES SHIPPED IN ONE WEEK.

To meet the demand for Keystone comedies, four new Sennett farces were shipped from the Edendale studios last week and will go out on the Triangle service at once. One of them, "The Lion and the Girl," is expected to duplicate the thrills of "The Snow Cure," which preceded it out of the west and is S. L. Rothapfel's comedy feature at the Rialto theater this week. "The Snow Cure" gave Ford Sterling a chance to pit his speed against a bear; in "The Lion and the Girl" Claire Anderson is a foil for a husky specimen of the king of beasts. Joe Jackson is the star of this feature.

MISS GOODE, "THE SAMARITAN" (Triangle).

De Wolf Hopper's third Triangle picture, "Mr. Goode, the Samaritan," soon to be released, is like a family reunion. Fay Tincher, previously the huge comedian's petite foil in "Don Quixote" and "Sunshine Dad," again has the principal feminine role; Chester Withey completes his trio of scenarios and the heavy roles as well; Edward Dillon is again the director and for the second time plays a part. This combination will be broken up when the Hopper film version of the baseball classic, "Casey at the Bat," is completed. Margaret Marsh, Lillian Langdon and Max Davidson have the other important roles in "Mr. Goode, the Samaritan."

Hopper is Alphonso Irving Goode, a philanthropic character, whose wife and daughter are snobbish. Having discharged the chauffeur for some petty reason, the Goodes start on a motor trip with Evelina, the daughter, at the wheel. She is soon replaced by her father and trouble begins. He stalls the engine and later throws in the reverse, the car bumps a tree and catches on fire. Father, mother and daughter escape and start to walk the two miles to their destination. On the way they are picked up by a crook who has stolen a machine. He sells it to Goode, who is arrested for the theft and thrown into jail. Conditions here are so vile that he is moved to reform all jails. He invites the pair of

Scene from "Mr. Good the Samaritan" (Triangle).

crooks to a party, at which the man who sold him the automobile is also present.

On this foundation Hopper and his associates erect an elaborate structure of fun. The last week in May is the date set for general release of "Mr. Goode, the Samaritan."

HAZEL DAWN STARS AS "THE FEUD GIRL."

There are many points of exceptional interest about "The Feud Girl," the Famous Players release of May 15, as it is the first feud story ever to be filmed in a real feud country. The mountains which form the background for "The Feud Girl" have been the actual setting of many a grim scene in days gone by, for it was in these very hills that some of the most bitter struggles have been fought out. Many of the bearded old men who responded to Director Thomson's call for volunteers when he was collecting "fighters" for the Haddon-Bassett feud were men who had taken part in these scenes of years gone by, and there were many interesting and exciting tales spun by them.

Thomson, always ready to adapt himself to his surroundings, incorporated some of the best incidents into the action of the photo-

Scene from "The Feud Girl" (Famous Players).

play, with the result that the feud is perhaps the most realistic that has ever been depicted on the screen.

As Nell Haddon, the wild mountain daughter of old Haddon, the leader of one of the warring factions, Hazel Dawn does superb work. It is one of the most tenderly sweet, but unusually powerful characterizations which she has ever done on the screen. In support of Miss Dawn there appear Irving Cummings, Hardee Kirkland, Arthur Morrison, Russell Bassett and several others who are equally well known.

"THE HOLDUP OF THE HARDING SPECIAL" (Universal).

Scenes of surpassing beauty form a feature of "The Hold-Up of the Harding Special," a Universal feature photoplay scheduled for release in the near future. In one scene more than five hundred sheep are seen browsing on a hillside while the action of the play takes place in the foreground.

So many pastoral dramas have been produced at Universal City that more than eighteen months ago it was decided to

Scene from "The Hold-Up of the Harding Special" (Universal).

get a small flock of sheep. Many of the ranchers and employees of the city also purchased a few head and put them in to graze with the Universal's stock so that in the last year and a half the total number of lambkins has risen to a considerable total.

"The Hold-Up of the Harding Special" was written by Wright Roberts and produced by Henry McRae. Marie Walcamp plays the role of Ruth Martin, who wanders away while a child and falls in with a band of roving sheep thieves. Miss Walcamp is supported by E. N. Walleck, Lois White, Lee Hill, L. C. Shumway and Marc Fenton.

"GLORIA'S ROMANCE" (Kleine).

Chapter one of "Gloria's Romance," the new George Kleine motion picture novel from the pen of Mr. and Mrs. Rupert Hughes, gave Billie Burke a rather strenuous introduction into the realm of motion pictures, when the fair star was compelled to drive a big automobile far out in the breakers of the Atlantic Ocean and then wade ashore at the ruin of an expensive Lucile frock. Chapter two is a strenuous one for Henry Kolker, who heads the supporting cast, for he has to engage in a hand-

Scene from "Gloria's Romance" (Kleine).

to-hand conflict with a real Seminole Indian, and since Director Edwin insisted upon the fight being a real one and not make-believe, Henry emerged from the conflict with a sore and aching body, though he had the satisfaction of knowing that he landed a few pretty solid punches on the frame of the Indian. The redskin, however, was armed with a knife during the contest, and Henry had nothing but his bare knuckles, so he had to perform in real championship form.

Chapter two begins with Gloria Stafford (Billie Burke) still lost in the Everglades, and Dr. Royce (Henry Kolker) and Richard Freneau (David Powell) in search of her. Gloria makes her way to the humble shack of a Florida "cracker" and there obtains a bite to eat and a suit of boy's clothing to replace her own tattered Lucile frock, which is by this time hanging in shreds about her. When the cracker's young son grows impudent and is rebuked by Gloria he revenges himself upon the helpless girl by sending her in the wrong direction in her hunt for the road to Palm Beach. Thus it happens that she comes upon a Seminole Indian camp, is captured by the redskins and claimed for a squaw by a husky young chief. Just at this time Dr. Royce appears and proceeds to demonstrate to the chief the art that made Jess Willard famous. While Royce is engaged in a hand-to-hand combat with the Indian Gloria faints away, and Freneau, coming up at that moment, bears her away and restores her to the arms of her anxious father and excited brother. Gloria naturally gives Freneau the credit for her rescue, having been unconscious when Royce played the role of hero. After the young Indian had been thoroughly thrashed Royce returned to the spot where he had left Gloria and was amazed to find her gone. The trail taken by Freneau was easily discernible, however, and soon Dr. Royce joined the group gathered about Gloria. Then only he learned that Freneau was being hailed as a hero, and had been cad enough to accept the credit for Gloria's rescue. With this situation on the screen the chapter ends.

"INTO THE PRIMITIVE" (Selig).

"Into the Primitive," the Selig five-reel Red Seal play, to be released through V-L-S-E on Monday, May 29, is claimed by the Selig Company to be on a par with those other unusually successful Selig V-L-S-E productions, "The Rosary," "The House Of A Thousand Candles," "Thou Shalt Not Covet," etc. Robert Ames Bennet, the famous author, wrote the story which features Kathlyn Williams, supported by Guy Oliver, Harry Lonsdale, Eugenie Besserer and other star players.

In prehistoric days, the Cave-man chose his mate by brute force. In "Into the Primitive," the Cave-man, the veneer of civilization dimmed, defends Jennie Leslie from a coward; from

Scene from "Into the Primitive" (Selig).

hunger-maddened jungle beasts, and from herself. And in the end, womanly intuition discovers the strength, the resourcefulness and the honorable love comes from the Cave-man and not from Hon. Cecil Winthrop, considered by the world a man, but who in reality proves a weakling and a coward.

The drama, "Into the Primitive," abounds in thrilling situations and climaxes and many wild beasts and reptiles are logically introduced in the course of the action. There is a herd of wild elephants, lions, tigers, a river swarming with alligators, wild monkeys and pythons, etc.

A realistic hurricane, said to be the most wonderful spectacle of its kind ever depicted on the animated screen, is presented. The sky grows dark, a terrific wind ensues accompanied by dashing rain and vivid flashes of lighting; gigantic trees sway and bend and crash to the earth in the face of the hurricane.

"Into the Primitive," according to all advance notices, promises to make Filmland sit up and take notice. The production carries more action than does many film dramas of seven reels or more in length.

EDWIN AUGUST FINISHES "THE PERILS OF DIVORCE."

Edwin August has just completed the motion picture production, "The Perils of Divorce," with Edna Wallace Hopper, Frank Sheridan and an all-star supporting cast, including Alee B. Francis, Macey Harlan, Frank Beamish and Ruby Hoffman. The picture is scheduled for early release, and promises to be a huge success.

"TEMPTATION AND THE MAN" (Universal).

Hobart Henley will shortly be seen in a five-reel Red Feather Universal drama entitled "Temptation and the Man," which is consistent in quality, strong in theme and full of compelling action. Mr. Henley is at his best in the picture.

He plays the role of a Bowery boy who fights hard to make a man of himself despite the handicap of his surroundings. Sydell Dowling plays opposite Mr. Henley, taking the role of a banker's daughter who has interested herself in slum work

Scene from "Temptation and the Man" (Universal).

and who establishes a mission in the poorer quarter of the city.

The love interest in the play is incidental to the tense dramatic situations, compressed strength and tremendous punches of the situations. The Bowery boy befriends a wild young son of the idle rich who has fallen into the hands of a professional gambler and his mistress. The young millionaire is played by Sidney Bracy, the gambler by Joseph Cranby and the latter's mistress by Clara Byers.

The slum scenes of the play are laid in New York's East Side, and a number of well-known "pugs" play minor roles in the picture. Cauliflower ears are the badge of the gangster, and to have an auricular deformity these days gives one a definite value around a picture studio when a slum play is being cast. Besides the famous "Kid" Broad the Universal now has half a dozen delightfully "marked" ex-pugilists on its call list.

NOTES OF THE TRADE

SIDNEY J. VAUGHN, who has acted all winter as office manager for the Gaumont Company at Jacksonville, Fla., will come north with the Gaumont stock companies the end of May. To Mr. Vaughn will probably be assigned many of the technical details of production.

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Following the completion of her first photoplay for the Lasky Company, Cecil B. De Mille's production of Hector Turnbull's "The Heart of Nora Flynn," which will be this week's attraction at the Strand theater, New York, Marie Doro is taking a brief vacation before commencing work on her next important production for this company.

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The Smalleys have started a new five-reel feature to be made under the working title of "The First Stone," a psychological drama, in which Mary McDonald will play the featured lead and with a supporting cast including Laura Oakley, Grace Johnson, Kathleen and Agnes Emerson, Nanine Wright, Marion Seigler, Horace (Kewpie) Morgan, Ernie Shields, Jack Mulhall, Charles Marriott and Dana Ong. The Smalleys have practically finished the picturization of "Shoes," in which Miss McDonald is also featured.

* * *

Fredericke Warde, Shakespearian star who appeared in the title role of "Silas Marner," the Mutual Masterpicture, De Luxe Edition, and who was recently signed by Edwin Thanhouser to star in a series of feature productions to be released through Mutual under the title of "Thanhouser Classics," will, it is expected, begin work on his first production within the next two weeks.

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Florence La Badie, who has been selected as the heroine of another series of these features to be released as Classics, has already completed one. It will be released through Mutual under the title of "The Fugitive." Her second classic, "Woman, Saint and Devil," is now in work.

* * *

Director Jay Hunt is near to the completion of a five-reel society drama entitled "The Iron Grip of Crime," a story by Frank Wiltermood, which is being produced at Universal City with the leading roles being taken by Francelia Billington, Helen Leslie, Gilmore Hammond, Jack Holt and Paul Byron. When this photoplay is finished Hunt expects to start on a five-reel feature with Miss Billington and others of the Universal stock company in the cast.

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So important does the Gaumont Company consider Yosemite National Park in its "See America First" series that the release has been divided into two parts. The first was shown May 3. The second part will be given to the screen in the release of May 17. These views were taken as a matter of record by a government cameraman, and are released by Gaumont through Mutual by special arrangement with the Department of the Interior. These are shown on a split reel with Harry Palmer's Kartoon Komics. The release of May 24 will show scenes of Savannah, Ga.

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Six of the fifteen episodes of "The Secret of the Submarine," the new American-Mutual chaptered photoplay, have been completed. The first release goes to the public on May 8. In the filming of a number of the scenes the "2-2," a U. S. submarine attached to the Naval Station at San Pedro, Cal., is being used with the sanction of the Navy Department.

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Cecil B. De Mille, director general of the Jesse L. Lasky Feature Play Company, will produce the next photoplay in which Mae Murray will star. Miss Murray recently completed "Sweet Kitty Bellairs" from the David Belasco play, which will be released soon on the Paramount Program.

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Winnifred Greenwood makes her second appearance as a featured star in Masterpictures, De Luxe Edition, in "A Man's Soul," recently completed at the American studios under the direction of Edward Sloman. Franklin Ritchie and Roy Stewart appear in her support.

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A five-reel comedy drama, entitled "His Date in Honolulu," featuring Miss Myrtle Gonzales and Fred Church, has been finished by Director Lynn Reynolds, and he is making preparations to begin work on another feature with his company. The comedy-drama just finished deals with slavery in a mythical country with plenty of dramatic action, touches of comedy and a pretty love theme.

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"The Fugitive," written by Philip Lonergan, and directed by Frederick Sullivan, is the title of the first Thansouser Classic, featuring Florence La Badie. Ethyle Cooke gives a splendid performance in this production, which also marks Robert Vaughn and George Marlo for merit. Another feature of the picture is the work of Hector Dion.

* * *

Director Billy Mason has completed the first episode in one reel of the "Baseball Bill" series which he is making at Universal City and in which he plays the featured lead with Peggy Coudray opposite and a strong cast in support. The series deals with the adventures of a baseball player with a lot of comedy and action running throughout the film play.

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Blanche Sweet whose last photoplay, "The Sowers," created more than usual interest, is completing at the Lasky studios for early production, a photoplay entitled "The Thousand Dollar Husband," written and directed by James Young.

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"The Wasted Years" is the title of the next Horsley-Mutual Masterpicture, De Luxe Edition, featuring Crane Wilbur. It will be released in five acts.

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Director E. J. Le Saint has commenced on a two-reel drama, entitled "Donahue," in which Harry Carey and Stella Razeto are featured. This is a Western story and carries the big punch always found in pictures made with Carey and Miss Razeto in the leads. Others in the cast are Frank Lanning, Hayward Mack, Albert McQuarrie, Frank Newburg and Harry Mann.

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Harry T. Morey is seen as a "just missed it" newspaper reporter in "The Accusing Voice," a three-part Vitagraph-Broadway Star Feature, by Ross D. Whycock. The story has just been completed by Director Harry Davenport. Belle Bruce, Robert Gaillard and Thomas R. Mills appear in the cast with Morey.

* * *

"Woman, Saint and Devil," second of the Thanhouser Classics featuring Florence La Badie, is well under way at New Rochelle studios. In this production, Miss La Badie will attempt the playing of a quadruple character. Director Sullivan, who is in charge of the screening, has worked in some exceedingly novel effects. Phil Lonergan prepared the scenario.

A two-reel drama entitled "Lee Blount Goes Home" has been finished at Universal City by Director William Worthington, with Herbert Rawlinson and Agnes Vernon in the leading roles. A new photoplay is being prepared for Rawlinson to be directed by Worthington.

* * *

For the third release of "Reel Life, the Mutual Film Magazine," C. M. White, its editor, will feature Gaumont Animal Studies, made at the Bronx Zoo by Edwin R. Sanborn. These pictures are nature studies in every sense of the word. The most important shown on this reel is that which depicts the growth of the antlers of an elk. The weekly growth is shown from the first sprouting until all the tines have been developed to their full length and strength. This same reel also shows how railway tracks are now quickly repaired, the renewals being made with the aid of electricity. The third part of the reel gives entertaining pictures of the maple sugar industry in Vermont, showing the process in its entirety from the tapping of the trees to the moulding of the cakes of sugar. This issue of "Reel Life" will be released May 21.

* * *

Director Richard Stanton is filming "The Mollycoddle and the Rounder," in which Carter De Haven is featured and a strong cast in support, including Vola Smith, who is a new arrival at Universal City, Lucille Younge, Jessie Arnold, Jane Bernoudy and Margaret Whistler. The story is by Bess Meredyth and will be filmed in two reels. At its completion it is planned that De Haven will appear in a serial under the direction of Stanton.

PICTURE THEATERS PROJECTED

FORT SMITH, ARK.—Yale Theater Company, L. W. Brophy, president, Muskogee, Okla., contemplates erecting a $50,000 moving picture theater.

LOS ANGELES, CAL.—The Owl theater, at 1042 West Temple street, has been opened by Simon Probus.

OAKLAND, CAL.—The Marquis theater is now being conducted by J. Hellman.

BALTIC, CONN.—Raymond R. Jodin plans to erect a one-story moving picture theater, 78 by 55 feet, to cost $20,000.

TAMPA, FLA.—C. W. Green and C. D. Peruchi are reported interested in the erection of a moving picture theater.

EVANSVILLE, IND.—West Side Investment Company, W. E. Stinson, president; W. J. Muensterman, secretary; 1118 West Franklin street, are having plans prepared for a two-story moving picture theater and lodge building, 30 by 145 feet, to cost $8,000.

COUNCIL BLUFFS, IA.—E. P. Minten, who leased the brick structure at 2010 West Broadway, has remodeled the building and opened it as a moving picture house.

SIOUX CITY, IA.—A commercial building has been converted into a modern moving picture house by M. B. Bryant. The seating capacity is about 1,000.

KANSAS CITY, KANS.—T. C. Wynn and R. L. Evans have purchased the Victor theater and made a number of improvements.

HOLYOKE, MASS.—Bijou Theater Company, Frank Raineault, treasurer, 320 Main street, plan to build an addition, to cost approximately $60,000.

PLYMOUTH, MASS.—The Emond theater is now being operated by C. H. Cowan.

FOREST LAKE, MINN.—The new Forest theater has been taken over by F. W. Walker.

MAPLETON, MINN.—A new moving picture house has been opened by C. L. Sellers.

SLEEPY EYE, MINN.—Richard Walton has taken over the Gem theater. The house will be remodeled and the seating capacity increased.

FERNDALE, MINN.—Paul Grossman has leased the opera house and opened it as a moving picture theater.

VIRGINIA, MINN.—Joseph Roman, owner of the Rex theater, plans to remodel the house.

KANSAS CITY, MO.—The Barrymore theater has been taken over by Harry Meyers and redecorated.

ST. LOUIS, MO.—The Melba Amusement Company has increased its capital stock from $10,000 to $50,000; will erect theater at Grand avenue and Miami street; seating capacity 2,500; cost $100,000.

OMAHA, NEB.—A Wurlitzer pipe organ has been installed in the Farham theater at 1417 Farham street.

RALSTON, NEB.—The Rialto-Realty & Investment Company, 633-34 Brandeis Theater building, Omaha, will shortly start work on the construction of a $500,000 moving picture theater.

HAMPTON BEACH, N. H.—Goldstein Brothers' Amusement Company, Springfield, Mass., are having plans prepared for a one-story moving picture theater, 50 by 115 feet.

MIDVALE, N. J.—W. Dudley Carleton, 40 Wall street, New York, plans to erect a one-story moving picture theater, 50 by 100 feet, to cost $10,000.

ALBANY, N. Y.—Mann & Hellman are having plans prepared for a one-story moving picture theater and roof garden, 75 by 115 feet, to cost $40,000.

NEW YORK, N. Y.—Moving Picture Holding Company will convert an apartment building into a modern moving picture theater. The alterations will cost about $15,000.

NEW YORK, N. Y.—Irving Judis, 5 E. 42nd street, plans to erect a one-story moving picture theater and store building, 100 by 136 feet, to cost $40,000.

SCHENECTADY, N. Y.—Herman Wry, 1303 Union street, plans to expend $2,000 for alterations and repairs to his moving picture theater.

LUVERNE, N. D.—The Danish Brotherhood opera house has been converted into a moving picture theater.

CARROLLTON, O.—J. C. Beck plans to build a one-story moving picture theater, 30 by 110 feet, to cost $15,000.

PORTSMOUTH, O.—F. N. Tynes is reported to be considering plans for a fireproof moving picture theater.

BRACKENRIDGE, PA.—J. A. Hummel, who recently took over the Luna theater, has made a number of improvements to the house.

ELLWOOD CITY, PA.—T. V. Barnes is having plans prepared for a one-story moving picture and vaudeville theater, to cost $15,000.

PHILADELPHIA, PA.—Esther Altman has conveyed the moving picture theater at the northeast corner of Sixth and Pike streets, to Thomas Kilcourse for $17,000, subject to a mortgage of $17,000. The structure is situate on a lot 74.10 by 103.4 feet, and is assessed at $25,000.

DYERSBURG, TENN.—Joe Baker is reported about to commence work on the construction of a two-story moving picture theater. It will be known as the Lyric.

ROCKWOOD, TENN.—J. M. Colvin and Walter Howard are reported to remodel building for moving picture theater; construct stage; provide seating capacity of 500, etc. The alterations will cost $4,000.

LYFORD, TEXAS.—A new moving picture theater has been opened by Henry Richards.

MIDLAND, TEXAS.—The Mission theater has been purchased by Kirksey Bros.

OAK CLIFF, TEXAS.—E. L. Malone has opened a new moving picture house.

PORT ARTHUR, TEXAS.—The Elks theater has been leased by Joseph C. Clemmons.

SAN DIEGO, TEXAS.—J. W. Shaw has let the contract for the construction of a modern brick moving picture theater.

SEATTLE, WASH.—The Melbourne theater on Second avenue has been purchased by John Hamrick and renamed the Rex.

PARKERSBURG, W. VA.—P. W. Barrett, manager of the Star and Bijou theaters, will combine structures and operate as one house; remove partitions; install steel beams and cross-beams resting on pilasters, etc. The stage will measure 38 by 100 feet; heating and ventilating systems; upholstered opera chairs; electric sign; marquis; indirect lighting system; projection machines ordered from Nicholas Powers Company, New York.

ESTELLINE, WIS.—A new moving picture house has been opened by R. A. Grundy.

MANITOWOC, WIS.—The Mikadow is the name of a new fireproof moving picture house opened by John Mikadow. It has a seating capacity of 800.

MILWAUKEE, WIS.—American Investment Company, J. B. Olinger, 194 Third street, are having plans prepared for a nine-story theater and office building, to cost $750,000.

SUPERIOR, WIS.—M. S. Cooke, B. J. Cooke and Frank Phelps contemplate erecting a commodious theater building of fireproof construction, 50 by 140 feet, to cost $100,000.

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Trade News of the Week

Gathered by Our Own Correspondents

Boston Business Notes

Eastern Manager Fred B. Murphy, of Unicorn Film Service, Believes in Short Picture Programs as Money Makers for Small Theaters Especially—International Film Service Has a Conference of Managers and Road Men.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, Mass.—The Unicorn Film Service, the latest of the film distributing organizations to venture into the New England exhibitors' field, has a very promising outlook, judging from the enthusiasm displayed by Fred B. Murphy, Eastern manager for the new corporation.

Mr. Murphy was formerly president of the United Film Service. He is one of the best known film men in New England and as a result of his long experience with moving picture affairs in New England his opinion is to be regarded seriously.

The Unicorn Film Service is distributing about 21 reels of one and two-reel subjects in New England every week. The features take in comedies, dramas and western films and are distributed under the brand names of Supreme, Gayety, Hiawatha, Judy, Buffalo, Hippo, Puritan, Lily, Jockey, Rancho, Sunset and Utah.

Mr. Murphy shares the opinion of many other moving picture men in New England that the future of the industry at least as far as most of the smaller houses are concerned, depends largely upon short reel money productive programs of great variety. It is to just this sort of program that the Unicorn Film Service is devoting most of its energy in circulating in this territory, and the results so far are reported to be very encouraging. In commenting on this phase of the present situation for the Moving Picture World Mr. Murphy said:

"It has been found by hosts of exhibitors that there is a distinct scarcity of the smaller reel subjects of distinct merit with which to fill out a program. Thousands of instances may be cited where exhibitors who were unable to find suitable short subjects to complete their programs have been forced to book another large feature, even by so doing he knew he was disappointing many a transient patron. Added to this there is the extra cost of renting multiple reel features when shorter subjects would suffice. It was just to meet this want that the group of men that compose the Unicorn Service formed the company.

International Conference.

Boston, Mass.—J. K. Burger, assistant general manager of the International Film Service, came to Boston last week and held a hurried conference with Frank H. Vine, New England manager of the International and members of the road staff of the new organization, including Edwin H. McCloskey and Daniel Hogan. Mr. Burger on leaving expressed himself as very much pleased with the way things were going in New England, especially "The Mysteries of Myra."

The Past Week in the National Capital

Changes Among Local Exchanges—Film Stars in Grand March at Knights of Columbus Ball—Crandall Helps Play-Grounds.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N. E., Washington, D. C.

WASHINGTON, D. C.—The Washington Film Corporation, which markets the productions of the Universal Film Company, will soon vacate its quarters at 419-421 Main street, Northwest, according to the gossip of the street, as its lease will run out on June 1 and will not be renewed. J. Leo Yates is manager of this exchange.

M. Rosenberg Closes His Office.

Washington, D. C.—M. Rosenberg, who has been covering the territory comprising the District of Columbia, Maryland, Delaware, Virginia, Kentucky, West Virginia and North Carolina, with "The Spoilers," has closed up his offices and turned over his business to the Masterpiece Film Attractions Company, of which Sol Lesser and Leon Netter are the organizers. This company, which is located at 1325 Vine street, Philadelphia, will handle this feature in the territory referred to and in Pennsylvania and New Jersey.

Mr. Rosenberg, in addition to being a member of the L. & R. Film Company, is at the head of the De Luxe Attractions Company, in Seattle, Wash., and it is to that place that he is returning. Here the bookings for "The Spoilers," "The Ne'er Do Well," and the Annette Kellerman fiilms are so heavy as to demand his personal attention.

Kleine-Edison Office Here.

Washington, D. C.—Harry Scott, manager of the Kleine-Edison Feature exchange, in Philadelphia, Pa., has been in Washington for some little time opening up an office for that company here. He has secured the quarters in the Bank of Commerce and Savings Building, formerly occupied by M. Rosenberg, and has installed Rudolph Berger as manager. Mr. Berger is well known in this section, having been a roadman representing several film concerns. He was with the Picture Playhouse Film Company for two years. Upon severing his connection with that company he joined the Kleine-Edison Company, traveling out of the Philadelphia office, and he remained with them until the first of the year when he became a traveling representative for Pathe, Inc. He will look after a territory which will include the District of Columbia, Maryland, Virginia, West Virginia and the northern part of North Carolina. He will have associated with him as roadman Marx Nathan, who was formerly employed by the V-L-S-E in a similar capacity.

Moss, Knight of the Road.

Washington, D. C.—C. O. Moss, traveling representative of Pathe, returned to Washington after a four weeks' trip through West Virginia. While in that section he met with many experiences. He spent most of his time in the mining sections and, although doing a satisfactory business, accomplished the bookings under difficulties. He soon became a real "Knight of the Road," for by reason of the layout of the railroad lines he often found it necessary to hike from place to place in order to make more than one town in a day, so that a ten-mile walk soon became a familiar proposition.

Film Stars Lead in Grand March.

Washington, D. C.—Hazel Dawn and William Courtleigh, Jr., led the grand march at the ball given under the auspices of the Knights of Columbus for the benefit of St. Ann's Infant Asylum. The ball was one of the biggest events of the year, marking the end of the Lenten season. It is estimated that fully four thousand people attended the affair.

Crandall Helps Playground Cause.

Washington, D. C.—Harry M. Crandall is again lending his co-operation to the school playgrounds and for that purpose is giving a number of benefit performances at his several theaters. Last year seven schools took advantage of his offer and there was realized nearly $1,000 from the sale of tickets. One-half of this sum was used to maintain the playgrounds of the schools, while the balance was used on the city playgrounds. The benefit performances are run before the regular shows in the morning. Mr Crandall furnishes the tickets, the operators, and the full equipment. The schools recess at ten o'clock and the pupils go in a body to the theater where the show is to be given. The films are educational in nature and not always to the liking of the youngsters, but the teachers compel them to remain. The performance is over by 12 o'clock and the pupils march back to the school, where they are dismissed.

Federal Tax Receipts in March.

During the month of March, 1916, there was paid into the treasury of the United States by theater owners the sum of $31,454.75 in taxes under the provisions of the so-called War Emergency Revenue Law of October 22, 1914. This is an increase of $3,220.31 over March, 1915, when the theater proprietors were assessed $28,234.44 for the same purpose.

IN PHILADELPHIA.

Buys Building With Theater.

Philadelphia, Pa.—The new building at the northeast corner of Fifty-sixth and Pine streets, which includes a modern moving picture theater, with stores and apartments on the second floor, has been conveyed by its owner, Cornelius W. Van Artsdalen, to Winfield H. Yonker, subject to a mortgage of $40,000. The purchaser has given to the Mortgage Building and Loan Association a second mortgage of $15,000 on the property.

East Stroudsburg, Pa.—With the performance of Saturday evening, April 22, A. L. Fox relinquished the management of the Playhouse moving picture theater

Philadelphia Matters

A New Curfew Ordinance Just Introduced Into the City Council—Moving Picture Exhibitors Are Prepared to Combat the Measure—Local Operators to Hold a Grand Ball—Other Notes of Local Interest.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—William J. Harrington, select councilman from the Fourth Ward, has introduced a bill into Council whereby the attendance of children at places of amusement during school hours and after nine o'clock in the evening will be governed by law. It is proposed to prohibit boys and girls under sixteen years of age from attending theaters, moving picture theaters, skating rinks and dance halls, unless they are accompanied by adult persons.

Proprietors and doormen of the various amusement places will be held strictly responsible for seeing that children do not violate the ordinance, according to its provisions, and a fine of from five to ten dollars is provided for each offense.

Members of the moving picture industry in this vicinity consider the ordinance as a slur upon the trade and are prepared to fight the measure from every angle. While the ordinance has been referred to the Council's Law Committee, it is the general belief among theatrical circles that the measure will be defeated and the dignity of the profession upheld.

Palm Theater Opens.

Philadelphia, Pa.—The Palm theater, Frankfort avenue and Norris street, formerly known in theatrical circles as the Hart theater, was formally opened to the public on Saturday, April 22, no admittance fee being charged. An excellent program was offered and the consequence was an exceptionally large audience. William Jones, who has been vested with the management powers, reports being more than satisfied with the successful opening and declares that there is every indication that the theater will enjoy an excellent patronage in the future. First-class pictures will be exhibited and, as the theater has been entirely remodeled and equipped with the latest and very best apparatus, the utmost prosperity should be experienced by the new management.

Palace Theater Sold.

Reading, Pa.—Another extensive Penn street theater deal was consummated recently when Carr & Schad, Inc., purchased the entire interests in the Palace theater, the oldest amusement house of the kind on Penn street. Only a few weeks ago this same enterprising firm leased the Breneiser property at Seventh and Penn streets and started work on a theater to seat 2,000 persons.

Operators to Give Ball.

Philadelphia, Pa.—An eleventh hour change has been made in the plans of the Philadelphia Moving Picture Operators' Local No. 307. Instead of holding the much heralded banquet it has been definitely decided upon to give a ball in the Eagles' Temple, Broad and Spring Garden streets, on the evening of May 29. Various committees have been appointed to assume charge of the actual preparations for the event. Brilliant and beautiful decorations will be in order and a handsome souvenir programme will be tendered the guests. The entire moving picture industry in this vicinity has been interested in the affair and the advertising in the programme is being rapidly completed. It is expected that many familiar faces will be seen at the Eagles' Temple on the evening of May 29, and a record-breaking attendance is looked for.

Charles Ghalih Takes the Majestic.

Milton, Pa.—Charles Ghalih, formerly manager of the Family theater, Milton, Pa., has taken over the Majestic theater, Jersey Shore, Pa., and is preparing for an elaborate opening following the completion of many repairs and improvements. Mr. Ghalih was a recent visitor to Philadelphia and spent considerable time purchasing new equipment and preparing his future bookings.

To Mr. and Mrs. Swaab, a Girl.

Philadelphia, Pa.—The home of Mr and Mrs. Mark L. Swaab, 5859 Rodman street, West Philadelphia, was blessed with a baby girl on Friday morning, May 5. Both baby and mother are reported as doing nicely and Mr. Swaab goes about his daily tasks with an increased air of confidence.

Pike Street Theater Sold.

Philadelphia, Pa.—The moving picture theater located at the northeast corner of Sixth and Pike streets, lot 75 by 103 feet, assessed at $25,000, has been sold by Esther Altman to Thomas Kilcourse for $17,000, subject to a mortgage of $17,000.

Berks Theater Brightens.

Philadelphia, Pa.—The Berks theater, located at Twenty-second and Berks streets, which has been idle for some time past, has recently been taken over by Mr. Lowenhaupt, who announces that it is his intention to conduct the theater on the lines of a first class photoplay theater. With this object in view he has recently purchased considerable new equipment at the Calehuff Supply Company, 1301 Race street.

Local Film Batsmen.

The baseball nine of the Philadelphia Moving Picture Operators' Local No. 307 is fast rounding into shape and a first-class schedule is being prepared by Manager Joseph V. Freil, operator at the Famous Palace theater, Thirteenth and Market streets.

Local Notes of Interest.

Pittston, Pa.—P. J. Joyce, proprietor of the Princess theater, Pittston, Pa., was a recent visitor to Philadelphia and visited the supply establishment of Lewis M. Swaab, 1327 Vine street, where he purchased considerable new equipment including a new Simplex projecting machine.

Philadelphia, Pa.—Abe Steifel, proprietor of the Poplar theater, Sixth and Poplar streets, is having plans prepared for the enlargement of his theater. Mr. Steifel has purchased the property in the rear of his establishment and declares that he will spend a tidy sum in endeavoring to provide the residents in that section of the city with one of the most modern moving picture theaters in Philadelphia. The new theater will have a seating capacity of one thousand persons and will be equipped with the most modern and scientific moving picture apparatus.

Philadelphia, Pa. — The Enterprise Amusement Company has recently been incorporated under the laws of the state of Delaware for the purpose of conducting places of amusement. Herbert E. Latter, Norman P. Coffin and Clement M. Egner are the principal incorporators, the new concern being capitalized at $5,000

A New Film Company.

Philadelphia, Pa.—The United Mutual Exhibitors' Film Corporation was recently granted a charter under the laws of the state of Delaware for the purpose of engaging in the manufacture of moving picture films and slides. The new concern has been capitalized at $150,000, John W. Frazier, John W. Frazier, Jr., Bertram G. Frazier, Samuel G. Simpson and Spencer S. Houston, all of Philadelphia, being the principal incorporators.

BALTIMORE NEWS LETTER

By J. M. Shellman, Special Correspondent, 1902 Mt. Royal Ter., Baltimore, Md.

New Pickwick Theater Sold.

BALTIMORE, MD.—April 26th, the New Pickwick theater, 115 North Howard street, was sold to G. Horton Gaffney by J. Howard Bennett, the former owner and manager. The theater is now under the management of Edwin Powell. Mr. Gaffney stated that no others were connected with the ownership of the house and that at present he contemplates no changes.

Theater for Madison Avenue

Baltimore, Md.—Revised plans are now in progress for the new $30,000 moving picture theater to be erected at 2207-13 Madison avenue, of which Sparklin and Childs, Law building, are the architects. The Madison Amusement Co. are the owners.

The building is to be built of brick with terra cotta trimmings, with re-enforced concrete foundations and floors, and structural iron and steel and tile work.

Management of New Aladdin Changes

Baltimore, Md.—B. Friedman has purchased the New Aladdin theater, 930 West Baltimore street, from the Investment Corporation and plans for improvements are under way. Mr. Friedman intends to manage the theater himself and has arranged for an entire change of program.

Bluebird Now Rialto.

Baltimore, Md.—Through Myer Fox, president of the Linden Amusement Co., it is announced that the name of the theater now under course of construction at 846-8 West North avenue, has been changed from "Bluebird" to "Rialto." As this company intends to make the new theater the best equipped and handsomest in Baltimore, they thought it appropriate to name it after the new Rialto theatre recently opened in New York.

Walbrook Theater Soon to Open.

Baltimore, Md.—It is expected by the Walbrook Amusement Company that the Walbrook theater at North avenue and Rosedale street, which is owned by them and is now being constructed, will be ready to receive the public before the full moon of May. The officers of the company are: H. L. Stiles, president; Oscar Teschner, vice-president; Otis J. Tall, treasurer; H. L. Konze, secretary, and C. W. Wattenscheidt, Marion S. Pearce and Philip J. Sheck, directors.

Managers at Peabody Change.

Baltimore, Md.—Corbin Shield, who has successfully been associated with several theatrical enterprises in Richmond, Va., and is a newspaper man of experience, has succeeded Jacob Schaub as manager of the Peabody theater, 11 East North avenue. The resignation of Mr. Schaub was tendered, owing to his being obliged to give his attention to other work. The Peabody prospererd under his management. Many changes are now under consideration by Mr. Shield.

New Film Enterprise.

Baltimore, Md.—A new film producing company which is known as the Milo Pictures Corporation will shortly begin active operations in Baltimore at 356 North Gay street. The officers are: Dr. Harry E. Buckner, president; Arthur Howes, vice-president and general manager; A. Kurnick, treasurer; and George Orth, secretary and director. The authorized capital of the company is $50,000.

Employees Remembered in Will.

Richmond, Va.—The will of Miss Elanora E. Leath, sister of the late Thomas G. Leath, who controlled the circuit of legitimate theaters in Virginia, devises the bulk of the estate valued at $25,000 to W. G. Neal, owner of the Academy of Music and one of the associates of Jake and Otto Wells in other extensive theatrical interests. Robert Waitt, who has been connected with the advertising branch of the business in Richmond for some years, comes in for $3,500 in seven annual installments of $500 each. Charles W. Rex, manager of the Lyric theater, and Mose Stein, orchestra leader at the Academy, will each receive $1,000. Corbin Sheild, now manager of the Peabody theater in Baltimore, Md., and Leo Wise were also bequeathed $1,000, but were cut off by a codicil to the will.

New Airdome in Hopewell.

Hopewell, Va.—Theater activity here continues and among the latest additions to the field is the Garden theater, an airdome having a seating capacity of about seven hundred. This proposition is being operated by the Continental Amusement & Investment Company, recently incorporated with a capital stock of $50,000. The officers are Charles J. Stein, president, residing at 1340 Fairmount street, Washington, D. C.; A. Krupshaw, vice-president, and John Krupshaw, treasurer, both of 712 K street, Northwest, and W. H. Daniel, secretary, of Hopewell. It is the intention of the company to erect a modern theater this fall which will have a seating capacity of about five hundred

American Theater Reopens.

Norfolk, Va.—The American theater here was reopened last week after having undergone a complete overhauling. The interior of the theater, which has been renovated from top to bottom, has been made very attractive by decorations that extend from the entrance to the auditorium clear back to the screen. The panels are of delicate gray and are in frames of mahogany and gold. The lights on the side walls are shaded with running vines and flowers, these providing a delightful and pleasing spectacle.

New Norfolk Ordinance

New License Tax Becomes Effective May 17—Charges for Picture Theaters of 350 or Less Are $100 a Year; for More Than 350 Seats, $150 a Year—Penalties and Additions for Delay in Making Payments.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N. E., Washington, D. C.

NORFOLK, VIRGINIA.—The new license tax ordinance, adopted by the board of aldermen and the city council, and approved by the mayor on April 25, became effective the first of this month and provides the taxes to be assessed during the ensuing year.

The new ordinance provides that no person shall engage in any business in the city of Norfolk for which a license is required by the laws of the commonwealth or the ordinances of the city without first having applied for and obtained such license. The paragraphs pertaining to the theatrical business are as follows:

"121. Every proprietor or occupier of a public theater or other public rooms, fitted for public exhibitions, where no admission fee is charged, shall pay $500 per year or portion of a year for the privilege.

"122. Penny arcades or automatic theaters in which pictures are shown or music played, or both, by means of slot machines, $100. Not proroated.

Moving Picture License Fees.

"123. Every person furnishing entertainment by the use of moving pictures, where an admission fee is charged, shall pay a license tax of $100.00 for each place, where the seating capacity thereof is 350 or less, and $150.00 for each place where the seating capacity thereof is over 350.

"124. Every person furnishing entertainment by the use of moving pictures, where an admission fee is charged, and publicly advertises the said business by means of a phonograph, or other musical or noise producting instrument, device or method, whether inside or outside of the building—for each such place of entertainment, $300.00 per year.

"125. On other theatrical performances or any performances similar thereto, panorama, or any public performance or exhibition of any kind where an admission fee is charged, $10.00 for each performance or $20 for each week of said performance, but any theater which desires so to do may take an annual license, in which event the same shall be taxed as follows: All theaters charging not more than 30 cents per seat shall pay $200 per annum; any theater charging not more than 75 cents per seat shall pay $300.00; and any theater charging over 75 cents per seat shall pay $350.00 per annum. The above prices to include price of box seats, payable in advance. Not prorated.

"No license, however, shall be charged when the whole of the net proceeds are applied for religious or charitable purposes.

"126. Any person other than the manager, proprietor, or his agent, of a duly licensed place of amusement who sells tickets entitling the holder thereof to admission to a theater or other licensed place of public amusement shall pay a license tax of $50 per year or any part of a year.

Applications for Licenses—Penalties.

"Applications for licenses must be made to the commissioner of revenue. It is provided that if any person shall fail to pay any license tax required by this ordinance on or before May 31, if paid any time during the month of June there shall also be paid in addition to the amount thereof a penalty of three per cent of the license, and there will accrue a further liability of one per cent per month for each additional month until the penalty shall have reached five per cent, after which the delinquent will have to pay interest on the aggregate thereof at the rate of six per cent a year. Section 153 of the ordinance further provides that any person who shall fail to pay a license tax on the day that the same becomes due shall be liable to a fine of not to exceed $20 a day for each day of failure to pay such license."

To Exhibitors

Below is a list of our correspondents and addresses. Send items of news interest about your work to the nearest correspondent—other exhibitors will be interested in what you are doing.

Atlanta, Ga.—A. M. Beatty, 43 Copinhill Ave., Atlanta, Ga.

Baltimore, Md.—J. M. Shellman, 1902 Mt. Royal, Baltimore, Md.

Boston, Mass.—Wm. N. Flynn, Boston American, Boston, Mass.

Buffalo, N. Y.—Jos. A. McQuire, 611 Erie County Bank Bldg., Buffalo, N. Y.

Chattanooga, Tenn.—George D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky.

Cincinnati, O.—Kenneth C. Crain, 610 First National Bank Bldg., Cincinnati, O.

Cleveland, O.—Hubert Persons, Standard Theater Bldg., Cleveland, O.

Dallas, Texas.—S. A. M. Harrison, 618 Comal St., Dallas, Texas.

Denver, Colo.—E. C. Day, Denver Times, Denver, Colo.

Detroit, Mich.—Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

Illinois.—F. H. Madison, 6747 Emerald Ave., Chicago, Ill. (Also correspondent for Michigan, Iowa, Wisconsin & Nebraska).

Indiana Trade News Service.—861 State Life Bldg., Indianapolis, Ind.

Kansas City News Service.—205 Corn Belt Bldg., Kansas City, Mo.

Maine.—J. P. Flannigan, 147 Park View Ave., Bangor, Me.

Minneapolis.—Perry S. Williams, Minneapolis Journal, Minneapolis, Minn.

Newark, N. J.—Jacob J. Kalter, 51 Strand Theater Bldg., Newark, N. J.

New Orleans.—George M. Cheney, 132 No. Jefferson Davis Pkway, New Orleans, La.

Philadelphia News Service, 326 Real Estate Trust Bldg., Philadelphia, Pa.

Pittsburgh News Service, 6011 Jenkins Arcade Bldg., Pittsburgh, Pa.

Portland, Ore.—Abraham Nelson, 809 Journal Bldg., Portland, Oregon.

St. Louis.—A. H. Giebler, 236 Vanol Bldg., St. Louis, Mo.

Salt Lake City.—H. W. Pickering, Desert News, Salt Lake City, Utah.

San Francisco.—T. A. Church, 1507 North St., Berkeley, Cal.

Spokane, Wash.—S. Clark Patchin, E 1811 11th Ave., Spokane, Wash.

Toronto, Ont.—W. H. Gladdish, 33 Wineva Ave., Toronto, Ont., Can.

Troy, N. Y.—E. O. Weinberg, Novelty Theater, Troy, N. Y.

Vancouver, B. C.—E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C., Can.

Washington, D. C.—Clarence L. Linz, 635 10th St., N. E., Washington, D. C.

Sparks from Steel City

Pittsburgh Is Doing Its Share for Actors' Fund—Several Local Theaters Change Hands—May Moving Among Exchanges—Screen Club Asks for Equal Rights for Film Cameramen—Other Notes.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, Pa.—Chairman Al. W. Cross, of the Actors' Fund committee of the Pittsburgh Screen Club, reports excellent progress with the plans for National Tribute Day, May 15, when this city will come forward to contribute its share toward the $500,000 donation. From present indications Pittsburgh will give a very good account of itself.

Will Handle "Dumb Girl" Film.

Pittsburgh, Pa.—Negotiations have been concluded by Harry C. Grelle, well-known Pittsburgh film man, for the purchase of the Universal Company's Pavlowa picture, "The Dumb Girl of Portici." A company is now in the process of formation to handle this subject in Pittsburgh and Philadelphia. Mr. Grelle is to be head of the new concern, which has also purchased "The Unwritten Law," featuring Beatriz Michelina, for this territory. Other subjects are to be purchased from time to time, and the intention is to handle the biggest things in the photoplay line.

Star Family Theater Sold.

New Kensington, Pa.—The Star Family theater has been purchased from G. J. Becker by George Kyros, who recently closed his Colonial theater at this place. The M. Comnus Co., the well-known exhibitors of McKeesport, Pa., are also now interested in the Star Family. Mr. Kyros has taken charge of the theater in person. It will be closed for about three weeks for remodeling and enlarging to a seating capacity of 500. Other improvements are to be made at a cost of about $5,000, and the Star Family will be up-to-date in every particular when completed.

May Moving Among Exchanges.

Pittsburgh, Pa.—Further removals of Pittsburgh film concerns continued after the May 1st moving week, when the exodus of many exchanges from the "film row" district took place. The latest changes were made mainly in the old section, a number of firms going into larger quarters that had been left vacant recently both on Fourth avenue and on Ferry street. There are thirteen exchanges still located in this neighborhood—the V-L-S-E, Kleine, Fox, Weiland, Hudson, New, Enterprise, Paragon, Triangle, Unicorn, Grelle, Mutual and Specialty.

For Right to Take Film Pictures.

Pittsburgh, Pa.—The campaign committee of the Pittsburgh Screen Club has presented a petition to the Pittsburgh City Council asking that body to pass an ordinance giving the same privileges to moving picture cameramen as is accorded to newspaper reporters in recording local happenings. At the present time cameramen are frequently denied the privilege of getting views of parades and other interesting incidents on account of the rigid police rules. In seeking recognition for the cameramen the committee points out in its petition that since the animated pictures have become an important factor in disseminating news the right to record events should not be withheld from the men who make the films.

Bradford Theater's New Management.

Bradford, Pa.—The Bradford theater, Bradford, has been leased by the Bradford Amusement Company, who operate the Grand theater, at this place. The new management is preparing to book some big feature films, to be run in addition to road attractions, which will be continued as heretofore. The Bradford has a seating capacity of 1,600. V. H. Oxly, who has managed the Grand theater, an exclusively moving picture house, for the past five years, will now direct both houses.

F. Houston to Manage the Nemo.

Johnstown, Pa.—Frank Houston has been appointed manager of the Nemo theater, Johnstown, Pa., recently leased by George Panagotacos, proprietor of the Grand theater. Mr. Houston resigned from the managership of the Garden theater, Johnstown, to take charge of the Nemo for the new lessee. He is a widely experienced moving picture man, having operated and managed a number of theaters in this section and at Toledo, O., where he formerly conducted the Orpheum.

Supply House in New Home.

Pittsburgh, Pa.—Ludwig Hommel & Co., the well-known moving picture supply house, formerly located at 422 First avenue, are now comfortably established in their new quarters at 947 Penn avenue, Pittsburgh. They have nearly 5,000 square feet of floor space, well-lighted, conveniently and handsomely arranged. The location is a central one, being in the center of the film section and convenient to all the express offices and the Union Depot. The greatly increased space has enabled the firm to multiply its stock of machines, supplies, etc., to care for its large trade.

New Theater in Sharpsville.

Sharpsville, Pa.—A modern moving picture theater is to be erected in the near future on Main street by C. A. Ruggles, formerly of West Middlesex, Pa. Mr. Ruggles has purchased a plot of ground excellently located for the theater and is having plans prepared. He successfully conducted a house at West Middlesex until recently.

Buys Poster Plant.

Pittsburgh, Pa.—The Penn Poster Mounting Company, 127 Fourth avenue, of which D. R. Cratty is head, has purchased the poster plant of the Liberty Film Renting Co., 940 Penn avenue. The Penn Company will in the future do all mounting for the Liberty exchange, as well as for a large number of other local concerns.

P. R. Fullwood Takes Charge.

Bloomsburgh, Pa.—The Lyric theater, at Blossburg, was leased recently from Mrs. Frank Place by P. R. Fullwood, who has taken charge. The Lyric is a cosy house, seating about 300 persons, and has a splendid patronage in its district. Program and feature pictures are shown daily at 5 and 10 cents admission.

W. J. Curns Takes National Theater.

Steubenville, O.—The National theater has been taken over by W. J. Curns, who operates the Rex theater. Mr. Curns until recently conducted the Majestic theater, which he has sold. The Rex, which recently fell under the ban of the inspectors of the Ohio Industrial Commission, as it was on the second floor, is being extensively remodeled so as to come up to all requirements. Improvements are being made in the National theater, adding greatly to its attractiveness.

To Enlarge the Lyric.

St. Mary's, W. Va.—The Lyric theater is to be enlarged to bring the capacity up to 400 and will be closed during the last two weeks in May. The owner, H. E. Dutz, has sold half interest in the Lyric to Howard McBride, mayor of St. Mary's.

NORTH CAROLINA NOTES.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N.E., Washington, D.C.

H. O. Savin Heads Paramount Theater.

WINSTON-SALEM, N. C.—H. O. Savin, formerly of Lynchburg, Va., has assumed the management of the Paramount theater in this city, relieving Marvin Terrell. Mr. Terrell will devote his entire time to the Pilot and Elmont theaters. Mr. Savin has been in the amusement business for about twenty years.

Edgar Pearce Visits Atlanta.

Winston-Salem, N. C.—Manager Edgar Pearce, of the Amuzu theater, spent a week in Atlanta, Ga., recently, looking over the field in that city. While away he booked a number of big features for early exhibition. The Amuzu has just been redecorated, inside and outside, and the interior walls have been festooned in a very attractive manner. A big change in the theater was the lowering of the floor of the auditorium to the level of the street, eliminating the incline ot the entrance.

Lyric Company Incorporates.

Burlington, N. C.—A charter has been granted by the state corporation commission to the Lyric Company of this place. This company has been formed to engage in the motion picture business and has a capital stock of $10,000, of which $300 has been subscribed. The incorporators are J. E. Lasley, of Smithfield; R. L. Holmes, of Graham, and R. K. Lasley, of Burlington.

North Carolina Briefs.

Winston-Salem, N. C.—The Pilot theater has been made ready for the season's business by a local firm of painters and decorators, and the house is now presenting a very attractive appearance.

Charlotte, N. C.—Ed. G. Gidley, manager of the Dreamland theater, in Chester, S. C., was a visitor here recently. Mr. Gidley was one of a number of out-of-town men who came to Charlotte for the purpose of taking higher degrees in Masonry in connection with the Scottish Rite. Mr. Gidley was formerly manager of the Piedmont theater in this city and has a host of friends here.

Ashville, N. C.—A large pipe organ has been installed at the Galax theater at a cost of $4,000. It is announced that organ recitals will be given occasionally and description music will be rendered during the exhibition of the pictures.

Asheville, N. C.—The Princess theater last week offered as an extra attraction comedy and novelty songs by Frank Halligan, a well known entertainer. Mr. Halligan changes his program daily.

Asheville, N. C.—In order that all of the school children of the city might have an opportunity of seeing "The Battle Cry of Peace," the management of the Strand theater gave a matinee performance for their benefit, the admission charge of which was reduced 15 cents. The general admission to all other exhibitions of this feature for the children was 25 cents. The admission price to adults to the 10:30 a. m. and 2 and 4:30 p. m. shows was also 25 cents, and the 8:15 p. m. show 50 cents.

Grove Park Inn at Asheville has turned to motion pictures as an additional means of entertainment for its guests. It has found the idea a most popular feature. On every evening except Sunday the "Big Room" of the inn is filled with guests and their friends. Two pictures are shown, one a travel subject, the other a comedy.

PEARL WHITE GUEST OF HONOR.

Montreal Exchange Managers and Exhibitors Had Dinner.

The assembling of a number of motion picture exhibitors and exchange managers at a "get together dinner" held recently at the St. Regis Hotel was made the occasion of paying a decided compliment to Pearl White, the Pathe star who is paying a visit to the city, accompanied by Miss Ruth Hoffman, she being the guest of honor of the evening. The fifty or more persons present were agreed that the gathering was in every way a success. Mr. A. Hirsch, manager of the Tivoli, was chairman, and there were no dull moments. The personnel of the gathering was representative of both the large and small theaters of the city, while the leading exchanges had their managers and other members of their staff present. The speeches were few and brief, but all were marked by humor and good feeling.

The Guests.

Among the exhibitors present were: George Nicholas of the Strand and Mrs. Nicholas, Gerald Barry and H. Bryan of the Windsor Photo-Plays, Frank Warnicker of the Regent and Mrs. Warnicker, F. Jackalin of the Moulin Rouge, H. Jodoin of the Electric, Mayer Schlesinger of the Francais, J. Laurie of the Canada, J. Sperdakos of Fairyland, F. McMahon and W. Lester of the Strand, L. Schlessinger of the Royal Alexandra at Lachine, H. Desjardins of the Alexandra, J. H. Paquet of the Auditorium at Quebec, Ernest Cousins, president of the Independent Amusement Co., and Mrs. Cousins; J. Crepeau and J. S. Lowden of the Independent Amusement Co., J. Dunning of the Park theater at Verdun, S. Lerkos and E. Southgate of the Alhambra, E. K. Sperdakos of the Queen's Palace, J. Rosenthal of the Tivoli, R. L. Ballee of the Princess theater at Sherbrooke, and J. Gallagher of the Motion Picture World.

Among the exchange managers present were: H. Kaufmann, Famous Players; L. E. Ouimet, general manager of the Specialty Film Import Co., representing Pathe; Charles Lalumiere, A. H. Beaune, Rene de Chalus, Eugene Lefebvre and Leo Rosseau, all of Pathe; T. O. Byerley, Canadian Universal Film Co.; J. J. Orkney, Blue Bird; E. S. Groneau, Red Feather; C. B. Price, Mutual Film Corporation; N. Hepworth, L. H. Watrous, V.L.S.E.; R. S. Bell, Colonial Film Co.; T. Wells, General Film Co.; Sol Kaufman, Kaufman M. P. Co.

We may add that T. H. Frazier of the Montreal Gazette, who wrote the story as given, had copies of his paper at the dinner before the guests departed at 4.30 A. M.

Charles Lalumiere.

Montreal, Quebec:—A gentleman who has met with a creditable amount of success in the distributing end of the film business is Charles Lalumiere, Montreal manager of the Specialty Film Import, Limited, the Canadian distributors of Pathe films. It is just a few months more than a year ago that Pathe films began to be exploited in Canada independent of any program. The first office was opened in Montreal with Mr. Lalumiere as its booking manager. Since that time branches have been opened in St. John, Vancouver, Winnipeg, and Toronto. Mr. Lalumiere was one of the men who helped to put Pathe across the plate in Canada. The gentleman is essentially a Canadian, having been born and educated in Montreal. That he speaks English fluently is a testimonial of the progressiveness characteristic of the successful French-Canadian business man. Mr. Lalumiere has been in the film business a surprisingly short time. His previous trade connections were with the Picture Playhouse, Montreal and Warners Features, also of the same city.

Chas. Lalumiere.

Buffalo News Letter

Buffalo Branch of Pathe Exchange, Inc., Moves Into Larger Quarters—Formal Opening of the Screen Club—Outlook for the Coming Film Ball May 15 Is Bright—Business Notes from Exchanges and Theatres.

By Jos. McGuire, Special Correspondent, 611 Erie County Bank Bldg., Buffalo, N. Y.

BUFFALO, N. Y.—James K. Morgan, manager of the Buffalo branch of the Pathe Exchange, Inc., will have his large quarters at Erie and Swan streets open to the public at an early date. The improvements will include the removal of the main offices of the exchange from the second to the main floor. Other important alterations will be made.

James K. Morgan.

"We have one of the best locations in Buffalo," said Mr. Morgan. "On May 15th, the date of the Buffalo Screen Club's ball, we hope to be located in our new headquarters, where we will gladly welcome the many enthusiasts who will be in Buffalo to attend the ball. A large American flag will be unfurled in front of our building, and all will be warmly welcomed."

Mr. Morgan is a member of the house and entertainment committee of the Buffalo Screen Club.

The Pathe Exchange was opened by Mr. Morgan in June, 1915, as a distributing office for the Syracuse branch. On November 1st of last year the Buffalo office was made a main exchange.

"The Pathe service is represented in 80 per cent. of all the theaters in Rochester," said Mr. Morgan, "and in 67 per cent. of all the theaters in the twenty counties of this territory. N. I. Filkins is our special outside representative in Erie and Niagara counties, including Buffalo. He is having an excellent business on all the Pathe serials. Our new serial, 'Who's Guilty?' has been booked for six days each week at the Olympic theater, Buffalo, beginning May 8th."

Leo A. Dee is special reporter and photographer for the Pathe in this territory.

CLUB'S FORMAL OPENING.

Local Screeners With Their Wives and Friends Have Good Time.

Buffalo, N. Y.—The formal opening of the Buffalo Screen Club's new quarters at 11 Court street Saturday evening, April 29, was attended by many members, who brought along their wives or sweethearts. A luncheon was served, followed by an entertainment and dancing. It was a regularly open-house affair and the best of good-fellowship prevailed.

Many tickets for the Screen Club's ball are being sold at all the local theaters, downtown cigar stores, leading hotels and film exchanges. Thousands of signs bearing the words: "See your favorite screen star in person at the Screen Club's ball, Monday, May 15th," are being distributed.

Among the theaters where slides advertising the affair are being shown are Shea's vaudeville theater and Shea's Hippodrome, where, as a rule, advertising of every description is excluded from the screen. The members of every committee are working overtime to make the ball a success, and there will be no disappointments. The decoration scheme, according to the committee in charge, will be a creation. The 74th Regiment band and the Hippodrome orchestra will furnish the music.

President Daniel J. Savage of the club hopes that Marguerite Clark and Pauline Frederick, Paramount stars, will be among those who will attend the ball.

Reopening of the Central Theater.

Silver Creek, N. Y.—L. R. Snow has remodelled the Central moving picture theater at Silver Creek, N. Y., and has made arrangements for an elaborate opening of his house. Mr. Snow was a recent caller at the Buffalo branch of the World Film.

"Please put my name on the Moving Picture World's subscription list," said Mr. Snow. "The information contained in each issue will be of great value to me."

Mr. Snow was accompanied to Buffalo by L. Stearns, Palm theater, Forestville, N. Y.

P. K. Johnston Assistant Manager.

Buffalo, N. Y.—P. K. Johnston, former manager of the William L. Sherry Feature Film Co.'s office in Syracuse, has been appointed assistant to Daniel J. Savage, manager of the Sherry Co. in the Buffalo territory. The Syracuse offices of the Paramount have been discontinued. Mr. Savage attended the exposition of the Motion Picture Art in New York City.

August Aichinger Buys the Cozy Corner.

Buffalo, N. Y.—August Aichinger has taken over the Cozy Corner theater, Genesee street and Fillmore Avenue, Buffalo. Frank Minor was the last manager of the house.

F. L. Smith with Triangle.

Buffalo, N. Y.—F. L. Smith has been appointed special traveling representative of the Triangle in the Buffalo territory. J. E. Willis is in charge of this exchange. Mr. Smith was formerly road representative of the General Film Co. in Cleveland. After a trip through his new territory Mr. Smith gained the impression that the moving picture theaters of New York, from the viewpoint of capacity, high quality of their shows and heavy box office receipts, are among the best in the country. According to his observations, five out of every six of these houses charge ten cents admission, and these exhibitors are noted for their high-class business methods and their ability to keep engagements.

Family Theater Sold.

Jamestown, N. Y.—M. Slotkin, proprietor of the Olympic theater, Buffalo, and A. A. Fennyvessy of the Family theater, Rochester, have taken over the Lyric theater, Jamestown, N. Y. Bruce Fowler, manager of the Olympic, recently reopened the Lyric for the new owners. Chester Fennyvessy is manager. The house seats 800. The programme consists of vaudeville and moving pictures.

Miss Miney Gets Transfer.

Syracuse, N. Y.—Miss Leona Miney, bookkeeper and cashier at the Buffalo branch of the Unicorn Film, has been transferred to the company's Syracuse offices, managed by G. A. Hickey.

Death of Mrs. J. W. Carr.

Buffalo, N. Y.—Mrs. J. W. Carr, mother of Henry Carr, manager of Shea's theater, Buffalo, and of John Carr of the Paramount Service, this city, and of Edward Carr, a vaudeville performer, died at the family home here recently. Her daughter is the wife of Michael Shea, head of Shea's theater and Shea's Hippodrome, Buffalo's largest moving picture house.

Exit the Bijou.

Buffalo, N. Y.—The Bijou, at Main and North Division streets, one of Buffalo's oldest moving picture theaters, will close permanently June 3. The building will be razed and replaced by the Bank of Buffalo. The Bijou was conducted by the Tifft Theater Corporation and managed by M. H. Lee.

The face of Manager Moses of Shea's Hippodrome, Buffalo, was wreathed in smiles when he noted his lobby and the street in front of his house overflowing with men, women and children, eager to attend the recent performance of "Chaplin's Carmen." These pictures attracted capacity business for the week.

Louisville Doings

Strand Theater, Recently the Masonic, Closes Again—Will Put on Vaudeville—Aladdin Film Reorganizes—Mutual Company's District Manager Weds—Other Items About Local Theaters and Business Notes.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—The Strand Theater Company, operators of the old Masonic theater, closed the house on Sunday, April 30, after running pictures for a little more than four months. According to George E. Gans, secretary of the company, arrangements have been made to remodel the stage and operate the house with vaudeville entertainment, charging ten, twenty and thirty cents, the theater to start operations about May 14.

Aladdin Film Reorganization.

Louisville, Ky.—The Aladdin Film Corporation of this city, organized some two years ago as the Children's Feature Film Co., and later reorganized as the Aladdin Company, has again been reorganized. R. W. Conant, the active general manager, and Norman M. Sweet, the secretary, are no longer actively connected with the management of the organization.

Henry A. Guthrie, who for several years has been connected with producing companies, film exchanges, etc., has been named as general manager and acting secretary until such a time as the board elects new officers. The board at present is composed of Col. Nathan J. Shelton, Charles Bauer, T. M. Gilmore, Jr., T. J. Morrow, Jr., Helm Bruce, Jesse A. Gathright and Henry A. Guthrie.

The Spiller-Courtney Co., an advertising agency of Louisville, will handle the company's new advertising campaign, and Charles Emerson Cook, of New York City, has been named as publicity agent. The plans of the company have been generally revised.

R. W. Conant, who is also general manager of the Enterprise Film Syndicate, is giving his attention to the latter concern which is specializing in pictures for news weeklies and local color production material.

Percy L. Smith Weds.

Louisville, Ky.—Announcement was recently made of the marriage of Percy L. Smith, district manager in the state of Kentucky for the Mutual Film, to Miss Dessa E. Wright of Kalamazoo, Mich., the ceremony taking place at Kalamazoo. Mr. Smith is widely known among the moving picture fraternity of Louisville and the state, but is still better known in New York. He came to Louisville to take charge of the local office about five months ago. He is a Virginian.

Fined for a Sabbath Show.

Lexington, Ky.—J. H. Stamper, Jr., proprietor of the Orpheum moving picture theater, has been tried on an old indictment charging violation of the Sabbath by operating his moving picture theater on Sunday The jury in the case found him guilty and fixed the punishment at a fine of $10 and costs. There will probably be no follow-up in this matter, as the mayor and some of the other city officials are in favor of Sunday shows and have resisted the efforts of certain factions to interfere in the matter.

Edward V. Dustin Visits.

Louisville, Ky.—Edward V. Dustin, branch manager of the International Film Company, who in 1908 opened the old Hopkins theater as a moving picture house, recently paid a visit to Louisville, where he gave a private showing of "The Mystery of Myra" before local exhibitors. Mr. Dustin has not been in the city for several years. When the old house was opened it had nearly twice the seating capacity of any other moving picture theater in the United States, and the theater did a nice business until about two years, ago, when the building was entirely gutted by fire.

A Three Falls Cities' Film.

Louisville, Ky.—The Rex theater, the McHenry Company of Akron, O., and the Louisville Herald have entered a combination whereby a local color play will be produced by the McHenry Company and shown at the Rex theater. The Herald will handle the publicity, and has started a big voting publicity campaign in which several hundred would-be moving picture stars have entered their names. The principal character will be "Ruth," and there are fourteen other main roles to be filled. The leading character will be selected from Louisville, while the others may come from any of the Three Falls Cities, including Louisville, New Albany and Jeffersonville, Ind. It is stated that 2,000 feet of film will be made, and when completed will be shown for one week at the Rex.

Summer Films at Keith's.

Louisville, Ky.—Announcement has been made to the effect that the local Keith house will wind up its vaudeville performance in a few days and that the theater will be utilized as a moving picture house during the summer months. The theater was so utilized during the greater portion of last summer and did a nice business. It is stated that the Chaplin, Mutual releases, will be shown at this theater for one week and then transferred for a week's run at the Mary Anderson, the Keith moving picture theater.

New Clarksville Theater.

Clarksville, Tenn.—Joe W. Holman, of the architectural firm of Marr & Holman, Nashville, was recently in the city with plans of the new Elite theater, to be erected at Third and Franklin streets by W. M. Daniel, Sr., and leased to the Crescent Amusement Co. of Nashville. The plans call for a very elaborate and commodious structure. The ceiling will be forty feet from the orchestra pit and will be equipped with three large exhaust fans. A large pipe organ will be installed when the theater is completed. The seats will also be upholstered in leather, 750 on the first floor and 250 on the balcony. Two of the latest moving picture machines, such as used in the New York Strand, will be installed.

Local Film, "The Invisible Peril."

Louisville, Ky.—Much interest has been shown in a locally made picture entitled "The Invisible Peril." This picture deals, as this paper noted a few weeks ago, with the hidden perils in open garbage and the public dump problem in Louisville, and was arranged to be shown in film form by Mrs. Alice Hegan Rice. The film was recently shown at the Majestic and later at the Star, a five-cent house. The picture was strongly endorsed by the Men's Federation, the Woman's Civic Association, and a number of other leading clubs and charitable organizations.

Edgewood Buys Studio Site

Joseph W. Farnum, President of New Producing Company, Comes to Cincinnati to Inspect Ground for Film Plant.

By Kenneth C. Crain, Special Corresponde nt, 610 1st Nat. Bank Bldg., Cincinnati, O.

CINCINNATI, O.—The Edgewood Photoplay Co., which was recently organized here, announces that it has purchased the 33-acre tract which has for many years been used by the Erlanger fair, at Erlanger, Ky., not many miles from Cincinnati, and Joseph W. Farnham of New York, the new president of the company, was in the city recently for the purpose of inspecting the tract and attending to other business. Mr. Farnham has been associated with several leading film concerns, including the Film Supply Co., the Bioscope Film Co. and the All-Star Feature Corporation. He intends to push things forward so that actual production can be started as soon as possible, and while bad weather conditions have delayed outdoor work, the Erlanger site will be prepared for use in a short time. Mr. Farnham expects to have all arrangements made for the release of the company's first production not later than September 1. [Mr. Farnum, "Joe" Farnum as he is known at the New York Screen Club, has the good wishes of his many friends here in New York. Ed. note.]

SCREEN CLUB GROWS.

Many Applications for Membership—Second Meeting.

Cincinnati, O.—The Cincinnati Screen Club is one of the lustiest infants ever seen in these parts, judging from the rate at which it is growing. According to President C. E. Holan, applications for membership are being received daily, and indications are that the organization will before long number representative men from all branches of the film world in this section; which, as he points out, is exactly what is desired. A second meeting is to be held at an early date, at which additional members will be taken in, and preparations will be made to get down to real business.

FIRE MARSHAL'S INSPECTION.

State Official and Deputies to Begin Rigid Investigation.

Cincinnati, O.—According to State Fire Marshal Bert H. Buckley, who was in the city a few days ago, his department is preparing for a rigid inspection of approximately 2,000 moving picture houses in Ohio, this number being in active operation in the state. He pointed out that more stringent requirements are being enforced in the matter of electric wiring, and that it is the intention of the state authorities to see that no fire in a picture house due to defective wiring shall take place, if it can be avoided by careful inspection.

NATIONAL THEATER BURNS.

Newly Redecorated House Catches Fire —Loss Is $60,000.

Dayton, O.—The destruction by fire of the National theater, on Wednesday night, April 26, endangered the Lyric theater, where a large audience was attending a theatrical performance, and deprived Dayton of one of its leading houses. The National had been idle for some time, while complete redecoration was in progress, and Messrs. Dickson and Talbott, owners of the house, had spent $15,000 on this work. The theater would probably have been devoted exclusively to moving pictures, although this was not certain. So far the cause of the blaze is a mystery, although an investigation by the state fire marshal has been under way since. It was at first thought that waste resulting from the redecorating work might have caught fire, but the owners declared at once that the building had been thoroughly cleaned up, and that no oily rags or other inflammable material had been left lying around. The loss is estimated at $60,000. The owners intimated that they might rebuild the house, but have not yet decided definitely on this point.

SUMMER SEASON OF FILMS.

Lyric and Grand Open With Popular Feature.

Cincinnati, O.—After two weeks of the Universal Pavlowa pictures, during which crowded houses at high prices were the rule, the regular summer moving picture season at the Lyric theater opened, Sunday, April

30, with the World feature, "The Feast of Life," starring Clara Kimball Young. It ran for a week, its unusual merit deciding the management on giving it double the time. Two films a week will be shown, the change being made on Sundays and Thursdays, with a uniform admission of ten cents.

The regular summer season at the Grand opened the following week, a World-Brady release also being used. This was "Her Maternal Right." Manager Baum, of the Cincinnati World office, was highly pleased at starting the two largest houses in the city with World pictures, and William K. Howard, in charge of the sales campaign, reports that the new series of pictures, produced under the personal direction of Mr. Brady, are being booked rapidly by local and out-of-town exhibitors.

Childrens' Films at Kleine Exchange.

Cincinnati, O.—The local Kleine exchange is finding the demands made upon it just now rather severe, as the interest of exhibitors in the new Billie Burke serial is calling for a considerabde volume of detail work, while other subjects which are in hand for booking are meeting with marked interest. For one, the great Griffith production, "Judith of Bethulia," is a general favorite on account of its Biblical flavor and will be seen in several houses around the latter part of the month. A number of reels designed especially for child audiences has also been received, and the demand for this kind of film is in proportion to its scarcity.

DETROIT NEWS LETTER.

Comment of Cost of Films.

DETROIT, MICH.—The World's Detroit correspondent has met quite a number of exhibitors of late who object to the policy of certain manufacturers of charging more for their best pictures and putting them on special releases. "We have to pay the regular price for the poor pictures and why are we not entitled to the good pictures also at the same prices?" is the general opinion expressed. Exhibitors claim that if manufacturers are going to charge more for their best pictures, then they should charge less for the poor ones.

Commissioner Winship's Report.

Lansing, Mich.—The annual report of Insurance Commissioner John T. Winship, of Michigan, shows that theatres, including those pertaining to motion pictures, to the number of 1,385 were inspected during 1915. Licenses were issued to 1,225, while 85 were ordered closed and 13 were discontinued. Orders to close numbered 20 in Detroit, 5 in Grand Rapids, and 3 in Port Huron, and 2 each in Hancock, Mt. Clemens, Newberry, Pontiac, Ann Arbor and Battle Creek, while 3 discontinued of their own accord in Grand Rapids.

Earl Hennessy Goes to Majestic.

Detroit, Mich.—Earl Hennessy, former manager of the Duplex theater, has been appointed assistant manager of the Majestic, Woodward and Willis, succeeding R. Von der Goltz, who has gone on the road for Pathe Exchange, Inc.

The Majestic theater did an immense business with its first Triangle picture, "Hell's Hinges," week of April 30.

Manager Starr's Mother Dies.

Detroit, Mich.—The World extends its sympathies to M. Harlan Starr, manager of the Washington theater, Detroit, in the death of his mother, Mrs. Moses Starr, at Wilmington, Del., who was buried there on April 27.

Special Friday Matinees.

Detroit, Mich.—The Alhambra theater, Detroit, is having big success with its special Friday afternoon performances, which are designed to interest the school children in that section.

New Kunsky House by December.

Detroit, Mich.—John H. Kunsky fully expects to be operating his newest theater, The Madison, Broadway and Grand Circus park, by the first of December. The excavation work is now completed and the brick foundations are now being set.

Joe Wood Managing Garden Theater.

Detroit, Mich.—Joe Wood has been appointed manager of the Garden theater, to succeed H. W. Smith, who resigned. L. H. Gardner, manager of the Royal, will hereafter have charge also of the Empress theater, formerly managed by Mr. Wood. A new Venetian stage setting has recently been installed at the Garden theater which is very effective.

Local Business Notes.

The Standard Film Service, Inc., of which J. C. Fishman is the Detroit manager, is having a big call for the "Mutt and Jeff Animated Cartoons" and the "R. & G. Jungle" pictures. These pictures are finding their way to the best houses in every city.

Charlie Chaplin, in "A Burlesque on Carmen," attracted over seven thousand persons to the Avenue theater on Sunday, April 30, the first day of the showing. Prices were 25 cents for the first floor. The picture was shown in Detroit for the ensuing eight days to immense business under the auspices of C. W. Deibel, of Youngstown, Ohio, who leased the Avenue theater for the eight-day period.

Cleveland Letter

Higher Admission Prices Go Into Effect on May 15—All City Picture Houses May Remain Closed During Month of July—Notice on Detached Frames in Lobbies—Other Notes of Local Interest.

By Hubert Persons, Special Correspondent, Standard Theater Bldg., Cleveland, O.

CLEVELAND, O.—Increased admission prices went into effect May 15 in almost every motion picture theater in the downtown section. Houses which have been charging ten cents have increased their prices to fifteen cents and some of the five-cent houses have put out ten-cent signs. The change was informaly agreed upon after a conference between a group of downtown exhibitors.

Patrons are not expected to take exception to the change, as the class of pictures shown in Cleveland recently has been of such a uniformly high standard that the public realizes the cost of booking such films.

SCREEN BALL A SUCCESS.

Dance at Gray's Armory on May 1 Brilliant Affair.

Cleveland, O.—It would be difficult to make Cleveland motion picture fans believe that New York has anything on Cleveland since the first moving picture ball was held at the Grays' Armory, the night of May 1. The ball was given under the auspices of the Moving Picture Leader for the benefit of the Red Cross membership campaign fund.

Mayor Harry L. Davis led the grand march with Miss Alice Brady, film star, who came on from New York. There were more than 1,000 dancers in line.

Forty girls, who were declared winners in the Leader's moving picture contest recently, attended the ball in costume, representing various reel stars.

There were Indian girls, gypsy girls, Little Lord Fauntelroys, Cupids, Dutch girls, just scads of Mary Pickfords, and Mrs. Vernon Castles, and Billie Burkes and Vivian Martins. And a Theda Bara simply vampired all over the hall, and one Carmen actually smoked cigarettes the whole evening in the most blase manner possible. Also there was quite a squad of Charlie Chaplins.

Between dances, moving pictures of the forty Cleveland girls were shown. They were taken in the studio of the Reserve Photoplay Company, 717 Superior avenue. Charles H. Weston, director of the company, also attended the ball and put the girls through a sketch to show the public how films are made.

Talk of July Closing.

Cleveland, O.—July closing of all Cleveland motion picture theaters has been practically agreed upon and without the debate which had been planned to convince a few doubters of the wisdom of such a movement. It is proposed to close the theaters about July 3, to reopen a month later. Redecorating and repair work will be undertaken during the closed season. Many exhibitors are also talking about fishing trips.

Notice on Frames in Lobbies.

Cleveland, O.—The city building department has just sent notices to all motion picture theater owners, informing them that detached picture frames or stands will not be permitted in lobbies under the safety code. The matter has been referred to the executive committee of the Northeastern Ohio Motion Picture Exhibitors' League. There is no disposition on the part of the League members to question or disobey the ruling, but in some instances it is believed exceptions can be made to the rule with mutual benefit to the public and the exhibitor. Such cases will be taken up with city officials.

Sawyer Speaks at Sociology Dinner.

Cleveland, O.—A number of officials and members of the Northeastern Ohio Motion Picture Exhibitors' League were the guests of the Cleveland Council of Sociology at a banquet in the Colonial hotel, May 8, when Charles G. Williams, member of the Ohio board of censors, was the principal speaker. Benjamin J. Sawyer, president of the League, gave the exhibitors' view of censorship after Mr. Williams spoke.

Two Theater Sales.

Cleveland, O.—S. W. Manheim & Co., brokers, have just reported the sale of two Cleveland motion picture theaters. The Homestead theater, Detroit avenue and W. 117th street, was sold by Henn Brothers to the Homestead Amusement Company, headed by A. L. Wilson. The price was declared to be around $10,000.

The other deal was the sale of the Chaplin theater, Woodland avenue and E. 76th street, to James Filkin. It was sold by Emil C. Meyer for close to $1,500.

Babyland Film Leases Studio Site.

Cleveland, O.—The recently organized Babyland Film Company has just leased three acres of land on Woodhill road as a studio site for the production of moving picture films for children. The first film to be undertaken will be "Puss in Boots," with nearly 300 Cleveland children taking part.

Joe Williams Becomes Manager.

Cleveland, O.—Paul Mooney, district manager of the Fox Film, has just announced that Joe Williams, formerly assistant manager of the Cleveland office, has been appointed manager. Mr. Williams succeeds John D. Raridan, who resigned to become director of publicity in the Sunbeam Motion Picture Corporation. Mr. Williams is a newspaper man of long experience.

Cleveland, O.—The first week in May was one of the biggest weeks Cleveland motion picture exhibitors have experienced in years from the viewpoint of big attractions.

One of the outstanding attractions was Pavlowa's "The Dumb Girl of Portici," which ran all week at the Alhambra theater. In the downtown houses some of the attractions were Clara Kimball Young in "The Feast of Life," showing at the Strand theater; Beatriz Michelina in "The Unwritten Law," at the Orpheum theater; and Virginia Pearson in "Blazing Love," at the Standard.

Sociologist on Films

Student at Iowa University Makes Survey of Films Shown in Iowa City—Finds Twenty Per Cent. Harmless—Finds That Girls Like Comedy and Boys Like Adventure—Praise for Exhibitors.

Special to Moving Picture World from Midwest News Service.

IOWA CITY, IA.—After a week's survey of Iowa City moving picture shows with the child problem in mind Ray L. Short, graduate student in sociology at the Iowa State University, feels that nearly 20 per cent. of the films he saw were "practically or wholly free from scenes detrimental to the best ethical or moral standards." This shows more pictures harmless to immature minds than the average survey. Mr. Short in his report says censoring without accurate and definite knowledge is wrong. His deductions were made from personal observations and questions submitted to 726 boys and 546 girls between the fifth and twelfth grades of the public schools.

Acting upon the premise that the motion picture is the most popular recreation of today and needs serious consideration, Mr. Short urged closer co-operation between the people and the manager of the theater, support for the Iowa City managers who were doing all they could to get good pictures. He emphasized the "Tell the manager" idea —let the exhibitor know whether the picture pleases or disgusts.

Of the young patrons 518 boys and 350 girls attended after 7 p. m. Twenty per cent of those between the ages of 9 and 14 years were properly accompanied.

The younger grades liked war, wild west or detective films. The fifth grade showed a preference of 56.8 per cent and the sixth of 50 per cent. In the seventh grade 17.1 per cent liked comedy and in the eighth love of the ludicrous jumped to 44.5 per cent.

Summing up, 36.2 per cent of all the boys preferred pictures of an adventurous type and 34.1 per cent of all the girls favored films of the humorous sort.

FILM BALL IN DES MOINES.

Plan to Have One During Convention Time This Year.

Des Moines, Ia.—Plans for a big exhibitors' ball in connection with the convention of the Iowa exhibitors are being considered. It is suggested that by holding the meetings about the same time that the conventions are held in Kansas City and Omaha it will be convenient for the producing companies to send out a number of stars who can appear at all three gatherings.

A booster meeting held at the Chamber of Commerce was attended by Messrs. Ballantyne, Hiersteiner and Meyers of the Mutual exchange, Jeffries and Isaacson of the General Film, Ross, Frisch and Sheridan of the Pathe, Smith of the Metro and LeBeau of the Paramount.

Des Moines Council Meddles.

Des Moines, Ia.—A resolution barring "The Birth of a Nation" scheduled at the Berchel theater was passed by the city commission by a vote of four to one. The resolution was offered at the suggestion of the corporation council. Councilman Fairweather said later the body had no right to vote on it but that it was a matter for the legal department. Elbert Q. Getchell, manager of the Berchel, went ahead with the ticket sale, maintaining that in order to stop the show the city would have to establish the fact that it had caused trouble in other cities, or after the first show here prove that it caused trouble here.

Councilmen were flooded with messages and telephone calls asking them to rescind their action. The Greater Des Moines Association passed a resolution favoring the showing of the picture.

A Baseball Challenge.

Des Moines, Ia.—A number of the local film exchanges have baseball teams this season. The employees of the General Film have issued a challenge to a team made up of bona fide employees of any film company. This nine recently defeated the Laemmle Film aggregation 11 to 4.

Suffragettes Hire Theater.

Oelwein, Ia.—The Oelwein Woman's Suffrage Association has leased the Colonial theater for the remainder of the season and will show moving pictures, book theatrical attractions, in addition to spreading the "Votes for Women" gospel.

Sabbath Law Fine.

Mason City, Ia.—Frank Turst, manager of "The Birth of a Nation" company, was fined $8.35 and costs for violation of the Sabbath law by showing the film at the Cecil theater. The managers of the Cecil, Regent and Bijou theaters were each fined a like amount because they kept their shows open on Sunday.

No Sunday Shows Yet in Centerville.

Centerville, Ia.—Opposition developed to Sunday shows in Centerville, and the Orpheum theater decided not to make such an innovation as it had planned to begin with Easter Sunday.

Report a New Producing Company.

Burlington, Ia.—Local papers say that Louis Jacobs, manager of the Palace theater, has been in Chicago, where he and Julius and Abe Stern of that city have formed a $50,000 company which will have a producing plant in either Los Angeles or New York. Contracts are said to have been secured with Francis Ford and Grace Cunard.

Changes in Iowa Theaters.

Anamosa, Ia.—E. J. Kratoska now controls the Crystal theater and Airdome, having purchased the interests of George & Polten.

Palmer, Ia.—Residents of Palmer project the erection of a new opera house.

Sioux City, Ia.—A band of Hawaiian musicians was a feature of the opening program at the new Model theater, 915-917 Fourth street. For the regular musical programs a ten-piece orchestra will be used.

Boone, Ia.—Oscar H. Strine of this city has taken over the management of the Lyric theater, succeeding B. G. Buffington and E. E. Orris, who have secured control of the Nemo theater in Belle Plaine, Ia.

Mt. Pleasant, Ia.—C. H. Jackson has resumed the management of the Pastime theater, succeeding B. A. Jean.

Boone, Ia.—The Airdome, erected at Seventh and Keeler streets several years ago by Brown & Anderson, has been razed.

Clarinda, Ia.—C. R. Burnham, manager of the Orpheum theater here, has purchased a new 1916 Motiograph and removed another machine to Essex, where he will operate the Essex Orpheum three nights a week.

Schleswig, Ia.—John Krohnke has purchased the interest of Louis Naeve in the Palace theater.

Woden, Ia.—Funds are being raised here for the construction of an opera house.

Casey, Ia.—Oakley Lewer has purchased a moving picture theater here.

Nebraska Theater Notes.

Lincoln, Neb.—Manager Garmann of the Strand theater now changes his bills three times a week, Monday, Wednesday and Friday.

Omaha, Neb.—Novak & Vasco will erect a moving picture theater to cost $12,000 at Twelfth and Williams streets. E. A. Vrana is architect.

Lincoln, Neb.—Plans are being made to film "The Pageant of Lincoln," to be staged June 5 and 6 on Athletic field at the Nebraska State university. The pageant will be historical as well as spectacular, one part being based upon Coronado's excursion into Nebraska in search of the seven cities of Quivera.

Dakota Theater Notes.

Beach, N. D.—R. H. Markus has purchased the interests of James Power in the Beach opera house.

Humboldt, S. D.—James Campbell has purchased the interests of the Humboldt Moving Picture Company.

Grand Forks, N. D.—The Metropolitan theater is playing many features the second time. Among recent repeaters were "The Soul of Broadway" and "The Regeneration."

Profit Sharing Theater at Eau Claire, Wis.

New Palace Theater to Distribute Half of What Is Left After Paying Not More Than 10 Per Cent. Dividends and Sinking Fund.

Special to Moving Picture World from Midwest News Service.

EAU CLAIRE, WIS.—Moving picture patrons of Eau Claire will get rebate from the money they spend for tickets under the plan which the Eau Claire Profit Sharing Theater Company has outlined for its operation of the proposed Palace theater.

The company has just been incorporated with capital stock of $50,000 under the laws of Wisconsin. Emil Weinfeld is president; W. S. Kelley, vice-president; R. H. Johnson, secretary, and G. J. Lange, treasurer.

A section of the articles of incorporation provides as follows: The directors, subject to the revision of the stockholders at any annual or special meetings, shall apportion the earnings by first paying dividends on the paid up capital stock not exceeding ten per cent per annum, then setting aside five per cent of the net profits for a reserve fund. One half of what is left of the net profits shall be paid by uniform dividend upon the amount of profit sharing or patronage coupons turned in at their office between the first and tenth of January of the year following the issue thereof, and the remainder of net profits—the other half of what has been left after stock dividends and sinking fund—to be an additional dividend upon the paid up capital stock.

Frank E. Grey, architect, Milwaukee, and Volkman & Hancock, associate architects, of Eau Claire, are drawing plans for the theater, seating 900, to be used for both vaudeville and pictures. The lobby will be entirely of marble.

Palace Theater Opens.

Racine, Wis.—The Paramount picture, "Poor Little Pepina," ran the first two days at the new Palace theater on Monument square. The Palace has been thoughtfully planned for the convenience of patrons and employees and to insure satisfactory projection of good pictures. The equipment includes a Minusa gold-fiber screen, a Hope-June unit orchestra and an automatic ticket-selling machine.

German War Films.

Milwaukee, Wis.—The films of big Charity War Bazaar, which was held at the Auditorium, are playing the outlying houses. A share of the receipts is given to the war victims in Germany, Austria and Hungary.

Wisconsin Theater Changes.

Menomonie, Wis.—E. C. Klatt of Platteville has leased the Orpheum theater. He will use Triangle service Wednesday and Saturday, and opened with "The Conqueror."

Albany, Wis.—Manager Paul Lemmel of the Star theater played "Neptune's Daughter" to good business for two nights.

New London, Wis.—G. E. Lutsey has purchased the interest of J. C. Hickey in the Grand Opera house and is now sole owner.

Gillett, Wis.—Dr. Baldwin has begun the construction of a moving picture theater.

Menominee, Wis.—Manager Campbell of the Grand theater is interested in a project to erect a new $25,000 moving picture theater here.

Muscoda, Wis.—The new opera house which Fred Paulick is erecting will seat 500.

Oconto, Wis.—The Gem theater was closed a week for overhauling and the installation of new lighting and ventilating system.

Marshfield, Wis.—A band concert marked the opening of the new Thiel theater.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, Special Correspondent, 236 Vanol Bldg., St. Louis, Mo.

New Theater for Broadway.

ST. LOUIS, MO.—George Angelich, owner of the Rainbow theater, is erecting a new theater at 214 North Broadway, which will seat 900 persons, and will be ready to open about June 1st. The site was formerly occupied by a large furnishing goods firm, and is in a good locality. The Lears Theater Supply Company have the contract to furnish the entire equipment, which will be strictly first class, including simplex projection machines.

Woodland Opens.

St. Louis, Mo.—The Woodland airdome, at Gravois and Morganford road, on the extreme south side of the city, opened for the summer with an all picture program on May 4th.

E. E. Erickson Is City Representative.

E. E. Erickson has recently been assigned the position of city representative for the World Film at 3626 Olive street, under George W. Fuller.

Edward Auger Visits.

St. Louis, Mo.—Edward Auger, special representative of the Mutual, was here on his regular trip to the district last week, and visited the local Mutual office at 1311 Pine street, under the management of Fred A. Keller. Mr. Auger declares that business looks prosperous for the coming out-door theater season in this locality.

Barney Rosenthal Wins Prize.

St. Louis, Mo.—Barney Rosenthal, manager of the Universal exchange at 2116 Locust street, recently won a popularity contest conducted by The Searchlight, a trade paper published in St. Louis. Mr. Rosenthal claims that the prize, although he values it highly, is of secondary importance, that the hearty support and friendship manifested by those who voted for him come first in his feeling of gratitude.

Manager Dickson on the Job.

St. Louis, Mo.—Roy Dickson, manager of the Dickson Film Service, 3217 Locust street, is making his first trip through the district since acquiring the business of the former Kriterion exchange. Mr. Dickson is an experienced film man, having formerly been an exhibitor as well as being connected with other phases of the industry.

Nat Steinberg Appointed Assistant.

St. Louis, Mo.—Nat E. Steinberg has been appointed assistant to Sam Werner, manager of the Unicorn Film Service, 3628 Olive street. Mr. Steinberg is well known to the trade in St. Louis territory, having been connected with the film industry for the last few years.

Herman Buechel With International.

St. Louis, Mo.—Herman Buechel, formerly with Pathe, and other exchanges, has become associated with the International Film Service exchange at 3313 Olive street, under the management of E. W. Dustin. Mr. Buechel has been in the distributing service of films for the past five years, and has gained many friends in the trade during that time.

A. P. Lombard Visits.

St. Louis, Mo.—A. P. Lombard, traveling representative of the Simplex Company, spent two weeks in St. Louis recently, making the rounds of the supply houses, exchanges and theaters using his machines. He reports good business in all the houses he visited, and general satisfaction among exchangemen and exhibitors as to business conditions.

Arthur Lucas Here.

St. Louis, Mo.—Arthur Lucas, district supervisor of the Triangle, recently visited the St. Louis branch, under the management of Floyd Lewis.

Sam Lears, of the Lears Theater Supply Co., 509 Chestnut street, has returned from a business trip through Arkansas, where he closed a large deal for theater equipment.

Northwest Picture Assn.

Motion Picture Exhibitors' Association of the Northwest Wants All Possible Members to Join—Important Work Is Coming—Assessment Is Only One Cent a Year for Every Seat in the Theater.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—The Motion Picture Exhibitors' Association of the Northwest is launching a hot campaign for members in order to be ready to protect the interests of the exhibitors when legislation affecting their business is up before the law-making bodies of the various communities and states in the organization's territory. Much proposed legislation in the Northwest is held to be harmful to the trade and the association wants a full treasury in order to make the determined fight which will be required, says C. E. Van Duzee, treasurer of the organization. His offices are at 740 Temple Court, Minneapolis, Minn. The dues of the Northwest Association are based on a one-cent assessment per year on each seat in the member's playhouse.

Harrison Ward Buys the Viking.

Benson, Minn.—Harrison Ward has bought the Viking theater here for the Security Investment Corporation and will continue the former policy of the theater.

Friedman Film Moves.

Minneapolis, Minn.—The Friedman Film Corporation, successor to the Western Kriterion Film Company, has moved into its new quarters in the Film Exchange building. The company made an especial effort to arrange their offices so as to make them comfortable to their trade which came to the city for the big convention at the Armory.

F. G. Sherrick is busy in this section booking business for the Mutual serials. He formerly was with Pathe.

Excel Theater Changes Office.

The Excel Feature Film Company has moved into the Kasota block, Hennepin avenue and Fourth street, larger quarters being made necessary because of increased business. Manager Bartle announces his force also has been added to.

Bought 1,000 Reels.

St. Paul, Minn.—The Feature Film Company has added 1,000 reels to its stock during the past year, according to the announcement of the manager, Sam Thompson. Among the acquisitions of the Feature office are the entire stocks of the Buffalo Feature Film Company of Buffalo, N. Y., and the Timely Feature Film Company of New York. The company has installed a repair and accessories department.

Favorite Feature Moves to New Exchange Building.

Minneapolis, Minn.—"Manny" Gottlieb, manager of the Favorite Feature Film Company, has announced the removal of his quarters to the Film Exchange block. This new building, arranged in all facilities for film companies, rapidly is being filled up.

"Mysteries" Serial in Northwest.

Minneapolis, Minn.—The opening of the Minneapolis office of the International Film Service is being attended with a rush of business from over the entire Northwest. Hugh C. Andress, manager, says it looks to him as though "The Mysteries of Myra," the serial with which the Hearst company will begin work in this territory, will be a biggest hit ever judging from the number of inquiries concerning it. Prints for the first two episodes already have been received by Mr. Andress. The new manager started with a jump by means of a full-page feature story on his serial in the Sunday Tribune.

New Feature Exchange in Duluth.

Duluth, Minn.—This city is making a bid for a prominent place on the film map of the country. A new feature film company called the Twin Ports Feature Film Company has opened offices and located in the Christie building here under the management of Arthur M. Anderson, who is acting as secretary and treasurer. His company will start with the best features obtainable. He will leave for New York soon to do a little "shopping" in films. The Twin Ports company wants to make its offices headquarters for all movie men who visit the Head of the Lakes.

Unicorn Opens Offices.

Minneapolis, Minn.—The Unicorn Film Service, with J. C. Woolf in charge as manager, has opened offices on the eighth floor of the Produce Exchange building. Mr. Woolf is surrounded by a good staff of assistants which augurs well for the future of the company. Twenty-one reels of one and two-reel subjects constitute the first releases of the company.

Executive Board of M. P. Exhibitors' Association of Northwest.

From left to right, W. A. Scott of Red Wing, Minn.; Frank Nemec of St. Cloud; D. W. Chamberlain of Minneapolis; James Gilosky of St. Paul; C. E. Van Duzee of Minneapolis; H. P. Green of Minneapolis.

New $50,000 Theater.

Macon, Ga.—Announcement was made here Monday that Macon is to have a new $50,000 picture theater, R. C. Hazelhurst, Troup Howard and Brown Wimberley being the men interested. They have leased two buildings on Second street, near Cherry, and will have the theater equipped and ready to open on September 1.

Atlanta, Ga.—Business was most excellent in all the houses in Atlanta Confederate Memorial day. The Forsyth and the Piedmont did a turn-away business all day, and every moving picture house in the city was crowded.

SALT LAKE NEWS LETTER.

By H. W. Pickering, Salt Lake City Correspondent of Moving Picture World.

SALT LAKE CITY, UTAH.—A sweeping change in the management of the Swanson theaters in Salt Lake—the American, Rex and Liberty—was made May 1, following the arrival of William H. Swanson from his headquarters in New York.

Harry A. Sims, who has had charge of the three Salt Lake houses since they were purchased last year by the Swanson interests, has retired as managing director and secretary, and will devote his entire time to the conduct of his own motion picture theaters, located in towns in Utah and southern Idaho.

He is succeeding by W. Maurice Tobin, who has acquired an interest in the three big houses, and who arrived in Salt Lake several days ago from Japan, whence he was summoned by cablegram from Mr. Swanson. Through the managerial experience of Mr. Tobin, Mr. Swanson expects to see a great increase in business for the three theaters and promises for Mr. Tobin that Salt Lake will see some entirely new "wrinkles" in motion picture exhibition.

Mr. Tobin has had years of experience in the amusement and motion picture business and was at one time connected with the Strand theater in New York.

Charles W. Meighan, formerly a newspaper man of Ogden and long associated with Mr. Swanson, will be assistant to Mr. Tobin, having in charge the Liberty and Rex house management. No other changes in the theater staffs are contemplated, so far as can be learned, and it is expected that E. C. Schmidt will be retained as publicity director for the Swanson theaters.

Called the Metropolitan.

Milford, Utah.—The Orpheum theater at Milford, Utah, was purchased last week by Harry A. Sims, of Salt Lake, and renamed the Metropolitan.

Homer E. Ellison Recovered.

Salt Lake City.— Manager Homer E. Ellison, of the Paramount-Empress, resumed active direction of the house last week, after being discharged from a hospital, where he underwent three major operations for a throat affliction.

The Deseret Film Company, of Salt Lake, is rapidly climbing the ladder of fame and prosperity hereabouts and has made a distinct impression with its live local news features, which have been shown regularly at the American.

FROM KANSAS CITY.

Herbert Spencer's New Theater.

Yale, Oklahoma—Herbert Spencer, owner of the Empress theater at Yale, Okla., is building a beautiful new theater which he expects to occupy in 60 days. The house will be one of the finest theaters in the oil field. It will cost about $15,000, with terra cotta front, port cochere, etc. Mr. Spencer was formerly in the mercantile business, and in the past few months has been very successful with pictures. "The application of business principles wins in this line as well as in others," he says.

Kansas City Screen Club

Local Picture Men Forming an Organization of Exhibitors and Exchange Men—Will Fill a Long-Felt Need—Messrs. Mills and Gilday Are Serving as a Special Sub-committee to Look Out for Its Beginnings.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—This city wants such an organization, and has been waiting for it many years. In the old days, when Eugene Field and a few others like him were working on Kansas City newspapers, there was a press club that was a hummer, but since then, there has been no organization that in any way resembled the Press Clubs, the Lambs, the Gridiron, the Screen Clubs of other cities. And it is purposed to give such an organization to the city in the new club.

The movement was started only a few weeks ago, the first meeting being held April 10. A committee on organization was appointed, including E. R. Pearson, R. O. Proctor, E. C. Mills, and Joseph Gilday, and they are now perfecting the plans. It is purposed to begin the club with exhibitors and exchange men, and perhaps later include other persons connected with the industry. Mr. Mills and Mr. Gilday are a special subcommittee on details.

WILL WORK TOGETHER.

Wichita Exhibitors Form Phalanx to Open Sunday Doors.

Wichita, Kan.—A new organization has been recently formed in Wichita, Kansas, composed of every eligible moving picture exhibitor in that town, with the object of getting the places of amusement in that city open on Sundays. There is at the present time a local ordinance prohibiting any form of amusement in Wichita, whether admission is charged or not. The moving picture men claim that the law is clearly unconstitutional, but rather than go through a long court proceedure to prove this have banded together for the purpose of getting a special local election called to decide the question quickly, and what they believe will be for all time. The question to be put before the Wichita public is: Do you want Sunday pictures?

The movement was started by prominent business men of Wichita and not by the moving picture owners, but the latter are lending every possible effort to get the election called. The result of this is being watched with the greatest of interest over the entire state. Practically every town in Kansas has a law prohibiting the showing of pictures on Sunday, and moving picture men are more than eager to get such action as a starter.

Harry Rosenberg Goes East.

Harry Rosenberg, who has been a special representative in this territory for the Blue Bird Photoplay Company, has left Kansas City for the East, where he will be connected with a similar exchange. Rosenberg is too valuable a man to let loose, the Blue Bird people think, and they are holding on to him.

J. C. Woolf Heads Local Unicorn.

J. C. Woolf, well known to Kansas Citians, is now managing the Minneapolis office of the Unicorn Film Service. Mr. Woolf has a large acquaintance in this city and was formerly connected with J. W. Morgan, who owned the Universal Film and Supply Co. several years ago, now manager of the local Unicorn Film Service branch. Mr. Woolf was for some time with the Warner Feature Film Company.

J. C. De Walt With Mutual.

A new traveler with the Mutual in Kansas City is J. C. DeWalt, formerly with the Universal Film and Supply Co. Mr. DeWalt has "made" Kansas, Missouri and Oklahoma territory for some time and is well known to exhibitors. His district with the Mutual will be Oklahoma.

Theater Changes Hereabouts.

Kansas City, Mo.—Leo Spaulding, who for some time has guided the Princess theater at Ninth and Prospect, has sold his interest in the place to J. R. Dennison, the change to take effect the first of May.

Marshall, Mo.—The Orpheum theater at Marshall has been sold to Forrest Kerrens by C. A. Rohrer, who has had it recently. Mr. Merrens is a Missouri exhibitor and has had much experience in the game, formerly handling the house at Butler, Mo.

Winfield, Kan.—After using a program booking for a long period, Frank Garrety, proprietor of the Novelty theater in Winfield, has changed to that of features and now uses the service of the following exchanges: Triangle, Fox, Paramount, V.-L.-S.-E., and Pathe.

Webb City, Mo.—The Blake theater at Webb City is undergoing a series of improvements that will make it one of the largest houses in that section of the state. Additional seats are to be put in the gallery and the stage is to be altered in such a way that additional boxes may be added on the sides. Forty feet of the stage is to be cut away, and the present footlights will be moved back the same distance. Boxes seating twenty people will be built in. Manager I. L. Davis will then begin holding regular afternoon performances.

Among Kansas City Exchanges.

Two prominent visitors to the Fox office recently were H. J. Roberts, traveling representative of that company, and Harry Leonhardt, district manager. Both were in this territory looking the ground over.

A. A. Chatkin, local manager of the United Film Service, is very enthusiastic regarding the new policy of twenty-one releases out of his office, recently adopted. The new plan is to release one big feature each week, including the regular service. Eventually, and as soon as the field ripens, it is very probable that the number of features will be increased to four.

If anyone doubts the success of the Bluebird pictures in this territory, all he needs to do is to ask George H. Bowles, publicity man for the company, and such thoughts will instantly be dispelled. W. B. Emrich won another five-dollar gold piece in the Bluebird contest, making five out of a possible six prizes.

Ever since E. H. Wachter, the new manager of Fox, took over his duties in the Kansas City office, he has desired to make a trip over the surrounding territory, but the stress of business has kept him from it. However, he really did make such a journey during the first week in May, during which time he made several new acquaintances.

The opening week of the Unicorn Film Service has been a very satisfactory one from the viewpoint of the officials in the Kansas City office. The second week was much better. Topeka and St. Joe are two surrounding towns that have taken to the new company's service

Over twenty Kansas City theatres have secured bookings for the new serial of the Universal, "The Adventures of Peg of the Ring," and are declaring that it is "the greatest ever!"

Brady-made features are starting out in the Kansas City territory with a rush. The exhibitors of this territory were invited to come here on April 24 for an exhibition, 63 night letters being sent out by Richard Robertson, local exchange manager, in the interests of the display. Twenty-two persons came in from all parts of Missouri and Kansas to see the pictures. Of these twenty signed for the features.

Board of Indorsers

Indianapolis Children's Film Movement Takes Definite Form—New Board Refuse to Be Called Censors—Name Is Board of Indorsers of Junior Motion Pictures—First Special Shows at Keith's a Success.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—In forming an organization to promote the "better pictures for children" movement, which now holds Indianapolis in its grasp, club women of the city who are thoroughly conversant with the undesirability of censorship of the motion picture refused to be called "censors" when forming the organization to select the pictures for the children, and said they would be called "Indorsers." In fact, the official name of the organization is the Indianapolis Board of Indorsers for Junior Motion Pictures.

They pointed out that they intended in no way to restrict the liberty of the motion picture industry and were not prudes. They merely wanted to view the pictures before they were thrown on the screen, they said, and did not propose to be called censors. They said, too, that the objection to the average censor was so widespread that it was not desirable that they should obtain the reputation of being censors. The result was that when a name was adopted for the organization the word censors appeared nowhere in it.

One of the factors toward making a success of the movement for children's shows is the help which is being given by James L. Weed, manager of the Keith theater of this city, where the children's shows are given. Mr. Weed recently came here from Louisville, where he was connected with a Keith theater and where he helped to establish the first children's show. He is thoroughly familiar with what the women want to do because of his experience in Louisville and is doing much to relieve their difficulties.

The first shows have been given in the Keith theater and have been a success. They were well attended. The attendance from certain neighborhoods was so great that it brought up the proposition of holding the shows in the best of the neighborhood theaters. This may be done if enough large theaters can be found to accommodate the attendance.

Ask New Sabbath Law Trial.

Lafayette, Ind.—The three motion picture house owners of this city who are seeking a new trial in an effort to overcome the recent conviction against them on a charge of conspiring to break the laws of the state by operating a moving picture house on Sunday, have entered their pleas in circuit court and the court has asked for time in which to render a decision. The case got into the courts months ago and created a big sensation in this part of the state.

Grand Theater Dark.

Terre Haute, Ind.—There was some mystery concerning the sudden move of Charles Smith, manager of the Grand, when Smith suddenly paid off his employes, settled his accounts and closed his theater. Smith disappeared for a few days but returned later and announced that the theater would remain closed indefinitely.

New Lyric Opens.

Covington, Ind.—The Lyric, Covington's newest moving picture theater, is open. The theater played to capacity business the first week, and much favorable comment was aroused because of the beautifully appointed interior of the picture house.

Grand Opera House Sold.

Vincennes, Ind.—The Grand Opera House, the largest theater of this city and one catertering to the legitimate until this time, is going in the moving picture field and the house will be open the year round. W. R. Crackel, Guy A. McJimsey and J. T. McJimsey sold the theater for a consideration of $50,000 to J. F. Ward of Boulder, Colo., and R. R. Trueblood of Lawrenceville, Ill. The new owners announced that the changes necessary to start moving pictures will be made at once and that feature pictures will predominate. Mr. Louis F. Brumer of this city will be in full charge of the new moving picture house.

The Colonial Improvements.

Ft. Wayne, Ind.—The Colonial was closed for two weeks while repairs were being made. Manager H. C. Heisler said that improvements would be made rapidly and that the patrons of the theater would not be kept away long.

To Run Only Saturdays and Sundays.

Mt. Vernon, Ind.—Romelia Bishop, owner of the Colonial theater, has purchased an interest in the Dreamland theater and hereafter will operate the Colonial only on Saturdays and Sundays.

New Albany, Ind.—William Conklin, photoplay director for the McHenry Film Corporation, is filming local celebrities for a home picture under the auspices of the New Albany Tribune. The Tribune recently conducted a popularity contest, and the "actors" for the film were suggested in this way.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Special Correspondent, 6747 Emerald Ave., Chicago, Ill.

Petition for Local Censorship.

DECATUR, ILL.—The local censorship movement made a slight advance when a petition asking for a local board was presented to the city commission. It was signed by 800 residents.

Columbus Theater Company.

Springfield, Ill.—Secretary of State Stevenson has issued articles of incorporation to the Columbus Theater Company of 222 South State street, Chicago. The company, with capital stock of $25,000, will own and operate theaters and theatrical enterprises. The incorporators are Nathan and Max Ascher and Lewis F. Jacobson.

Illinois Theater Changes.

Harvard, Ill.—Aldrich & Scott, who operate a picture show at Richmond, have purchased the Palace theater here. Scott will be in charge.

Thomasboro, Ill.—Elmer Hudson has started a moving picture show here.

Kankakee, Ill.—The Royal theater is now under the management of Jeffries Brothers. Carnations were given women patrons the first night.

Morrisson, Ill.—Mr. and Mrs. William Boston of Sterling have leased a site here for the erection of an airdome and will use vaudeville and pictures.

McHenry, Ill.—Manor Brothers, who have been operating a moving picture show at Hebron for the last three years, have opened another show in Simon Stoffel's hall in McHenry.

Hoopeston, Ill.—A. M. Keller of Keller & Betts, owners of the Princess theater, has purchased the Lyric theater from B. W. Williamson, who recently acquired it from Thomas Kennedy.

St. David, Ill.—John Lakin, Sr., has resumed the management of the Lakin theater.

Elgin, Ill.—The Mann building on Chicago street is said to have been rented for use as a motion picture theater.

Hull, Ill.—L. H. Kennedy has reopened the moving picture theater here.

Among Illinois Exhibitors.

Cuba, Ill.—The Orpheum theater suffered a small film fire which was checked by slipping a galvanized box over the machine.

Canton, Ill.—The Idylhour theater is now using Universal service exclusively, giving four reels daily for five cents, except Sunday, when one is added.

Jacksonville, Ill.—Manager Scott of Scott's theater had to turn away business with "The Battle Cry of Peace."

Peru, Ill.—Manager Forrest Fletcher of the Werner theater has purchased a $5,000 pipe organ.

Lincoln, Ill.—The Star Theater's new screen setting is a Japanese garden.

Maywood, Ill.—Manager Gollos of the Strand theater selected the Vitagraph feature "The Price of Folly" for Royal Neighbors' night.

Rockford, Ill.—"The Wall Between" was shown at the Orpheum theater under the auspices of the Rockford Art Guild.

Oquawka, Ill.—The Airdome here is being remodeled and will be reopened some time in May .

Rockford, Ill.—The Grand theater did a good business at a two-day return engagement of Billie Burke in "Peggy."

Danville, Ill.—The day that Vermilion county Odd Fellows celebrated the anniversary of the order, the Fischer theater gave a benefit, using a special reel of Odd Fellow pictures in addition to the Triangle "Aloha Oe."

East St. Louis, Ill.—Erber's theater will not close this summer but will continue to offer feature pictures and vaudeville.

Marengo, Ill.—"St. Elmo" was the selection for a woman's club benefit at the Royal theater.

Michigan Theater Changes.

Three Rivers, Mich.—George Pierce of Grand Rapids, who operates theaters in Grand Rapids and Flint, has purchased the Vaudette theater here from Starr Wilson of Constantine. He will manage the house himself and will make this city his home. Paramount and Metro service will be used.

Bay City, Mich.—Four weeks of trying out pictures proved a success at the Washington theater, and on May 15 it will close while it is being made over into a picture house. It will still be able to accommodate one of those almost extinct attractions—a good road show, but henceforth the photoplay's the thing with the management.

Niles, Mich.—D. S. Scoffern will erect a theater, seating 800, here.

Escanaba, Mich.—The Grand theater, pictures and vaudeville, has been reopened under the maangement of Con Sullivan.

ATLANTA NEWS LETTER.

By A. M. Beatty, Special Correspondent, 43 Copenhill Ave., Atlanta, Ga.

Screen Club Gives Dinner.

ATLANTA, GA.—The members of the Atlanta Screen Club declare the Transportation Club quarters, on the eighth and ninth floors of the Walton building, will make them a splendid new home. A formal dinner will be tendered the club members and their friends as soon as the organization is established in its new quarters some time in May.

Manager Hardcastle on the Road.

Atlanta, Ga.—Manager Hardcastle, of the George Kleine company, is on a road trip booking "Gloria's Romance," the photo-novel in which Billie Burke will be featured.

Georgia Film in New York.

Atlanta, Ga.—The Georgia motion picture, showing agricultural resources of the state and some of its scenic beauties, will be shown in a number of cities outside of the state prior to beginning its regular tour in September, according to announcement made Saturday.

The Georgia exhibition will be taken to Auburn, N. Y., August 15 by Verne H. Barber, road manager, and then will be shown in other points in New York State. The regular tour of the east and west will begin early in September.

Texas Federation Liberal

Two Liberal Resolutions, One on Censoring of Film and One on Sunday Shows, Are Adopted by Texas State Federation of Labor at Meeting on April 28—Committee to Help in the Sunday Show Fight.

By S. A. M. Harrison, Special Correspondent, 618 Comal St., Dallas, Texas.

HOUSTON, TEX.—The meeting of the Texas State Federation of Labor, which closed here April 28, devoted much time to matters of interest to the moving picture trade. The meeting displayed a sentiment of broad-minded liberality and deep thinking and a determination to maintain the spirit of American liberty in amusement matters.

Favor Sunday Shows.

Two very strong resolutions were passed, one endorsing the movement to pass a local option law permitting incorporated cities to open shows on Sunday if the people so desired. The resolution follows:

"Whereas, our state law dealing with the regulation of Sunday observance is antiquated, obsolete and in many instances impossible of enforcement, and in other instances its provisions are useless, and in other instances its enforcement is undesirable; and

"Whereas, conditions have so changed in Texas since the passage of this law that its provisions are entirely unsuited to the present needs of many localities where the enforcement is impossible, as in the case of the sale of certain commodities, permitting some forms of amusements and forbidding others; therefore be it

"Resolved, by the Texas State Federation of Labor that we go on record as endorsing the movement inaugurated for the amending of the present Sunday law, so that incorporated cities may be given local option in the matter of operation on Sunday of theaters and motion picture shows and similar places of amusement; and be it further

"Resolved, That a special committee be appointed from this body to assist in this movement for an amendment to said Sunday law."

This resolution went over with very little opposition, and a strong committee was appointed to look after the matter, auxiliary to the regular legislative committee of the federation.

Oppose Censorship.

The federation also went on record as opposing censorship in any form as being inimical to American liberty and liable to create unfair conditions. The resolution follows:

"Whereas, there is an indication that at some future time an abridgement of the freedom of the press will be attempted through the same subtle means now employed to censor the motion picture films, and

"Whereas, the time is coming when the motion picture films will be equally, if not a greater agent of publicity in promoting propaganda, disseminating information, of education and for promulgating ideas, opinions and truths, than is the press today, and

"Whereas, there are laws against exhibition of indecent and immoral subjects; therefore, be it

"Resolved, That we do believe that the censoring of picture films is like the censoring of printed publications, with the same effect and the same end in view, and we go on record as opposing such censorship, it being considered unfair, prejudiced, and wrong in principle, we preferring rather that laws should be enacted setting forth what should not be exhibited; thus treating all alike and the same, thereby eliminating the censorship power over publication."

This resolution also passed with an easy majority and copies were ordered sent to interested persons.

Endorses the World.

It will be noticed that the latter resolution takes the same stand as that exploited by this paper, that is, the entire elimination of the censor, considering that the police laws are amply sufficient to cover any pictures that might be obscene and indecent. And no manufacturer is going to be insane enough to try to put out anything of this kind any more than a magazine publisher would try to print obscene literature. It also endorses the World's contention that the censoring of pictures will prove an opening wedge for the censoring of newspapers and other publications.

As to the Sunday law, Texas has long been a state noted for its adherence to the principles of local option. Many times has statewide prohibition failed in this state because of this, and there are many statutes on the books now making local laws permissible in numberless matters.

Organized labor has spoken. It is now up to the exhibitors and others with money invested in the game to give their support to these matters so vital to the life of the industry. If these latter will just get together and help forward these two propaganda there can be no question of the outcome.

Fox Manager Busy.

W. M. Byrd, Dallas manager for the Fox Film, was on the road so much during the latter part of April that he might almost be accused of moving headquarters and just paying visits to Dallas. He was in town April 25-27, between trips to El Paso and San Antonio, and was in a very optimistic and happy frame of mind, so we suppose business had been good.

Big Four Has New Traveler.

John A. Steinson has been added to the traveling forces of the Big Four and will devote his time to that portion of Oklahoma handled from Dallas. Mr. Steinson was formerly manager of the Liberty theater at McAlester, Okla., and is thoroughly conversant with the business.

Chaplin's "Carmen" a Mop.

Dallas, Tex.—The Chaplin burlesque on "Carmen" was shown at the Washington theater, Dallas, for the week of April 23-30 and proved to be a mop-up. Although the critics had said this picture was not so good as most Chaplins, the audiences at the Washington seemed very well satisfied, keeping up an almost continuous run of laughter.

Two Specials at Dallas.

The Jack London pictures of the South Sea Islands played in Dallas the first week in May, doing a good business. The lobby display of trophies of Mr. London's travels attracted considerable attention.

Under the auspices of the Dallas Dispatch, the official war pictures from the various Teutonic fronts were shown at the Hippodrome theater, May 1-6. The pictures drew quite well.

Louisiana Force Added To.

Dallas, Tex.—The Dallas office of the Big Four announces that J. P. Luening will travel for that company in Louisiana outside of New Orleans. Mr. Luening was formerly in a similar position with the General Film Company.

J. A. Holton Gets Control.

Port Arthur, Tex.—James A. Holton, manager of the Port Arthur Amusement Company, operating the Pearce and Peoples theaters at Port Arthur, Texas, is now sole owner of the two picture houses, having recently acquired the forty per cent of stock held by Dan A. Williams, former treasurer of the company. Mr. Holton is considered one of the livest exhibitors in the South. He is using Metro, Paramount, World, Equitable and V-L-S-E at the Pearce, and Universal and General at the Peoples. Mr. Holton is figuring on some extensive improvements within the next year.

World Staff Gets Together.

Dallas, Tex.—The office and road staffs of the World Film Dallas office had a general get-together meeting Wednesday, April 12. Manager Max Graf entertained the road force and the office staff joined in. A sort of round-table discussion was had of the business in this section, which is rapidly increasing, and all hands felt lots better and more enthusiastic as a result of the meeting.

Manager Max Graf in His Office.

The World Film Corporation's Dallas Force.

Left to right: John Lanfranconi, bookkeeper; Eddie Goodrow, shipping clerk; M. Ramsey, shipping clerk; Miss M. Hibbetts, inspector; Miss I. Carter, billing clerk; Miss G. C. Tenney, stenographer; Max Graf, manager; A. Raymond, traveler; George Slater, booking clerk; W. S. Tuttle, traveler; Miss Bess Miller, stenographer; A. J. Xydias, of the Rex and Star theaters, Houston.

Unusual Combination House.

Galveston, Texas.—A house for the pleasure of the general public that is an extremely unusual combination will be built at Galveston. It is being constructed by G. K. Jorgenson and will be known as the Crystal Palace. The building will occupy about a full square block on the wonderful beach at that city and will cost something over $600,000, being entirely of concrete. It will consist of theater, dance hall, restaurant and hotel, and a magnificent promenade will be built about the place and down to the water.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

Screen Club's New Home.

THE Rocky Mountain Sereen Club has moved into its new quarters in the Tabor Grand opera house, held a house warming and is now comfortably settling awaiting the steadily increasing growth that will require another move into still larger clubrooms.

The new home of the moving picture men is in keeping with the advancement that is being made in the business to which the members devote their energy. It is twice as large as the birthplace of the organization, has more and better conveniences and is located right in the heart of the moving picture section.

A second pool table has been installed and several more card tables put into place and initiated. A bigger and better library is now the aim of the house committee. Already this feature has become one of the most popular of the club's attractions. Complete files of the Moving Picture World are not the least important of the library's equipment. Most of the exhibitors and exchange men have files of The World, but those who have not find the Screen Club file a handy reference to look up old releases or even brand new releases to get material for advertising films that they are about to show.

Denver Film Ball Team.

W. H. Cree, manager of the General Film exchange and also manager of the Rocky Mountain Screen Club Baseball team, has twenty diamond stars of various brilliancy who responded for the first practice of the season. Most of the players had been working out on the quiet and showed mid-season form.

There are a dozen or more players among the candidates who won reputations as ball tossers while in college or on semi-pro nines, while in Harry Cassidy, road man for the Mutual, the club has a professional who ranks as one of the best outfielders in the minor leagues.

A Ty Cobb-Benny Kauff controversy is threatened between Manager Cree and Walter Rand of the Triangle. Rand has earned the title of Cobb by his heavy stickwork and daring base running, while Cree claims that he will emulate Kauff and make his rival look like a novice.

Among the score of other players who threaten to give both a race for honors are: Harry Nolan, All Hagan, W. S. Rand, Gene Gerbase, Denham Palmer, John Doman, Carl Stern, Sam Baxter, Joe Ashby and Jap Morgan.

The players represent all branches of the film industry. Palmer and Stern are managers of the World and Bluebird exchanges, respectively, and Baxter is owner of the Isis theater, one of Denver's biggest and best photoplay houses.

New Universal Manager.

Denver, Col.—E. H. Goldstein, assistant general manager of exchanges of the Universal Film Manufacturing Company, was in Denver superintending the transfer of the management of the Denver exchange into the hands of a new manager. Louis Goldstein, former manager, has severed his connection with the Universal company in accordance with his resignation.

Denham Palmer Now Exchange Manager.

Denham Palmer, former division manager of the World Film for all the Western county is now exchange manager in Denver for the same company. Announcement of the change has just been made.

Charles R. Gilmour, who was manager of the World Exchange in Denver up to the time he was stricken with appendicitis a few weeks ago, will be transferred to the Coast.

Palmer is a Denver product in the moving picture industry. He started here with the General Film, then became local manager of the World. Later he opened the World's office in Salt Lake and has been division manager both East and West for the same company.

When Gilmour was taken ill suddenly he came from San Francisco to take charge of the Denver Exchange. Now he will remain permanently. Palmer was desirous of the change because his wife's health requires that she live in Colorado.

San Francisco Letter

Local League Promoting Children's Shows Makes Arrangement with Republic Theater—Local Office of George Kleine Opens—Two New Film Concerns—Business Notes and Changes.

By T. A. Charce, Special Correspondent, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CALIF.—The League of the Children's theater, of which M. Lebowitz is superintendent and Mrs. D. E. F. Easton is manager, has made arrangements with the management of the Republic theater, Sutter and Steiner streets, for a period of one year, to set aside Friday and Saturday afternoons of each week for the purpose of giving performances for and by children, to include moving pictures, for the nominal charge of five cents. The League has offices in the Phelan building and is affiliated with the Recreation League, besides having the endorsement of the San Francisco Drama League. Large quantities of tickets have been purchased by wealthy persons for distribution among the homes of the poor. On the opening day moving pictures of the youngsters entering the theater were taken and these will be shown at a later date.

GEORGE KLEINE OFFICE HERE.

Frank McCoy to Manage New Exchange on Golden Gate Avenue.

San Francisco, Calif.—W. O. Edmonds, who arrived in San Francisco recently to open an office for George Kleine and to establish Pacific Coast headquarters, is now well settled in the quarters taken over on Golden Gate avenue, near Hyde street. Great success has been met with in booking Gloria's Romance, featuring Billie Burke, as many as thirty exhibitors having visited the exchange in a single day to investigate this serial. The Turner & Dahnken circuit has booked this production for its nine houses, including the new one at Portland, and it is being placed rapidly in the large cities of the Coast. Frank McCoy, for some time with the Progressive Film exchange, has accepted a position as office manager for George Kleine, and R. H. Allan, formerly with the General Film Company, is on the road in Northern California. A branch exchange will be opened at Los Angeles about May 8th.

Film Concerns Incorporated.

San Francisco, Calif.—The Sun Photoplay Company has been incorporated with a capital stock of $25,000 by C. A. Sullivan, T. R. White, B. Smolenski, R. D. Sullivan and J. T. Sullivan. Offices were opened a short time ago in the David Hewes Building on Market street.

Articles of incorporation of the Atlas Educational Film Company of San Francisco have been filed by E. P. Cady, T. L. Haines and R. R. Behm, the capital stock being placed at $15,000. This concern has been engaged in business here for some time, with offices in the Pacific building, handling Atlas projection machines, Universal cameras and educational films. The incorporation of the concern was delayed, owing to the fact that the name Atlas was used by another firm in the film business which was incorporated about a year ago, but which has retired from the field.

Board of Trade Manager Visits Los Angeles.

San Francisco, Calif.—Fred S. Peachy, manager of the Board of Trade of San Francisco, has returned from a trip to Los Angeles, where he made a short stay visiting friends in the film exchange business. He found the pay-in-advance plan working splendidly there, with exhibitors well pleased with the system. Before returning home he made a short trip to San Diego.

International Film Service Busy.

San Francisco, Calif.—Although no releases have been made as yet at the local office of the International Film Service, Inc., bookings in this territory have aggregated more than $25,000 and over fifty theaters have signed for the serial "The Mysteries of Myra." A private review of the second episode of this serial and a split reel release was given recently in the Mechanics Bank Building before exhibitors and newspaper men. H. I. Krause, who traveled out of the Denver office of the Pathe exchange when this was under the management of H. L. Knappen, now manager of the local branch of the International, arrived here recently to fill a position as road man and is covering the Sacramento valley for the new exchange.

Golden Gate Adds New Film Line.

San Francisco, Calif.—The Golden Gate Film Exchange, Inc., has secured the Pacific Coast rights to the releases of the Juvenile Film Corporation and will release a one-reel comedy every two weeks. The All Star Feature Distributors, Inc., has secured the California, Arizona and Nevada rights to "Captivating Mary Carstars." Louis Hyman, booker for the All Star, recently made a road trip through the northern part of the state.

San Francisco News Pointers.

The Grand theater at Twenty-second and Mission streets, one of the oldest moving picture houses in that district, and for the past six years conducted under the management of Ed. S. Stark, has been sold to R. A. Floodberg.

Owing to the high cost of colored paper the price of tickets has been advanced by all of the supply houses here.

The College of Notre Dame has installed moving picture aparatus furnished by Walter Preddey.

The opening of the Rialto theater on Market street has been postponed for one week, owing to the fact that the artisans could not complete their work on the house by the date originally set.

M. G. Jonas, publicity man for the Universal, was a recent visitor here from Universal City.

I. N. Cohen has gone upon the road in the interests of the California Film exchange.

The Baird projection machines used in the exhibit of the Argentine Republic at the recent Exposition has been sent to Buenos Ayres.

Plans for a motion picture theater to be erected at Third and Tehama streets are being prepared for Benj. G. McDougall and Arthur Arlett. The house is to have a seating capacity of 1,200.

Among the recent visitors here have been John Ratto, of Jackson; L. H. Killingsworth, St. Helena; F. Atkins, Marysville, and L. Frietas, Stockton, all prominent exhibitors.

California Theater Notes.

Pinola, Calif.—A new theater is to be erected here by Mr. Toherrassy, of the Point theater, Richmond, Calif.

Fruitvale, Calif.—Fisher's theater has been sold by E. Staub to W. Sommer.

T & D Enter Portland

San Francisco Firm Takes Over Empress Theater from Ackerman and Harris, Who Recently Acquired It—Pictures Will Be Featured—No Vaudeville—Name Changed to T. & D. Theater—Large Organ to Be Installed.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—Turner and Dahnken, of San Francisco, have entered the Portland field. Sam Harris, of Ackerman & Harris, new owners of the Empress and Orpheum theaters, passing through Portland recently en route to Seattle, announced that his firm had leased the first named house to the California moving picture theater men. The transaction was entirely unexpected, but was a logical solution to the enigmatical problem that had been causing much discussion among the exhibitors already established. The first visit of Bruce Johnson, secretary of the T. & D. company, some time ago was regarded as inconsequential by the local men. The deal was closed in San Francisco, and Mr. Johnson returned to Portland to arrange the opening of the new house.

Ackerman and Harris leased the theater to Turner and Dahnken only upon the condition that no vaudeville shall be shown, and the newcomers will therefore feature music and pictures only. It is planned to install an organ costing $35.000, similar to the one in the Tivoli in San Francisco, and to employ a symphony orchestra of 12 pieces. The prices will be 10 and 15 cents, and 8 or 10 reels will constitute a show. The best pictures obtainable on the open market will be shown. Mr. Johnson stated that his firm had closed a contract with George Kleine for the Billie Burke serial, "Gloria's Romance." The house will be renamed the T. & D. theater. The lighting will be altered to make the front of the house a blaze of lights and a new screen will be installed. The opening date will be May 14. Mr. Johnson will manage the house until a permanent man is selected.

At the Hippodrome.

With the leasing of the Empress to Turner and Dahnken, Ackerman and Harris announced the policy of their other Portland house, the Orpheum, which will be renamed the Hippodrome. The name Hippodrome was taken by the Baker theater two months ago, but this house has recognized the prior right of Ackerman and Harris to the name and the question of its use has been settled. The Hippodrome will feature vaudeville with moving pictures as auxiliaries. The vaudeville acts will be booked from New York and start from Chicago west by the southern route. Lester Fountain, former manager of the Los Angeles Hippodrome, will manage the Portland house until the enterprise is well under way. The brand of pictures to be shown has not been announced except that the Pathe Weekly and the Pathe series, "Who's Guilty?" will be a part of the film attractions. The prices will be 10 and 15 cents.

Film Situation Unsettled.

The effect of the coming of these new enterprises is being carefully watched by the men already established. With the possible exception of the Columbia, every house in the city has been controlled by local people and their services have been booked independently of any other house in any other city. Turner and Dahnken own over a dozen houses on the coast, and Ackerman and Harris own several. It is contended by the dopesters on Film Row that the newcomers are in a better position to control big service than any of the individual houses. The reported consolidation of Lasky and Famous Players with Triangle coming about the same time as the entrance of the San Francisco concerns into the city has given the Film Row strategists a lot to talk about.

New House for Oregon City.

Oregon City, Ore.—W. A. Long has purchased a large lot adjoining the court house in Oregon City and is having plans prepared for the erection of a photoplay theater seating 800. Mr. Long now conducts the Star theater near the site of his new house.

War in Roseburg.

Roseburg, Ore.—Following the attempted price raise when two theaters increased their admission to 15 cents and a third cut to 5 cents, a price war is being waged here. All theaters have cut to a nickel. The best services are being used and 8 and 9 reels are shown. Both sides have intimated they will fight to a finish.

Idaho Man Visits.

Theodore Johnson, general manager of the Idaho Amusement Company, operating 4 theaters in Boise, was in Portland recently arranging service. Picture theaters in Boise have been compelled to close on Sunday for some time past, but exhibitors have been conducting a campaign for Sunday opening which Mr. Johnson thinks will be successful.

Wilson Goes To G. F.

Portland, Ore.—H. M. Wilson, who has been exploiting Kalem's "Social Pirates," in this territory, has been employed as road man for the General Film to work out of Portland. Mr. Wilson was formerly an exhibitor and was associated with T. C. Penny, controlling four houses between Glasgow and Havre, Montana. He has a pleasing personality that is peculiar to "big fellows" and will undoubtedly make a most popular road man.

Fire at Hubbard.

Hubbard, Ore.—The Empress theater, operated by A. C. Kreiger, was burned recently in a fire that destroyed a business block here. The fire happened at a time when the theater was not operating and no films were destroyed.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Takes Local Pictures.

Medford, Ore.—D. L. Sharits, manager of the Star theater, has acquired a moving picture camera and is taking local stuff to show in his house. Pictures of the Medford school children were recently shown at the Star with good success. The negatives have been finished by J. G. Sill, of Portland.

Dr. Clemmer's "Klemerklink"

A New Idea for Children's Shows That Will Probably Attract Some Attention to Clemmer's Spokane Theater.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Dr. H. S. Clemmer is said to have been the third moving picture show exhibitor in America to establish a special weekly program for children and if he had acted upon his first hunch a year before and not waited until his fine new playhouse was completed he would have been the first. A New York and a Louisville moving picture show preceded him. Now there are 150 all over America, 10 in Cleveland alone.

Since June 1, 1915, Dr. Clemmer estimates he has exhibited programs, especially adaptable for child interest, to over 30.000 kiddies. This is an average of nearly 700 for each Saturday morning performance.

"The Klemerklink."

Now he has evolved a new scheme for getting hold of his juvenile friends, and has put out a book called "The Klemerklink."

Dr. Clemmer said, "Every child loves pictures and from our great great grandmothers down we have all loved nursery rhymes. Just as the child will rush for the colored funny section of the Sunday paper, so, I am anticipating, will he beg his mother to take him to the Saturday morning children's hour that he may learn what new adventure has befallen his new friend, the Klemerklink.

"My book and its contents are fully copyrighted and fully patented, and it would not be surprising if it should become known all over the land. I have had inquiries as to the success my house has had in its children's programs from almost every state in the south and from a great many eastern cities. I have had a dozen or more letters from various women's clubs and scores from fellow exhibitors, not only in this immediate territory, but from distant cities, asking about the children's shows.

Good Business, Not Immediate Profit.

"Nearly every exhibitor asks: Does it pay? To all I have written that it does not make any profit, but that it is good business as a method of advertising, and besides, who doesn't want to do something to help the kids?

"Spokane has had considerable publicity on account of this children's hour stunt, the Woman's Home Companion and the Sunset magazines, as well as motion picture magazines, paying some attention to us.

"In the introduction of the Klemerklink I believe I have hit upon a happy advertising idea, but perhaps I've helped bring a little sunshine into the lives of some kids and added a few hundred laughs to the measure of the day's juvenile amusement in Spokane. Give me credit for a little sentiment.

"I have limited my first edition of this booklet to 1,000 copies. I will have 1,000 covers only with 1,000 leaf inserts for each Saturday. Strictly speaking I probably will not refuse a child a cover on any later date than the first Saturday in which the book is to be introduced, but I can only give out 1,000. First come, first served.

"Some have asked where to get the children's films, and how they are made. For the Clemmer theater I have searched the exchanges at San Francisco, Seattle and Los Angeles for split program reels. Some of them have been very expensive. Birds, animals and flowers are always interesting to the youthful mind."

Spokane's Picture Possibilities.

Spokane, Wash.—Secretary of State I. M. Howell called upon the Spokane Chamber of Commerce to make an investigation of everything in the vicinity of Spokane that might appeal to or seem valuable to a moving picture concern or manufacturer.

"It is the intention of this bureau, the publicity division of statistics and immigration, to go after this business and secure as much as possible of it for the State of Washington," said Secretary Howell. "You will undoubtedly agree with me that a share of such business is due this part of the northwest. In the state of California it amounts to something between $7,000,000 and $20,000,000 annually.

"I am desirous of securing all the cooperation possible from the various commercial bodies. It seems to me that there is no better way you could co-operate than by making special investigations of everything in the shape of scenic wonders that might appeal to moving picture concerns."

GETTING BRITISH FILMS.

Short Delay Caused by Embargo—Reels Coming Freely.

By W. M. Gladish, Special Correspondent, 1263 Gerrard St. E., Toronto, Ont.

TORONTO, ONTARIO.—Following the embargo on exportation of moving picture films from the British Isles, a number of Canadian exchanges experienced difficulty in securing regular shipments of news pictures from the Old Country. The Specialty Film Import Company, Limited, distributors of the Pathe and British Gazettes, were unable to secure these weeklies for some time, according to Mr. Travis, manager of the Toronto branch. Arrangements were made by Mr. L. E. Ouimet of Montreal, general manager of the Specialty Film Import Company, with Honorable Rudolphe Lemieux, a member of the Canadian Government, whereby war and other news views would be passed by the Imperial authorities for shipment from England to Canada.

Mr. Phil Kauffman, Toronto manager of the Famous Players Film Service, Limited, reports that his company is now having no difficulty in securing "Topical" reels from across the pond.

Not long ago a ten-reel feature, "Britain Prepared," was brought out to Canada by the Famous Players. Mr. Kauffman now announces that another set of official British war pictures, showing the activities of British troops in France, have been secured and the latest feature will also be shown from coast to coast.

ASSOCIATION ACTIVITIES.

Exhibitors Will Help Veterans Become Skilled Operators.

Toronto, Ontario.—President Baillie of the Moving Picture Protective Association of Ontario has offered, in behalf of the association members, to provide training for returned Canadian soldiers as moving picture machine operators if the city will place a room in the City Hall at the disposal of the association for the purpose. If arrangements are made, the association intends to install practically a miniature theater with projecting machines, operating booth, screen and other features.

The Tax on Patrons.

A committee of the association recently waited upon the provincial treasurer, Hon. T. W. McGarry, for the purpose of securing details of the system to be employed in the collection of war taxes on amusements in Ontario. The opinion is generally expressed that the Government is somewhat in a quandary as to the proper method to use in the taxing of patrons at moving picture shows and other amusement houses. The exhibitors are anxious to know something of the selected system so that they can make arrangements to follow official instructions.

Association Grows.

Since the big moving picture ball in the Toronto Arena, the membership as well as the funds of the Moving Picture Protective Association have increased. A number of out-of-town exhibitors have enlisted with the association and the officers hope to make the organization a real provincial body in fact as well as name. The ball gave the association a good boost.

Pearl White to Make Short Tour.

Toronto, Ontario.—L. E. Ouimet, Montreal, general manager of the Specialty Film Import Company, Pathe renters in Canada, recently spent a day in Toronto on his way to New York to sign up Pearl White for a short tour of leading picture houses in Eastern Canada. He brought tidings of good business elsewhere in the Dominion and he went away satisfied with the state of affairs in Toronto.

Short Picture Programs at Regent.

Toronto, Ontario.—Notice has been received at the Canadian Universal headquarters here that the management of the new Regent theater, Ottawa, had decided to return to short picture programmes instead of following the policy of running features almost exclusively.

Buys Royal Victoria

Dominion Theater Company of Vancouver Secures Control of the Finest Picture Theater in Western Canada—Company Already Owns the Dominion in Vancouver—Triangle Service to the Columbia Theater.

By E. C. Thomas, Special Correspondent, 821 Rogers Bldg., Vancouver, B. C.

VICTORIA, B. C.—Through a deal just consummated by J. R. Muir of Vancouver, the Dominion Theater Company, of which he is managing director, has secured control of the Royal Victoria, the largest house in this city, and one of the finest in western Canada devoted to moving pictures. It was erected two years ago at an approximate cost of $450,000. The new management was dated to take possession on May 1. Clifford Denham, the popular manager of the house, who has held this position since the opening, will continue in charge. Although no definite announcement has been made as to the pictures to be shown here, it is expected that the initial subject under the new lessees will be "The Code of Marcia Gray," with Constance Collier, probably followed by George Beban in Ince's feature, "The Alien," which is controlled in this territory by the Famous Players Film Service, Ltd.

The new acquisition gives the Dominion Theater Company the two largest houses in this city—the Royal Victoria and the Dominion—as well as the Dominion theaters in Vancouver and Nanaimo, and the company also holds the Paramount first run franchise in the three cities mentioned.

W. P. Nichols, general manager of the National Amusement Company, which formerly conducted the Royal Victoria, states that the Triangle releases, scheduled for this house, will be transferred to the Columbia, which will discontinue the present policy of moving pictures and small time vaudeville.

OPPOSITION TO PICTURES ACT.

Liberals Dislike Autocratic Powers Given to Censor—Other Points.

Victoria, B. C.—Opposition to the amendment to the Moving Pictures Act, introduced in the Legislature by Premier W. J. Bowser, has developed in the ranks of the Liberals, and H. C. Brewster, leader of the opposition, recently spoke in the House against the measure, contending that it centralized too much power in the provincial government.

The amendment to Section 5, after stating, as before, that the censor or his assistants "shall have power to permit or absolutely to prohibit the exhibition of all films or slides which it is proposed to exhibit in the Province," provides for the appointment of a board of examiners for operators, and changes paragraph 1 of section 10 as follows, adding also the clause printed in capitals: "Notwithstanding and law to the contrary, no municipality, whether incorporated under the 'Municipal Incorporation Act' or any special act of the Legislature, shall issue a license in respect of any moving picture theater or film exchange unless the applicant for such license shall have first obtained a license therefor under this Act, AND NO SUCH MUNICIPALITY SHALL ISSUE A LICENSE TO ANY OPERATOR OR ANY APPRENTICE OPERATOR."

Section 4 of the amendment states that "this Act shall come into effect on the first day of October, 1916."

During his speech in the House Mr. Brewster took occasion to refer to the autocratic powers of the censor, and protested because there was no power of appeal, no matter how much he might err.

ECONOMICS AND SOLDIERS.

Labor Organizations and Returned Soldiers—a Deep Question.

Winnipeg, Man.—The present situation in Calgary, where striking operators have been replaced by returned soldiers, is causing considerable discussion in union labor circles throughout western Canada. At a recent meeting of the Winnipeg city council, H. Hayes, local representative of the White Rats, stated that a class had been started here by means of public subscriptions, to teach returned soldiers the art of operating, and charged that when these men become competent they will constitute a menace to organizd labor. No action was taken by the council.

Edmonton, Alberta—At the latest meeting of the Edmonton Trades and Labor Council a communication from the central union organization in Calgary, and pointing out the operators' situation there, was discussed. The Calgary union stated that it was understood to be the intention of the Dominion Hospitals Commission to inaugurate vocational schools for the instruction of returned soldiers, and urged that no scheme of vocational training should be established without a full understanding of the economic conditions existing in the various provinces.

The Edmonton organization embodied its idea of the best way to prevent this in the following resolution, which was communicated to the Labor Council in Calgary: "That we notify the Dominion executive of the Dominion Trades and Labor Congress as to the actual conditions existing in this strike, and we request that they at once take up with the Dominion Hospitals Commission the necessity of providing against the use of returned soldiers by unscrupulous employers, as strike-breakers."

Globe's Lobby Improved.

Vancouver, B. C.—Manager Creighton of the Globe theater, with the inauguration of the Triangle service at this house, has made a vast improvement in the appearance of the lobby by the elimination of all paper, except a stock Triangle one-sheet, which is encased in a neat brass frame. Photographs of Triangle stars are hung on the walls of the lobby, which extends the full width of the house, while scenes from the plays being shown are arranged artistically in large cardboard mats, decorated and littered for each production by a local card writer, and hung in the center of the lobby in swinging brass frames.

A Woman on Censor Board.

Winnipeg, Man.—At a meeting of the Winnipeg Local Council of Women, held recently, the committee appointed to look into conditions obtaining in moving picture theaters of the city reported that each house had been visited with a view to studying the programme, ventilation and lighting. The committee contended that the appointment of a woman to the censor board would be beneficial, and the local council went on record in favor of the appointment of Mrs. Hugh Patriarche, a local writer.

Saturday Show at the Monarch.

Edmonton, Alberta.—The first children's Saturday morning matinee, held at the Monarch theater recently, was a distinct success, more than 350 children attending the performance; and Manager Allen has received several letters from mothers, commending the show and the idea behind it. One party of forty children was escorted from the Children's Shelter and Day Nursery to the theater by members of the board in charge of the institution.

Tax Corporations of Over $20,000.

Edmonton, Alberta.—Before being prorogued the Alberta Legislature passed a measure which will doubtless affect many companies connected with the film industry. The bill provides that all companies incorporated with a capitalization of more than $20,000 shall pay a provincial tax of 20 cents on each $1,000 capitalization. Companies with a capital less than $20,000 are exempted under the Act.

Calendar of Daily Program Releases

Releases for Weeks Ending May 21 and May 27

(For Extended Table of Current Releases See Pages 1412, 1414, 1416, 1418.)

General Film Company.

Current Releases.

	Serial No.
MONDAY, MAY 15, 1916.	
BIOGRAPH—The Perfidy of Mary (Drama) (Biograph Reissue No. 50)	20536
KALEM—Sauce for the Gander (No. 8 of the "Social Pirates") (Two parts—Drama)	
LUBIN—Otto the Artist (Comedy)	20537
SELIG—The Hard Way (Three parts—Drama)	20531-2-3
SELIG—The Selig-Tribune No. 39, 1916 (Topical)	20535
VITAGRAPH—A Lucky Tumble (Comedy)	20534
TUESDAY, MAY 16, 1916.	
EDISON—The Littlest Magdalene (Three parts—Dr.)	20543-4-5
ESSANAY—The Double Cross (Two parts—Drama).	20538-9
KALEM—The Irish Rebel (Drama)	20540
LUBIN—The Beggar King (Two parts—Drama)	20541-2
WEDNESDAY, MAY 17, 1916.	
BIOGRAPH—Beverly of Graustark (Three parts—Drama)	20548-9-50
EDISON—Robbing the Fishes (Comedy)	20551
ESSANAY—Vernon Howe Bailey's Sketch Book of San Francisco (Cartoon)	20517
—A Scenic subject on the same reel	20547
KALEM—The Artful Dodger (Comedy)	20546
THURSDAY, MAY 18, 1916.	
LUBIN—Jackstraws (Three parts—Drama)	20552-3-4
SELIG—The Selig-Tribune No. 40, 1916 (Topical)	20555
VIM—Thirty Days (Comedy)	20556
FRIDAY, MAY 19, 1916.	
KALEM—An Innocent Vampire (Comedy)	20560
KNICKERBOCKER STAR FEATURE—A Child of Fortune (Three parts—Drama)	20557-8-9
VIM—A Fair Exchange (Comedy)	20562
VITAGRAPH—More Money Than Manners (Comedy)	20561
SATURDAY, MAY 20, 1916.	
ESSANAY—A Rose of Italy (Three parts—Drama).	20563-4-5
KALEM—One Chance in a Hundred (No. 80 of the "Hazards of Helen" Railroad Series) (Drama).	20570
LUBIN—The Winning Number (Comedy)	20566
SELIG—A Boarding House Ham (Comedy)	20571
VITAGRAPH—Miss Adventure (Three parts—Dr.) (Broadway Star Feature)	20567-8-9
SUNDAY, MAY 21, 1916.	
KNICKERBOCKER STAR FEATURE—Spellbound (Five parts—Drama)	20572-3-4-5-6

General Film Company.

Advance Releases.

MONDAY, MAY 22, 1916.

BIOGRAPH—The Mistake (Drama) (Biograph Reissue No. 51).
KALEM—The Missing Millionaire (No. 9 of the "Social Pirates" —Two parts—Drama).
LUBIN—Otto the Hero (Comedy).
SELIG—The Test of Chivalry (Three parts—Drama).
SELIG—The Selig-Tribune No. 41, 1916 (Topical).
VITAGRAPH—The Cost of High Living (Comedy).

TUESDAY, MAY 23, 1916.

BIOGRAPH—Who's Looney Now? (Two parts—Comedy).
EDISON—The Duel (Three parts—Drama).
ESSANAY—The Condemnation (Two parts—Drama).
KALEM—Ham's Busy Day (Comedy).

WEDNESDAY, MAY 24, 1916.

ESSANAY—Canimated Nooz Pictorial No. 10 (Cartoon).
—A Scenic subject, the same reel.
KALEM—The Bogus Count (Comedy).

THURSDAY, MAY 25, 1916.

LUBIN—Prisoners of Conscience (Three parts—Drama).
SELIG—The Selig-Tribune No. 42, 1916 (Topical).
VIM—Baby Doll (Comedy).

FRIDAY, MAY 26, 1916.

KALEM—The Baby Grand (Comedy).
KNICKERBOCKER STAR FEATURE—The Chorus Girl and the Kid (Three parts—Drama).
VIM—Villains and Violins (Comedy).
VITAGRAPH—The Battler (Comedy).

SATURDAY, MAY 27, 1916.

ESSANAY—The Schemers (Three parts—Drama).
KALEM—Hazards of Helen, No. 81, "The Capture of Red Stanley" (Drama).
LUBIN—Oh, You Uncle! (Comedy).
SELIG—A Five Thousand Dollar Elopement (Comedy-Drama).
VITAGRAPH—The Primal Instinct (Broadway Star Feature) (Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending May 20 and May 27

(For Extended Table of Current Releases See Pages 1412, 1414, 1416, 1418.)

Universal Film Mfg. Company.

SUNDAY, MAY 14, 1916.

	Serial No.
LAEMMLE—Her Great Part (Comedy-Drama)	01429
L-KO—No release this day.	
REX—A Soul for Sale (Three parts—Modern—Dr.)	01428

MONDAY, MAY 15, 1916.

NESTOR—He's a Devil (Comedy)	01432
RED FEATHER PHOTOPLAY—A Youth of Fortune (Five parts—Drama)	01431
UNIVERSAL SPECIAL FEATURE—Peg o' the Ring (No. 3) (Two parts—Drama)	

TUESDAY, MAY 16, 1916.

GOLD SEAL—Darcy of the Northwest Mounted (Three parts—Drama)	01433
IMP—When Slim Picked a Peach (Comedy)	01434
REX—No release this day.	

WEDNESDAY, MAY 17, 1916.

ANIMATED WEEKLY—Number 20 (Topical)	01437
L-KO—Gaby's Gasoline Glide (Two parts—Comedy)	01436
VICTOR—The Three Wishes (Drama)	01435

THURSDAY, MAY 18, 1916.

LAEMMLE—Grouches and Smiles (Comedy-Drama)	01438
POWERS—A Toyland Robbery	01440
—Little Journeys in the Frozen North, Nome, Alaska (Educational)	01440
REX—A Wife at Bay (Two parts—Drama)	01439

FRIDAY, MAY 19, 1916.

BIG U—Nadine of Nowhere (Drama)	01442
LAEMMLE—Heartaches (Two parts—Drama)	01441
NESTOR—The Wooing of Aunt Jemima (Comedy)	01443

SATURDAY, MAY 20, 1916.

BISON—Hulda, The Silent (Two parts—Drama)	01444
JOKER—A Raffle For a Husband (Comedy)	01446
POWERS—Their Social Smash (Comedy)	01445

SUNDAY, MAY 21, 1916.

IMP—Claudia (Comedy)	01447
L-KO—No release this day	
REX—Love Triumphant (Two parts—Drama)	01448

MONDAY, MAY 22, 1916.

NESTOR—Her Celluloid Hero (Comedy)	01451
RED FEATHER PHOTOPLAY—Half a Rogue (Five parts—Drama)	01450
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg O' the Ring (No. 4, "The Circus Mongrels") (Two parts—Drama)	01468

TUESDAY, MAY. 23, 1916.

GOLD SEAL—The Woman Who Followed Me (Two parts—Comedy—Drama)	01452
IMP—The Health Road (Drama)	01454
REX—Virginia (Drama)	01453

WEDNESDAY, MAY 24, 1916.

ANIMATED WEEKLY—Number 21 (Topical)	01457
L-KO—A Busted Honeymoon (Comedy)	01456
VICTOR—The Limousine Mystery (Two parts—Drama)	01455

THURSDAY, MAY 25. 1916.

BIG U—Corporal Billy's Comeback (Two parts—Drama).	01458
LAEMMLE—No release this day	
POWERS—Mr. Fuller Pep—He Dabbles in the Pond (Cartoon)	01459
—The Juvenile Dancer Supreme (Lena Baskette in a Group of Classic Dances)	01459

FRIDAY, MAY 26, 1916.

IMP—The Unconventional Girl (Two parts—Drama)	01460
NESTOR—Her Husband's Wife (Comedy)	01462
REX—Harmony in a Flat (Comedy)	01461

SATURDAY, MAY 27, 1916.

BISON—The Wedding Guest (Two parts—Drama)	01463
JOKER—A Stage Villain (Comedy)	01465
POWERS—Storming the Trenches (Comedy)	01464

Mutual Film Corporation.

SUNDAY, MAY 14, 1916.

	Serial No.
BEAUTY—"No Title" (Comedy)	04726
GAUMONT—"Reel Life" (The Mutual Film Magazine)	04728
VOGUE—A Mix-Up at Rudolphs (Comedy)	04727

MONDAY, MAY 15, 1916.

AMERICAN—The Pretender (Two parts—Drama)	04729-30
FALSTAFF—Deteckters (Comedy)	04731
MUTUAL MASTERPICTURE DE LUXE—The Isle of Love (Gaumont—Five parts—Drama) (No. 101)	

TUESDAY, MAY 16, 1916.

THANHOUSER—The Answer (Two parts—Drama).	04732-3
VOGUE—The Man With the Hod (Comedy)	04734

WEDNESDAY, MAY 17, 1916.

BEAUTY—Billy Van Deusen's Fiancee (Comedy)	04736
GAUMONT—See America First, No. 36 (Scenic)	04737
—Kartoon Komics (Cartoon)	04737
MUTUAL WEEKLY—Number 72 (Topical)	04735

THURSDAY, MAY 18, 1916.

AMERICAN—Four Months (American—Three parts—Drama)	04738-9-40
MUTUAL MASTERPICTURE DE LUXE—The Courtesan (American—Five parts—Drama) (No. 102)	

FRIDAY, MAY 19, 1916.

CUB—Harmony and Discord (Comedy)	04743
MUSTANG—The Blindness (Two parts—Drama)	04741-2

SATURDAY, MAY 20, 1916.

CENTAUR—High Lights and Shadows (Two parts—Drama)	04744-5
FALSTAFF—Steven's Sweet Sisters (Comedy)	04746

SUNDAY, MAY 21, 1916.

BEAUTY—Twenty Minutes in Magic (Comedy)	04747
GAUMONT—Reel Life (Mutual Film Magazine)	04749
VOGUE—The Chinatown Villains (Comedy)	04748

MONDAY, MAY 22, 1916.

AMERICAN—Repaired (Two parts—Drama)	04750-1
FALSTAFF—Politickers (Comedy)	04752
MUTUAL MASTERPICTURE DE LUXE—Nancy's Birthright (Signal—Five parts—Drama) (No. 103).	

TUESDAY, MAY 23, 1916.

THANHOUSER—For Uncle Sam's Navy (Two parts—Drama)	04753-4
VOGUE—Rival Rogues (Comedy)	04755

WEDNESDAY, MAY 24, 1916.

BEAUTY—Adjusting His Claim (Comedy)	04757
GAUMONT—See America First No. 37 "Savannah, Ga." (Scenic)	04758
—Kartoon Komics (Cartoon)	04758
MUTUAL WEEKLY—Number 73 (Topical)	04756

THURSDAY, MAY 25, 1916.

GAUMONT—Armadale (Three parts—Drama)	04759-60-1
MUTUAL MASTERPICTURE DE LUXE—Reclamation (American—Five parts—Drama) (No. 104).	

FRIDAY, MAY 26, 1916.

CUB—Preparedness (Comedy)	04764
MUSTANG—Jack (Two parts—Drama)	04762-3

SATURDAY, MAY 27, 1916.

CENTAUR—The Kaffir's Gratitude (Two parts—Drama)	04765-6
FALSTAFF—Sammy's Semi-Suicide (Comedy)	04767

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Stories of the Films

General Film Company

VITAGRAPH.

JANE'S HUSBAND (May 1).—The cast: Jane (Edith Storey); Ben (Thomas R Mills). Written by Elizabeth R. Carpenter. Produced by Geo. D. Baker.

Poor, lonely Jane is pining her young life away in the fruitless search for a life companion, genius male. She tries her wiles on every man she meets, but to no avail. Fate plays into her hands, however, by sending Ben, a hungry tramp, into her kitchen in search of food. While the poor fellow is contentedly nibbling the proverbial piece of pie, Jane enters and traps him in the closet. She then gives him the choice of marriage or arrest. After a moment of serious thought, he accepts the former sentence in hopes of making a getaway.

After her tireless search, Jane is too happy in her possession to lose him now, so she phones the minister and the marriage is performed in the house. The bridegroom makes the best of matters, helping himself to all the food in sight, and also to a roll of bills he sees laying around. Thinking this a good time to make his exit, he expresses the hope that his wife does not find him out. Jane is horrified by the words. She sees her air castles bursting, and, bitter against the man who is responsible, she drives him out of the house with a broom. Once outside Ben enjoys a hearty laugh, and caresses his newly acquired fortune lovingly. Poor Jane throws herself on the bed and sobs bitterly. It is a safe bet that she will have some wait before she corrals another helpless male.

SOME CHICKEN (May 5).—The cast: The Girl (Mary Anderson); The Boy (Webster Campbell); Her Mother (Anne Schaefer); His Father (Otto Lederer); The Minister (Jack Mower). Authors, William Wolbert and Dave Smith. Director, William Wolbert.

The music of a healthy rooster's early morning crow is not appreciated by those who love their sleep. Mother, awakened from her blissful dreams by the crowing of Caesar, the pet rooster of her neighbor and affianced husband, attempts to squelch the clamor. With womanly accuracy, she hurls a water pitcher at the offender. It alights on the head of her beloved and is smashed to smithereens. Their love dreams are shattered with it.

Mother's daughter and father's son, also in love, are forbidden to see each other. They plan to elope, and their plotting is overheard by their parents, neither knowing that the other had been eavesdropping. Each plans to thwart the other's child. Love is blind; that night, when the young lover calls in his machine, he does not notice that his companion is not his sweetheart, but her mother in disguise.

Likewise, daughter elopes with her beau's father. At the minister's, a general unveiling follows and every one accuses every one else of kidnapping. Father renews his suit to mother and is told to make his choice between herself and Caesar. Sorrowfully he signs the death warrant, and at the first feast of the two newly married couples, Caesar is the guest of honor, and is enjoyed by all—especially mother.

THE RESURRECTION OF HOLLIS (Broadway Star Feature—Three Parts—May 6).—The cast: Jack Hollis (Walter McGrail); Nellie Bland (Belle Bruce); Ned Dunton (Kalman Matus); Jeff Wayne (Arthur Cozine); Mrs. Bland (Mrs. Pillsbury); Mr. Bland (Francis Chapman); Betty (Kate Davenport); Burglar (Frank Mason). Written by George Strayer Maxwell. Produced by Harry Davenport.

The body of a man, charred beyond recognition, is all that the rescue party finds on entering Hollis' room. This corpse is believed to be that of Jack Hollis, and all his friends, particularly Nellie Bland, who was in love with him, mourn his untimely end. Hollis had been in love with Nellie and his love was returned, but he was too bashful to propose to her. In order to aid him in overcoming this bashfulness, Nellie allows him to think that she is encouraging Ned Dunton. Her plan succeeds—too well. Hollis takes her action to heart and continually broods on the matter. Jealous to the point of insanity he calls her up on the telephone. She decides to treat him coldly. Frantic over her actions, Hollis tells her he is about to shoot himself and says good-by. She then hears a shot over the wire and all is still. Jeff, Jack's roommate, also hears the shot, and hurries up to the room. Here he sees Jack lying on the floor with a revolver by his side. He feels his heart, and, thankful that it still beats, rushes out for the doctor.

After Jeff's departure, a burglar enters the room and Hollis, who had been acting, in order to frighten Nellie, stands up to grapple with the intruder, and stuns him. Jack then locks the door and leaves through the window, not noticing that a match which he dropped is igniting the trash basket. In a very short time the bed is in flames, and the clothes of the unconscious burglar, who has fallen on it, catch fire. When the rescue party returns, they find the door locked, and after considerable difficulty succeed in breaking it. Inside, they extinguish the flames and find the charred body with Hollis' watch, which caught on a button of the coat during the struggle.

Hollis decides to hide and get even with Nellie. Ned Dunton calls on Nellie, and after some time gets her consent to his proposal. She delays setting a date for the wedding, for she cannot forget her old love for Hollis. The latter has a vivid dream in which he sees his friend Jeff, accusing Nellie of his murder. This vision fills him with a premonition of evil and, repentant of his cowardly action, he writes to Jeff, telling him the truth. Jeff induces Hollis to return to Nellie, who is overcome with joy at seeing him once more and breaks her engagement to Dunton to be free to marry him.

THE DOUBLE DOUBLE CROSS (May 8).—The cast: Harold Hopeful (William Dangman); Ada Good (Lucille Crane); E. Z. Doe (Winthrop Mendell); Susie Grab (Jessie Miller); "Slip" Card, gambler (William Lyttel, Jr.). Written and produced by Frank Currier.

"You fellows can all go home now. I've got your names, and if we want you we'll send for you." After the disappointed applicants slouch off, Harold has a clear field and lands the job with ease. He had just used a little strategy in getting a position. Seeing that he had too much competition, he made a noise like the boss and told the others to seek elsewhere for employment. Mr. Doe, the dapper chief clerk, gambles away a sum of money which he is unable to repay. Susie, his stenographer and personal friend, agrees to help him out. Their plans are overheard by Harold, who decides to do a little Sherlock Holmes "stuff."

After helping herself to one of the pay envelopes and hiding it where her friend can get it, Susie fakes sickness and is sent home. As they escort her out, Gumshoe Harold grasps the opportunity to replace the envelope with another containing blank paper. Doe uses this to pay his debt, then reports the loss to the boss and tries to cast suspicion on Harold. The latter reveals the plot and returns the salary to his employer. The gambler then enters and registers a full sized kick against the dishonest office assistant for paying his debt with blank paper. This proves Harold's testimony and the clerk is fired. Harold is now chief clerk.

OUT AG'IN, IN AG'IN (May 12).—The cast: Father (John T. Kelly); Mother (Kate Price); Daughter (Jewell Hunt); Tubby (Hughey Mack); Burglar (Donald McBride). Arthur, George McManus. Producer, Lawrence Semon.

Some mix-up! And all because father had to have his daily bracer. When father tries to escape to Dinty's, the corner saloon, mother makes him remove his clothes and go to bed, where she thinks he is safe. Daughter's beau, Tubby, calls and asks her to elope with him. She consents and he goes to get the proverbial ladder. When he returns he sees two windows open and chooses the wrong one. Father is bemoaning the unkind fate which gave him a teetotaler for a wife when opportunity enters in the form of Tubby. A gentle tap on the head finishes the intruder, who is tucked into bed after having his clothes removed.

A burglar enters daughter's room and, thinking it is Tubby, she embraces him. The burglar rushes out of the room and a fight follows which could only be rivalled by the "battles-royal" of other days. Every member of the family is considerably bruised and Tubby gets his share, too. Father, at Dinty's "booze emporium" is finishing the last drink. With an air of resignation he starts for home. In his room he finds the strange form of the burglar in his bed, and jabs him with the business end of a hat pin. The burglar doesn't stop to say good-bye, he just vacates. When mother enters, she finds father, apparently "sawing wood," and all ends happily.

THE ACCUSING VOICE (Broadway Star Feature—Three parts—May 13).—The cast: Hard Luck O'Hagan (Harry T. Morey); Blanche Palmer (Belle Bruce); Edmond Golden (Robert Gaillard); Jack Manning (Thomas R. Mills); City Editor (Harry Davenport); Wilkins, the cashier (Hugh Wynne). Author, Ross D. Whytock. Director, Harry Davenport.

Sent out to get a big story on the suicide of Banker Golden, O'Hagan, a reporter, returns with an excuse after all the other papers have their extras out. He asks the editor to let him follow up the golden case, and is given permission to do so. He enlists the aid of his friend, Blanche, who writes for the same paper. While at the office of the dead banker, O'Hagan had seen a dictaphone record on the machine and had taken it in the hope that it might give some evidence. This record they run on the omce dictaphone and tney hear the voice of the dead banker crying: "You murderer, I've always paid you to keep my secret—mercy—mercy." This proves that Golden had been murdered, and they set out together to find the murderer.

Blanche trails Manning, Golden's nephew. She finds him in a drunken stupor. He gives her important evidence and she decides to follow it up. O'Hagan follows Wilkins, Golden's former cashier, who, after a terrible gruelling, admits having purchased a revolver. He tells how Golden ruined his daughter's life, and of his vow to kill the banker. He had purchased a revolver and was waiting for a chance to do the deed when he found himself robbed of vengeance by another hand. His story seems to clear up the secret which Golden mentioned in his dying words, and O'Hagan determines to find out who else might have known this secret. Blanche consults with him and tells him her suspicions. They arrange a spiritualistic seance at which they have Manning present. They succeed in working Manning up to a high pitch of nervousness, so that when the final shock comes he will be unable to stand it. The spiritualist, really a detective, tells him that a spirit wishes to speak to him. Then the dictaphone record is turned on and he hears the voice of his dead uncle accusing him of his murder. Cringing like a cur before the accusation, Manning breaks down and confesses his guilt.

With an effort O'Hagan rises from his seat, leaves the room and returns to the office, where for the first time in his career he puts over a scoop. He is congratulated by the editor and his associates, and is reinstated to his position. Blanche is promoted to the enviable position of star reporter. She doesn't hold the job long, though, for O'Hagan, on time for a change, claims her for his bride.

SELIG.

SELIG-TRIBUNE NO. 33 (April 24).

Before Verdun, France.—Like poisonous toads, the French aerial torpedo mortars squat along the trenches ready to belch forth their venomous fire at the approach of any enemy air craft.

Tacoma, Wash.—What brakes will do on ships is demonstrated by this tug which, so equipped, is stopped and turned in almost her own length.

Newport News, Va.—This monster aeroplane with a lifting capacity of two tons, is nearing completion. Machines of this type are now being constructed for the American and British governments.

Chicago, Ill.—Pullman and Bethlehem soccer teams battle to a tie in combat in their semi-final match in the national championship series.

San Francisco, Cal.—Cristabel, the 250-year-old python, gets her 55-pound beef and pork breakfast for this year; dinner and supper being served in July and October. Twenty nurse maids have to assist Cristabel, who is 32 feet of sulkiness and refuses to eat in captivity.

San Francisco, Cal.—A seven-month-old collie dog plays nurse maid and playmates to four kittens deserted by their mother.

Charlestown, Mass.—Contrary to the report that all ships in the navy are being held in instant readiness for orders to Mexico, the Nebraska goes into dry dock here.

Columbus, N. M.—Just by way of proof that he is on the job, General Pershing keeps sending into this town wounded bandits and captured arms to the custody of the U. S. A.

El Paso, Texas.—Chicago to San Francisco and return via Juarez, Mexico, proves an interesting experience to these three young women who are photographed as they cross the International Bridge.

Washington, D. C.—President Wilson visits joint Congressional session to inform members of his ultimatum to Germany demanding end of illegal submarine acts, and threatening otherwise severance of all relations.

SELIG-TRIBUNE NO. 34 (April 27).

Newark, N. J.—Frank Cramer, the American champion in foreground, displays his old-time

speed in winning the one-mile open professional race before 10,000 persons at Newark Velodrome.

Manzanita, Cal.—High school cadets have a try at army life when they camp on state property and undergo regular army discipline under the command of a United States army officer.

Surf Beach, Cal.—Swimming races, high diving and pretty girls playing leap frog, mark the opening of the surf bathing.

Bradford, R. I.—Five die and thirty are injured when the express from Boston crashes into a wooden car on the rear end of a local train.

Washington, D. C.—With faster mounts and better team work, the Westmoreland Club wins the second of the polo tournament matches from the Washington team by a score of 10 to 7½.

Staten Island, N. Y.—Daniel Frohman attends the annual inspection of the Actors' Fund Home, for which the theatrical interests are trying to raise a million dollars endowment.

New York, N. Y.—The entire navy being held in readiness in northern waters for instant use, the Wyoming, New York and Texas are stationed at Tompkinsville engaged in divisional work.

Boston, Mass.—On Massachusetts' Patriots' Day, Sergeant Hamilton, as Paul Revere, starts from the house where Paul Revere lived and rides again over the historic course from Boston to Lexington.

Boston, Mass.—A sociability run from Boston to Worcester and return brings together 200 motorcycle "fans" with the newest styles in motors and the latest modes in knickerbockers.

Washington, D. C.—The president and Mrs. Wilson attend the opening game here between the "Yanks" and the "Senators." The president promptly puts the ball into play.

Princeton, N. J.—"Tiger" Varsity eight defeats Harvard oarsmen in race on Lake Carnegie in the first races of the intercollegiate season of 1916.

THE HARD WAY (Three Parts—May 15).—The cast: Jack Ransom (Jack Pickford); His Father (Harry Lonsdale); His Mother (Lillian Hayward); His Sister (Vivian Reed); Bert Keyes, his pal (Sidney Smith); The Professor (James Bradbury). Written by Russell E. Smith. Directed by T. N. Heffron.

Jack Ransom, high school boy, begins to sow his wild oats, thus causing his parents and his sister much worriment. He becomes intimate with Bert Keyes, who introduces Jack to fairies of the footlights and many and varied games of chance. Jack also looks upon the wine when it is red, and his dad orders Jack to remain home each evening and pursue his leisure time in reading good books. Jack seats himself in a comfortable chair after visiting his father's wine cellarette.

Bert Keyes comes with his automobile, and Jack, despite the pleas of his mother and sister, joins Bert and two girls in a joy ride. They visit a roadhouse; Jack loses his money and, listening to the blandishments of the others, forges his father's name to a check for $100. En route home their automobile turns turtle and the two girls die in a hospital.

Jack awakens in the wine room of a grog-shop. He must have money to make his escape from the hands of the law. He steals home, takes his mother's jewels, and returns to meet Keyes, who pawns them. Keyes returns with the money and refuses to share the same with Jack, who, in a rage, strikes Keyes over the head with a bottle. Jack finds himself imprisoned, charged with homicide and forgery.

Jack is rudely awakened, to find that the terrible experiences he has encountered were but details of a dream. His friend, Bert Keyes, calls for him. He tells the servant that he is no longer home to Bert Keyes. He calls his father, mother and sister, tells them of his dream, and promises hereafter to keep in the straight and narrow path.

A BOARDING HOUSE HAM (May 20).—The cast: Artisto (Sidney Smith); Maybelle (Miss McKeen); Maybelle's mother (Mrs. Prusche); Olga Petrino (Olga Celeste); Horatio Payne (Charles Le Moyne). Produced by Thomas Persons. Written by Wallace C. Clifton.

Maggie De Gray and her daughter, Maybelle, run a theatrical boarding house. Horatio Payne is a star boarder. Olga Petrino, a vaudeville queen, arrives with her pet leopards. Horatio Payne makes eyes at Maybelle and incurs the enmity of Thomas Blake, a property man, who is fair Maybelle's intended. He tells Maybelle and Olga Petrona that Horatio is nothing more or less than a street faker.

Maybelle's mother wishes her to marry Horatio. Olga Petrino comes to the girl's aid and arranges that a monster leopard shall wander at will through the boarding house. The beast, in search of food, visits the strong man, the lightning sketch artist and finally Horatio, who, leaving Mrs. De Gray to face the animal, hurriedly leaves the boarding house and also leaves Thomas Blake unhampered in his courting of Maybelle.

BIOGRAPH.

THE PERFIDY OF MARY (Reissue—May 15).—The cast: Mary (Mae Marsh); Rose (Dorothy Gish); Mary's father (Lionel Barrymore); her sweetheart (Harry Hyde); Rose's sweetheart (Walter Miller); the poet (Henry Walthall).

Rose and Mary were cousins. Rose was a country girl and while she always had all the luxury that a country girl might desire, she had not the sophisticated ideas of life of her city cousin, Mary. Their favorite book contained a poem which pleased their romantic ideas, giving a vivid description of love-land. Mary was possessed of a determined young city youth, whose material wealth evidently did not live up to her father's expectations. Accordingly, Mary was packed off to her country cousin, Rose, where she might forget this interfering young gentleman.

Rose, too, was in the height of a love affair. In contrast to Mary's determined young man, he was a timid gentleman, and when he came to propose to Rose, instead of a direct assertion of love, he asked for a drink of water and when she was gone her new hat, with its wreath of daisies, seemed the most excellent inspiration either to hide his embarrassment or to find his fate, for he tested it with a "she loves me, she loves me not." It was never found out just what the outcome of this test might be, for Rose entered at that moment with the water and found her hat. That was how the timid one, while Rose found solace with a gay young Lothario who had come to visit the village. She was his next fancy and next day a ring was put on her finger.

That was just before Mary's unexpected arrival. Lothario, out for an airing, met her at the station as she was inquiring the way from the timid one, who scarce was able to point in the direction of Rose's house. But the bold Lothario took her handbag and her wraps and gallantly offered to see Mary to her cousin's house. But he took a step too far. No maid wishes to be kissed by a stranger, however gallant he may be, so Mary found the way alone and came in just as her letter was arriving, telling of her intended visit. While Rose told her of her engagement, she told Rose of her cruel father and his determination to keep her separated from her lover. At that point there was a ring at the bell and the maid ushered in the gay Lothario. Mary was introduced, but made no sign that she met him before, while Rose was called out of the room. Then Lothario made her promise to say nothing and she consented.

The next day when he called upon Rose he left them both to read in the garden. Here she was met by by the timid one, who told her his troubles. She agreed to help him. It was evident that Lothario was becoming tired of Rose, for when he left her that day he came upon Mary in the garden and told her that it was she he had been loving all along, and asked her to elope with him. Then Mary saw her way to help the timid one, to make Rose happy and to win her own point in love, so she agreed to elope with him. That afternoon she sent a telegram to her determined young lover in the city whose continued persistence finally won her father to his manly virtues and worth.

Then Mary proceeded to elope. As she came out of her chamber door, she let her valise fall heavily in front of Rose's door. Then she ran quickly downstairs where Lothario was waiting for her. The sound brought Rose out of her chamber and there in the hallway she saw the faithless Lothario departing with the perfidious Mary. As she sat nursing her grief at the foot of the stairs, the timid one came, and won her then and there.

Meanwhile, Lothario and Mary were on the way to the station. Once there the unexpected happened, for Mary's determined young lover stepped forward, seized Mary's suitcase and tipped the gay young Lothario as he would tip a porter. Back Lothario ran to the house, only to find Rose locked in the embrace of the timid one. Thus in the last scene Mary and Rose are seen walking out into loving-land reading their favorite book containing the description of this place where the loves of the centuries met and renewed their eternal vows. This same scene appears at the beginning of the picture, showing the various loves of the centuries, from the primeval man up to Romeo and Juliet. Juliet is seen meeting Romeo in the garden and walking into love-land with him. Here also is Paul and Virginia and Ruth and Boaz.

BEVERLY OF GRAUSTARK (Three Parts—May 17).—The cast: Beverly (Linde Arvidson); her maid (Clara T. Bracey); Prince Dantan (Charles Perley); his sister, Candace (Gertrude Robinson); General Marlanx (Robert Druet); Lieut. Quinnox (Charles H. West).

Beverly Calhoun is invited by Princess Yetive, ruler of Graustark, to pay her a visit. Beverly starts on her journey with gifts bearing Princess Yetive's monogram. Gabriel, pretender to the throne of Dawsbergen, has risen against Prince Dantan (his half-brother), ruler of Dawsbergen, and seized the throne. Prince Dantan, Princess Candace, his sister, and their followers fly to the mountains where Dantan takes the guise of "Baldos," the goat hunter.

Graustark makes a formal demand on Dawsbergen to give up Gabriel and recognize Prince Dantan as their ruler. Gabriel ignores the demand and sends out spies in search of Dantan. The spies overtake the coach in which Beverly is traveling and try to capture her, believing her to be Princess Yetive of Graustark, having discovered Beverly's gifts with the royal monogram.

"Baldos" and his followers rout Gabriel's men and induce Beverly, whom they also mistake for Princess Yetive, to seek safety in their camp. Dantan is smitten with Beverly but keeps up his disguise as the goat hunter. Princess Yetive, worried over the non-arrival of Beverly, sends General Marlanx and Lieutenant Quinnox to search for her. They arrive in time to prevent Beverly being captured by Gabriel's men. In the fight between the bands of Dantan and Gabriel, Dantan is wounded. Beverly tells Marlanx and Quinnox that "Baldos" thinks she is the Princess and that she has promised him protection.

Dantan accompanies Beverly and Princess Yetive's soldiers to Graustark, where he is rewarded with the post of guard. Dantan accepts the position to be near Beverly and plan the capture of Gabriel. General Marlanx, infatuated with Beverly, is jealous of her attentions to "Baldos" and suspects him of being a Dawsbergen spy. Dantan soon finds that Beverly is not the Princess Yetive and enjoys the situation. Dantan's drawings of the Graustark fortress are seized by Marlanx, but when Beverly explains that "Baldos" made the drawings for Graustark's benefit in case of war, Yetive hesitates to order his arrest.

Dantan's plans to capture Gabriel are about consummated when Marlanx persuades the Princess to arrest him. Beverly and Dantan are now deeply in love with each other. Ravonne, Dantan's follower, warns him of his coming arrest. Beverly sees Dantan embrace Candace, not knowing that she is his sister. Beverly, though her heart is breaking over "Baldos'" supposed faithlessness, hides him in her room, which is observed by Marlanx. Dantan is about to escape when Marlanx returns with the guards. After a fierce exchange of sword play, Dantan manages to escape when Beverly shoots Marlanx in the arm. Dantan returns to the mountains and completes his plans.

Candace, disguised as a boy, takes a note to Beverly from Dantan, begging her to believe in him no matter what happens. Beverly is happy when she learns that the woman she saw in "Baldos'" arms is his sister. Candace, leaving the castle, is stopped by Marlanx, who arrests her as a suspicious person. Ravonne, watching for Candace, discovers Gabriel and his guards and aids Dantan and his followers to capture the usurper.

Marlanx informs Princess Yetive that Beverly betrayed her friendship by aiding "Baldos" to escape. Yetive demands an explanation, but Beverly remains silent. Dantan, coming to Graustark to seek his sister, tells Yetive it was a "boy" who helped him escape but refuses to reveal his motive for leaving Graustark. Candace is sent for and when Marlanx insists upon having "him" searched, Dantan tells Candace to give up the note signed "Beverly." Marlanx accuses "Baldos" of having been in Beverly's room, but Beverly's maid tells the Princess she called "Baldos" in to help her close a trunk. Yetive, believing "Baldos" and the "boy" are spies, orders their arrest. Marlanx incites the mob around the castle to demand the execution of "Baldos" as a spy.

Ravonne fights his way to the Princess and informs her that "Baldos" is Prince Dantan of Dawsbergen and the "boy" is Princess Candace. Yetive informs the crowd that "Baldos" is Prince Dantan and that the unpopular Gabriel is his prisoner. Upon this news the crowd cheers. At an elaborate reception to Prince Dantan, Beverly is astonished to recognize her "Baldos" and it is then that Prince Dantan announces Beverly as "the future Princess of Dawsbergen."

LUBIN.

SKIRTS AND CINDERS (May 8).—The cast: John Windom (Davy Don); Mrs. Greene (Florence Williams); Betty Greene (Patsy De Forest); her husband (Francis Joyner); Mr. Greene (George Egan). Written and directed by Edward McKim.

John Windom, a comedian of the Kentucky Bells Company, is stranded. He is up against it, and being desperate he steals a suit case belonging to Betty Greene, while she is talking to her future husband, whom she met at the railroad station and with whom she is eloping.

Windom hurries away with the suit case and opens it, thinking to find something of value. He is disgusted when he finds only a girl's wearing apparel, and is about to leave it when he discovers a note which reads that the young lady is being sent to a girl's seminary.

Windom gets an idea. He secures a wig and dresses up in the girl's clothes and proceeds to the seminary, presents the letter and is admitted. The girls make it lively for him until he is unmasked by the visit of the girl's mother, who denounces him as an impostor. He escapes and goes to a hotel and is assigned the only vacant room. The girl's mother is compelled to remain in town over night and stops at the same hotel. She is assigned to the same room with Windom. When she enters she finds Windom taking life easy, smoking a pipe. He makes his escape through a window. The mother gives chase and enters another room, to find her own husband embracing Windom, who has gone there to escape her. Again he is forced to run from her and enters the room of a bride and groom, no other than the daughter. Windom helps himself to a suit of the bridegroom's and makes his exit, only to be seen by the family later. They have him arrested and sent to jail.

THE WHEAT AND THE CHAFF (Three Parts—May 11).—The cast: Charles Torrance (Cecil Van Auker); Jerry Torrance (Allan Forrest); Mrs. Torrance (Adelaide Bronti); Peggy Woods (Ruth Saville); John Conway (George Routh); Margaret Conway (Evelyn Page); Allan Woods (Walter Spencer). Written by Josephine McLaughlin. Directed by Melvin Mayo.

Charles Torrance and Jerry Torrance are half brothers. Charles, the older, is a prominent lawyer and politician, while Jerry is half stupid and the cause of constant annoyance to his stepmother and brother. Accompanied by his dog, "Rags," Jerry wanders into a reception, almost breaking it up. Mrs Torrance tells the boy that his stupidity will be the ruin of his brother's career. Jerry's one great love is for his brother, and rather than risk ruining his career the boy decides to go away. He writes a note to that effect, and gathering together his "treasures," among which is an old revolver, he takes Rags and leaves home.

On the other side of the city live Peggy Woods, a cabaret dancer, and her brother, Allan. Jerry wanders into the vicinity of their home, where he is teased by a bunch of boys who try to take his dog away. In the scrap Jerry is hurt and Allan, who has come to his rescue, takes him home with him. Charles has met Peggy at the cafe where she dances and is greatly attracted to her. As time goes on, Peggy is deeply in love with him, and he, finding his love for her stronger than anticipated, is going to marry her. Margaret Conway, the only child of the political "Boss" of the State, also loves Charles, and seeing him at lunch one day with Peggy, she confesses her love to her father. Conway resolves to get Torrance for her. He offers him his backing for Governor on condition that he marry his daughter. Charles' love succumbs to his ambition, and his engagament to Margaret Conway is announced.

Peggy is broken-hearted. Charles goes to her house to explain. Unable to calm her he leaves, but reaching the street his conscience prompts him to go back and try to straighten matters out. Peggy, desperate, decides to kill herself. She writes a note to Charles, telling him of her intention, and gets the revolver, which is Jerry's, but her courage fades away. She puts the revolver on the table, from which she accidentally knocks it off to the floor. It explodes, killing her. Charles hears the noise and rushes up to find Peggy dead. Believing her a suicide, the shock affects his heart, and recovering, sees the note on the table. He realizes that the note will ruin his career if found, so he takes it and hurries away. Jerry, coming in with Rags, sees his brother leave. Upon entering the room, he finds Peggy dead. Believing his brother guilty, the boy's one idea of saving him is to hide the revolver. Allan comes in as he is doing so, and as Jerry will make no explanation he accuses him of murder.

The campaign for Governor and the trial for murder run side by side. Love for his idol seals Jerry's lips. Charles is aware of the identity of the boy on trial and knows he holds the evidence to free him. But again his ambition holds him back. The night of the election returns is the night the jury is out on the case of Jerry. Remorse has taken hold of Charles, and still unable to get himself to produce the note, he broods over the possible fate of his brother. The returns show his probable success, but leave him untouched. Sitting by the fire, the fantastic flickerings of the shadows on the screen nearby make a noise, and before Charles tortured mind comes a picture of the execution of Jerry. In horror and remorse he springs to his feet to shut out the vision. The shock is too much for his heart and he falls dead. The following morning newspapers print the news of the sudden death of the newly-elected Governor, and next to it the news of the acquittal of Jerry.

JENKINS' JINX (May 13).—The cast: Jeremiah Jenkins (Francis Joyner); Mrs. Jenkins (June Daye); the cook (Margaret Moore); the elevator boy (John Shermer); Sadie (Adelaide Hayes); Jess Jolly (Kempton Green). Written by Dave Reed. Directed by Clay M. Greene.

Jeremiah Jenkins has been a victim of hard luck and misfortune for eight months. At the opening of the story we find him doing the marketing for the family because the cook has a toothache, and his wife cannot go for the reason that she cannot leave her lap dog. He arrives home with his burden of marketing, only to stumble over it while flirting with a young woman, and reaches his apartment in disgrace.

His friend, Jess Jolly, tells that a jinx and hoodoo must be following him, and this jinx is decided by this superstitious person to be peacock feathers, because even a letter bearing bad news has the device of a peacock on it. Struck by the seeming good sense of his friend, Jenkins decided to rid the house of everything bordering on a peacock feather and crams them into a suit case. This is thrown from a window only to fall on the head of a passing woman, and it cost him $20 to settle the matter. He bribes the elevator boy of his apartment to make away with the suit case, but he is stopped by a policeman, and the case comes back again.

Jenkins takes it to a quarry, and places it on top of a blast. But the case is blown into the air and lands at his feet unharmed. He throws it from a bridge, when it upsets a boat in which are Jess Jolly and his sweetheart, and not knowing that this is the hoodoo suit case, they take it to the Jenkins aparment. Jenkins hurries away with it again and throws it from a ferryboat. A few days later, while at the seaside, Jenkins and his wife are bathing, when the fateful suit case floats in upon them from the sea, and it is burned on a beach fire.

Arriving home, Jenkins finds a bundle dropped by a woman. This contains a large fan of peacock feathers, and he throws it from the window into a back lot. Next day a reward is offered for it by its owner, and Jenkins hurries to the lot to retrieve it. Some boys have found it, and, after a struggle, he recsues it from them, rushes to the lady's house and secures the reward. At the end we find him surrounded by his family purchasing a peacock, for he has decided that peacock feathers instead of being a jinx are an omen of great fortune.

OTTO THE ARTIST (May 15).—The cast: Otto the artist (Davy Don); Count Espagnola (George Egan); Helena Dollarmark (Patsy De Forest); Eben Dollarmark (Bernard Siegel). Adapted and directed by Edwin McKim.

Otto is a struggling artist in love with Helena, daughter of Eben Dollarmark, a wealthy customer. Otto has a rival in love, the bogus Count Espagnola, who is running into debt at the Hotel Royal. Espagnola is looked upon with favor by Dollarmark. Otto is determined to win Helena's heart by winning fame. But no one buys his picture. Rent day arrives and Otto, having no money, is put out.

Though Helena loves Otto, Dollarmark orders him out of the house during a special social evening when all society and Espagnola are there. That very evening the Count needing money to settle his debts at the hotel, cuts a priceless painting from its frame in the Dollarmark Galleries, rolls it up and places it in the tail pocket of his evening dress coat. Otto the artist is suspected. He seeks employment and gets a job as a commercial illustrator. The illustration he is asked to make consists of two perspiring cold bottles of beer on a tray accompanied by a succulent "four story" club sandwish. Otto's model is real and so is his appetite. Otto finishes the beer and sandwich before he finishes the illustration. He is fired.

Again Otto seeks work, but this time he is not so successful. Nothing else at hand he takes a job as house painter during a strike. Dreaming of Helena, Otto sits sadly on a scaffold painting the Hotel Royal in the "neighborhood" of the tenth story. The strikers soon see him from the street, and Otto sees the strikers. Yells of "scab" bring the situation home to him in a moment and he jumps through the window into a corridor. The strikers rush to the various entrances to watch for Otto's exit. Otto rushes down the corridor, trying every door in the hope of finding refuge. Every room is occupied. Otto surprises several guests in various stages of dress and undress. Speeding to the eleventh floor he finds a vacant room, rushes in, locks the door and jumps into bed as the hysterical guests, hotel attaches, strikers and policemen mix it up in the halls. After the confusion subsides Otto slips out of bed, peers out the window and observes the strikers still waiting for him.

Realizing that his only means of escape lies in disguise, he hastily dons a full dress suit that hangs in a closet. He finds a high hat and overcoat to fit him but no shoes. He is compelled to wear his paint stained shoes with his recently borrowed attire. An observant cop, unable to see the connection between Otto's shoes and his clothes, takes him into custody. At the police headquarters he is searched and the stolen painting is revealed in the tail pocket of his borrowed evening dress coat. Otto explains the situation and the police believe him. They telephone Dollarmark that a stolen painting has been recovered; he is asked to identify it. The Count, never suspecting, arrives on the scene. Otto wins the girl, and the Count is arrested.

THE BEGGAR KING (Two parts—May 16).—The cast: Paul Wilson (Robert Gray); Brooks (Jay Morely); City Editor (Louis Fitz Roy); John Haller (M. de la Parelle); Meta (Eleanor Blevins). Written and directed by Captain Wilbert Melville.

John Haller, a banker, is head of the powerful organization of beggars in his city. His daughter, Meta, knows nothing of the double life her father is leading. She is loved by Paul Wilson, a young society man, but will not marry him until he has succeeded in a useful occupation. Paul secures work on the Evening Herald and is told that the position will be a steady one if he can unearth the system back of the begging graft. Paul starts to work and his articles begin to worry Haller and Brooks, the manager of the beggars. One night Paul sees a beggar enter a limousine. He hangs on to the back and is surprised when it drives up to Haller's house. Paul has the city editor of his paper make the announcement that the name of the mysterious beggar king will be revealed in the Sunday edition. This announcement causes alarm to Haller, and joy to Meta.

Haller is visited by an old inventor, who asks him for funds to secure a patent for a typewriting device he has perfected. This device makes it possible for writings on one typewriter to be transmitted automatically to another machine any distance away. Haller has machines installed in his library and the office at beggar headquarters. Paul is forced to report that he has not yet succeeded in finding the beggar king. That night he again keeps watch at beggar headquarters, and sees the limousine waiting. He conceals himself in the car. A few moments later, the beggar enters the machine, and the chauffeur drives on before Paul is discovered. The beggar is removing his make-up, and Paul sees the man is really Meta's father. He jumps out of the moving car, and Haller goes home greatly agitated.

The next morning he determines to save his daughter's disgrace at any cost. He sends Brooks a message to have three gunmen wait in his garden. He writes a note to Paul telling him that he will learn important inforamtion for his article by calling that night.

Night comes. Haller tells Meta he is called away and for her to keep Paul there until he returns. In the garden he gives instructions to shoot Paul if he leaves before eleven o'clock. Paul calls at the house. Meta cajoles him into remaining, thinking that his article has already been turned in. At the newspaper office the editor grows frantic. They try to communicate with Paul by telephone, but Haller has removed the bells. So they send a boy with a message that the forms will be locked in thirty minutes. When Meta learns that Paul has not done his work yet, she tells him to write his article on her father's typewriter, and keeps the messenger waiting. Paul has a struggle between love and duty, and finally writes a note to the editor, resigning his position, as he has not discovered the name of the beggar king. The message is transmitted at beggar headquarters, and Haller sees what a mistake he has made. He rushes out to save Paul. Meta is indignant when she realizes that Paul has failed. She orders him out of the house, saying that she never wishes to see him again. The gunmen are waiting. As Paul leaves the house, they take careful aim. But just as they fire, Haller rushes up shouting a warning to Paul, and he receives the shot. Haller, fatally wounded, confesses to Meta the whole truth. She sees how she has misjudged Paul and he comforts her, telling her that the secret of her father's life will never be known.

JACKSTRAWS (Three Parts—May 18).—The cast: Lilian Harrington (Lucy Payton); Mrs. John Harrington (Adelaide Bronti); Billy Travers (George Routh); Stuart Winthrop (Cecil Van Auker); Donald Kerwin (Alan Forrest); Marjorie Kerwin (Evelyn Page). Written by Josephine McLaughlin. Directed by Melvin Mayo.

Against her aunt's wishes, Lilian Harrington makes a runaway match with Billy Travers. Her aunt disowns her, giving her all her own money, consisting of $2,000. She tells Lilian that Billy is a worthless fortune-hunter and not to return home when he has spent all her money. Billy has taken $2,000 from the company which employed him in order to get Lilian, counting on her money to put it back before he is found out. He is obliged to tell his wife of his shortage, and she gives him all her money to make up his debt. Billy intends to replace it, but gambles it away. He arrives home drunk and demands

his wife to give him more money. Lilian refuses to do this and he is sentenced to jail for a year.

Through the efforts of Stuart Winthrop, Assistant District Attorney and the help of her divorce. Lillian's greatest friend, Marjorie Kerwin, has always had her heart set on having Lilian marry her brother, Donald, and when the girl is freed she sets out to bring the two together.

Billy is released from jail and joins a band of counterfeiters whom Winthrop is after. Mrs. Harrington meets with a fatal accident a few weeks later in front of the Sunset Inn. a questionable roadhouse, and is carried inside, telling the frightened Lilian to send for Stuart Winthrop. Billy, arriving at the Inn around midnight, cashes a counterfeit $100 bill and sees Winthrop enter the Inn hurriedly. Billy watches Winthrop go to the room and sees Lilian as the door is opened. Mrs. Harrington dies, making Lilian her heir. Donald Kerwin stops at the Sunset Inn in the morning for gasoline. There to his surpise he sees his friend Stuart Winthrop get in a machine and start off with a girl. Donald and Lillian meet and the inevitable happens, Lilian finally consenting to marry him. Winthrop, conducting Lillian's affairs of business, is thrown more or less into contract with the girl. Donald is jealous.

Billy is caught passing a counterfeit bill and the den is raided. Billy escapes, however, after shooting a detective. After weeks of hiding. Billy reads of the marriage to take place the next day between Donald Kerwin and his former wife, Lilian Harrington. Hatred makes him forget his caution. He goes to the home of Kerwin, determined to tell him of the afair at the Inn as he saw it, and he is seen by a detective who follows him. Donald is at a bachelor farewell supper and there takes more champagne than usual. He returns home to find Billy waiting for him. The detective gets word to Winthrop by the driver of Donald's car that he has Billy.

Billy tells him of what he considers Lilian's "escapade" at the Sunset Inn with Winthrop. Donald knocks him down and is about to beat him up when across his mind flashes the memory of seeing Winthrop leave the Inn with a girl whose face he did not see. Blinded by fumes of wine and with all his jealousy aroused, Donald pulls out a revolver and taking Billy he goes to Lilian's home. Winthrop and detectives follow him, the lawyer coming in at the critical moment of Donald's questioning.

Billy, knowing Donald's condition, counts on his shooting Winthrop in a jealous rage, but though the boy draws the revolver he cannot commit the actual crime. A sudden realization of the wrong he was about to commit sweeps over him as he faces Winthrop. He drops the gun, and Billy, knowing his game is up, makes a last effort to get the attorney himself. He is prevented by detectives watching from outside and is taken away. An understanding is quickly arrived at, and it all ends happily.

THE WINNING NUMBER (May 20).—The cast: Jack Bowen (Francis Joyner); Tom Blair (Walsh Ray); Dick Flint (George R. Raymond); Harry Brown (Eddie Hoffner); Montague Jones (John Shermer); Charley Stone (Kempton Greene); Mrs. Druce (Florence Williams); Hester Chase (June Daye); Mr. Chase (George Clarke); Mrs. Chase (Eleanor Blanchard); Tilly Druce (Adelaide Hayes). Written and directed by Clay M. Greene.

Hester Chase, a young woman, is made sole heiress of her uncle's fortune, on condition that she marries before arriving at the age of twenty-one. This creates consternation in the Chase family, since she has never yet seen the man whom she would care to marry, except the young lawyer Jack Bowen, but he is already engaged to Tilly Druce, a young woman who seems to feel that her engagement to one young man should not interfere with her flirtations with another. Prominent among the others is one, Charley Stone, whose attentions are most persistent.

The announcement in the newspapers of the strange provisions of Uncle Chase's will brings Hester many offers, all of which she turns down, thereby plunging her parents into despair, since her twenty-first birthday is only six weeks distant. One day Hester and Jack Bowen chance to meet at a photograph gallery and they exchange photographs. Tilly becomes jealous at seeing the photograph, for in spite of her flirtation with Charley Stone, she intends to marry Jack on account of his social position. Hester's parents at their wits ends conceive the plan of facing her with her several suitors and compel her to make a choice.

Accordingly her father repairs to his club, where he gathers the suitors and marches them to the Chase home loaded with gifts of flowers. Hester, however, is adamant, and when one of the young men suggests that the suitors shall shake the dice to determine who is to be the successful one, she indignantly dismisses them all. But the gambling suggestion makes an impression upon Hester and at a Bazaar in aid of the White Cross Fund, she agrees to raffle herself among the desirable young patrons, reserving to herself the right to whom she shall sell the $1,000 chances.

During the bazaar Charley Stone induces Tilly to elope with him, she returns Jack's engagement ring, and Jack hurries to the raffle booth only to find that the last chance has been sold. The winning number 2313 is held by Montague Jones, the most undesirable of all of Hester's suitors, and it is agreed that the marriage between them shall be announced on the morrow, in pursuance of the raffle agreement. But hurrying to the club the next day Jack meets Jones, finds him impecunious, offers him $5,000 for his declination to carry out the results of his victory, and soon Hester is in the arms of the one man she has ever met whom she would marry from choice.

VIM.

THE WATER CURE (May 11)—The cast: Babe Hardy, Billy Ruge, Elsie MacLeod, Florence McLoughlin, Edna Reynolds, Bert Tracy.

As a result of business worries, Plump and Runt determine to take a holiday and get the doctor to prescribe a week at the seashore. Away from their wives, they have a good time with two girls whose beaux have temporarily departed. Their wives follow them and, to escape, they are forced to enter the women's bathhouse, where they put on ladies' bathing suits and caps. After harrowing adventures they are finally run down, and rather than face their outraged partners they swim out to sea, leaving their wives pleading for them to return.

THE PRETENDERS (May 12).—The cast: Bob Burns, Walter Stull, Ethel Burton, Robin Williamson, Helen Gilmore, Frank Hanson, Edna Reynolds.

A foreign count, representing his government, advertises for a new instrument of war. Prof. Mixum has just invented a flying torpedo and determines to win the award. He is robbed of his invention by two crooks, Pokes and Jabbs, who visit the count and try to get the money. But they cannot make the contrivance work. The professor comes on their trail and denounces them. They are chased off and he sets the flying torpedo after them. They climb a telegraph pole to escape, but the torpedo cuts the pole in two and they come down with a bump. Convinced that the torpedo is just what he wants, the count pays the award to the professor.

THIRTY DAYS (May 18).—The cast: Babe Hardy, Billy Ruge, Elsie MacLeod, Florence McLoughlin, Bert Tracy.

Plump and Runt get into a poker game at the club and are arrested. The Judge gives them thirty days. Before going to jail they phone their anxious wives that an important business trip will keep them away from home for a month. In the jail they meet a hobo who attaches himself to them. Released, they find that the knight of the road cannot be shaken off, so they are forced to introduce him to their wives as a friend, a famous detective in disguise. He makes life a burden for them until the wives, taking matters into their own hands, drive off the hobo with carving knives.

A FAIR EXCHANGE (May 19).—The cast: Bob Burns, Walter Stull, Ethel Burton, Frank Hanson, George Marks, Robin Williamson.

Squire Higgs is ordered on a vacation by his doctor. He asks Squire Perkins to substitute for him. Perkins is off on a fishing trip, and Jabbs, the gardener, whom he has left in charge, opens the telegram. Jabbs decides to act and, putting on a suit of the squire's, sets out for the village. On the way he passes a lake and goes in swimming. An escaped convict, named Pokes, steals his clothes and runs away. Jabbs is forced to don the convict's clothes. Pokes discovers the telegram in the squire's clothes and decides to act as substitute squire. A young policeman elopes with a girl and comes to be married. Pokes takes a fancy to the girl and abducts her. Jabbs finds the policeman's spare uniform and puts it on. Marching toward the squire's house he comes on Pokes with the girl, overpowers him and forces him to put on the prison clothes again. Pokes escapes and climbs unobserved into an automobile, which drives in at the prison gates, making him a prisoner once more.

KNICKERBOCKER STAR FEATURE.

BROKEN FETTERS (Three Parts—May 12).—The cast: Margaret Landis, Madeline Pardee, Richard Johnson, Charles Dudley, Mollie MacConnell.

John Morrison, golfing on the Fairmount links, drives his ball into the long grass under the wall of the Ursuline convent. Searching for it, he hears some one crying, and climbs up to investigate. Thus he meets Martha Randolph, who is weeping because she must leave the convent where she has been educated.

Martha's mother, a social aspirant, announces her daughter's engagement to Arthur Forrest. Morrison accidentally passes the Randolph home and again meets Martha. Forrest comes upon them and makes a scene, as a result of which Martha, who does not love him, breaks the engagement. Forrest has promised to marry Bella Cabanno, an actress. Resolving to prevent Martha from marrying Morrison, he induces her to call at Bella's apartment, under Morrison's.

Bella represents herself as Mrs. Morrison. As a result of the plot, Martha, deeming Morrison faithless, weds Forrest.

In a short time she is disillusioned. Again, by chance, she meets Morrison as a result of an automobile collision. He takes her to his apartment near by and revives her. She notes the difference in the place and questions him. When she realizes that she has been tricked into marrying Forrest, she resolves to leave him. Forrest finds Bella's attentions undesirable and casts her off. Martha has a scene with her husband and in a moment of anger, to protect herself, stabs at him with a paper knife, inflicting a slight wound. Convinced that she has killed him, she goes to Morrison for help. Bella comes on the scene, and, after a quarrel with Forrest, stabs him with the knife. Martha, returning with Morrison, finds him dead. Morrison calls the police. Bella, stumbling through the grounds with the knife in her hand, falls and is fatally wounded. She is found by two nuns who have come to see Martha, and in an ante-mortem statement clears Martha of Forrest's death. Morrison and Martha are married.

A CHILD OF FORTUNE (Three Parts—May 19).—The cast: Frank Mayo, Lillian West, Jimsy Mayo, Charles Dudley, Henry Stanley, Edward Peters.

Janet Ormsby's automobile scares the horse of Dr. David Carson, a young practitioner. That evening she insists on riding her sweetheart's horse, and is thrown. Carson, returning home, stops the runaway and helps Janet to her feet. For a lark she pretends to be hurt, and he takes her home. Coming to see the patient a few days later, he finds her entertaining friends from the city. She takes him and her sweetheart for an automobile ride to the seashore, and, tossing her ring into the sea, dares them to recover it. The young man plunges in.

Carson turns his back on Janet and walks off, but soon returns on hearing the cries of the boy, who is drowning. He rescues the lad, and resuscitates him. Next day Janet goes to his home to plead with him, but he has gone to the city to take up his work among the poor. Janet, now a woman awakened, determines to profit by his example and takes up charity work in the city. She rescues a girl named Nora from the clutches of a gangster, who later invades the settlement house and forces Nora to go with him. Janet again rescues Nora and tries to make her take hold on life.

Nora pleads that, without money and friends, even Janet could do no better. Janet resolves to demonstrate the contrary, and goes to live with Nora. The girl again backslides and falls into the clutches of the gangster, who forces her to tell him where Janet is. The gangster surprises Janet in her room and attacks her. Nora, escaping from her guard, meets Dr. Carson and tells him her fears. He arrives just in time to save Janet and gives the gangster a battle. He is being forced backward through a window when Nora snatches up a knife and kills the gangster. Fleeing, the girl falls backward down a stairway and is mortally injured. Janet and Carson are married.

EDISON.

THE LITTLEST MAGDALENE (Three parts—May 16).—The cast: Mary O'Ryan, an orphan (Leonie Flugrath); Mother Pierce, a neighbor (Jessie Stevens); Jacob Lake, a rent collector (Fred Jones); Catherine Conrad (Ethel Tully); Boris Enfield (Pat O'Malley); Mrs. Conrad (Leonora von Ottinger); Proctor Smallwood (Bob Walker). Author, Watkins Eppes Wright. Director, Burton George.

Down on the East Side of New York Mary O'Ryan lived in a little room in a big tenement house and supported herself by fabricating artificial flowers that were pretty and charming but that were no more beautiful nor more attractive than Mary O'Ryan herself. A Bible was one of her possessions that she held dear and, surrounded by those who had sinned and suffered and herself the object of temptation, the story she read most frequently was that of Mary Magdalene. Sometimes she would read the story to Mother Pierce, who was her neighbor, and who watched over her. All of the care and the watching of Mother Pierce, however, could not keep Mary from being seen by Jacob Lake, a rent collector and an unscrupulous man, and he became enamored of the girl and resolved to make efforts to add her to the list of victims that the East Side had given him.

While on the East Side Mary O'Ryan was fashioning her flowers, preparations were being made in the home of the Conrads on Riverside Drive for the wedding of Catherine Conrad, the daughter of a wealthy widow, and Boris Enfield, an artist. Enfield thought that he

[illegible] Catherine but the latter did not even pretend that she cared for the artist, and she made it plain that she was marrying him only in deference to her mother's wishes. Just a few [illegible] before the [illegible] of Catherine and Boris, Fate reached down into the East Side and picked up a strand that was the life of Mary [illegible]. She was in search of relief from the monotony of her lonely room, allows the slick Jacob Lake to take her out one evening. They go to a cafe and he drugs her and the next morning she wakes up in a room in a cheap hotel, dazed and deserted. She feels her disgrace so keenly that she leaves her tenement room without telling Mother Pierce where she is going and fortunately finds work in a florist's shop.

One day she has to take some flowers to the studio of Enfield who, in preparation for the painting of a picture that he wishes to make a masterpiece, is searching for a girl who can impersonate Mary Magdalene. In Mary he finds the type for which he has been seeking in vain, and she consents to pose for him. In time he comes to love Mary, despite his engagement to Catherine, and when the latter suddenly marries the man she really loves, Enfield rejoices because he is free to marry his model. Although she covets the happiness that would come to her if she should marry Enfield, she does not believe that such happiness should be the lot of Mary Magualene and she frankly tells him of her past and of her sin. This confession, however, does not lead the artist to abandon his love for Mary. If it lessens his love at all it is only because a part of it is turned to pity. Then, one day while they are working in the studio, there is a knock on the door.

"I guess it is the rent collector," says Enfield. "He usually comes around about this time."

And it was the rent collector but not the one who usually came. Enfield did not know him, but Mary did.

And when she saw Lake, the man who had betrayed her, she lost control of her emotions so that the truth was brought to Enfield. The latter was about to revenge the sufferings of Mary, when Lake indicated that he wished to be heard.

Enfield let him speak and he told how he had dropped some drug in a glass of soda that Mary was drinking. He then had taken the girl to a hotel room, but when he got her there she was in an unconscious condition. This alarmed Lake and, fearing that he had given Mary an overdose of drug and killed her, he fled as soon as he had placed her in the room.

So Mary, after all, was not a Magdalene, and the happiness that had come to her in the love of Enfield she could accept without remorse.

ROBBING THE FISHES (May 17).—The cast: Bob Burr, the butler (Guido Colucci); Helen Fish (Jean Dumar); [illegible] On, the maid [illegible]; Mr. Fish (Julian Reed); Mrs. Fish-Kake (Lou Corey); Mr. Fish-Kake, her husband (William Fabian); Sherlock Wise [illegible] McKee. Author, Earle Edwards. Director, Will Louis.

[illegible] town. Maybe Pa Fish is somewhat of a shark, but what can you expect when he is taken from a veritable gold Fish by his daughter, who is about to be married and she has made up to arranging the program for the nuptials. So Pa Fish, as well as being snappy and always ready to bite, was wary and suspicious and when he happened to read a newspaper story, telling how a butler robbed a house of a lot of wedding presents [illegible] to secure a butler to guard the safe that [illegible] for his daughter.

So he goes out and hires the first butler, he [illegible] and brings him home and makes him a member of the family. The detective takes a dislike to the butler and evidently suspects the latter of having designs on the wedding presents, but the other hand, the butler despises the detective and considers him as an intruder. From the time [illegible] the [illegible] the momentous events that transpire as the [illegible] cach other like two roosters who are about to enter into mortal combat. At night the Fishes are disturbed by some unpleasant dreams and [illegible] and [illegible] the [illegible] and [illegible] and [illegible].

In the morning when they arise, however, they go downstairs and find that both the detective and butler have gone and that the presents have disappeared with them. While they are making a frantic search of the house they hear a rumble coming from a closet and they open the door and find the butler calmly sleeping on the floor with the wedding presents [illegible] it is [illegible] that he was [illegible] of the detective and took the method of [illegible] the gifts. The Fishes are profuse in their thanks and overwhelm the butler with their appreciation [illegible] to [illegible] to the closet and drags forth the detective who he had captured and who he had bound securely. This convinces the Fishes that the proper place to hire a detective is not at a detective bureau but at an employment agency.

ESSANAY.

A RETURN TO YOUTH—AND TROUBLE (May 9).—In the "Stories of the Films" department in our last week's issue, where a synopsis of this subject was published, it was mentioned that this picture would be released April 29. This is an error; the release date is May 9.

THE DOUBLE CROSS (Two parts—May 16).—The cast: Molly Burke (Elizabeth Burbridge); Snake Peters (Patrick Calhoun); Sammy Dowd (Thurlow Brewer); Leona Laird (Alice Mac Chesney).

Molly Burke, a big-hearted Irish girl, chose the profession so common to the masculine members of her nationality. She was in the pay of the police department and had engineered many sensational arrests. Strolling in the park, she frequently meets two young lovers and becomes interested in them. About this time the city was being flooded with spurious money and Molly was assigned to locate the counterfeiters. Snake Peters was doing the flooding and he soon enlisted Sammy Dowd, the boy Molly saw in the park. Sammy was out of work and needed the money, even if it was counterfeit. Snake met Leona Laird and tried to take her away from Sammy, telling her the boy was a crook. The girl, troubled, is [illegible] and contrives to meet him. Snake likes her immediately and when she tells him she is a [illegible] plant and asks her to help. Molly consents and, learning the location of the place, has it raided. She is arrested, too, and it is not until the office of the captain of the detectives is reached that Snake learns the girl has outwitted him. Molly saves Sammy, however, and on his promise to never to try again fixes things up for him with Leona.

VERNON HOWE BAILEY'S SKETCH BOOK OF SAN FRANCISCO (May 17).—This split-reel release, sharing the thousand feet with western scenic, is among the best work ever accomplished by this sketch artist. Vernon Howe Bailey was the first artist to get newspaper sketches out of San Francisco after the fire and his drawings added considerably to the fame he had won prior to this time. The fire found him in that city, a place he loved to visit, and therefore he gained quite a notorious "scoop" at the time. Since then he has been a frequent visitor and in this set of motion drawings he has pictured the golden city with all the affection he feels for it. His [illegible] eye has caught the [illegible] beauties and his pen has transferred them to the screen.

A ROSE OF ITALY (Three parts—May 20).—The cast: Lucia Lamberti (Ann Kirk); Luigi Sforza (Edmund F. Cobb); Pietro (Patrick Calhoun); Bolano (Richardson Custer); Arbuton Bright (Hugh Thompson).

Arbuton Bright [illegible] artist [illegible] Lucia Lamberti shortly after she has reached New York from Italy. "What a type," he thinks and approaches her to ask her to pose for him. The girl in the bright colors of her native country [illegible] to be bewildered. Luigi Sforza, her sweetheart, who had [illegible] that the artist desired her to pose. Soon the parents [illegible] and Bright holds a reception at which the original of "The Immigrant" and the painting are shown. Bolano, an Italian banker, is delighted with her and arranges for her to get a part in a show. Naturally a dancer, she soon becomes a great favorite in the musical production. She rejects Luigi's proposal of marriage scornfully. The [illegible] and [illegible] and [illegible] and, innocently, she accepts. But Pietro has [illegible] before. He is sworn by the Vendetta to kill Bolano. A time bomb is placed in the [illegible] and [illegible] before it explodes the girl, finally scenting Bolano's purpose, escapes through a window. Bolano is a victim. With all thoughts of stage success and fame frightened out of her, the immigrant girl flees to the home of her Italian boy lover, now an attorney. "I am here, Luigi. We will be married," she says simply.

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NESTOR.

HE'S A DEVIL (May 15).—The cast: The Boy (Eddie Lyons); His Girl (Betty Compson); [illegible] Chum, [illegible] Jasper, [illegible] Lee, [illegible] Mamma, [illegible] Stella, [illegible] Cassady (Ed. Burns). Written and produced by A. E. Christie.

Eddie and his girl have a falling out because the former is late one night for a theater engagement. She severs their friendship. She regrets her hasty action the next day when her chum calls her up and talks about preparations for a big masquerade ball the following night, and asks her if she has selected her costume for the occasion. She tells her chum about sending Eddie away, and that she does not see any chance to go. The chum is going with Eddie's pal, and tells her to cheer up as she will get Lee to fix it up with Eddie so he will take Betty to the ball.

That night Eddie and Lee attend a little 'gentleman's" party, and when the session breaks up in the early hours they are both financially wrecked. They return to the hotel and the clerk tells them they better get some sleep as that night there will be big doings at the masquerade ball. Eddie retires to his room and glances over a copy of the book "Faust," which some one had left there. Just as Lee is retiring he gets a telephone message from his girl reminding him of the ball that night. She also begs him to use his influence with Eddie to get him to make up with Betty. Lee promises to do this, and calls on Eddie with the announcement that he can square things with his girl by taking her to the ball that night. Eddie agrees.

Eddie has a dream, in which the devil confides to him that for a consideration he will be given $25 to spend each day. If he should spend more than this sum the devil threatens to get him. Eddie wakes up hearing a noise at the door and opens it. "Second Story" Ike, a notorious crook, is staying in the hotel. He had managed to get away with a sack of money from the clerk of the hotel and, being closely pursued, drops it at Eddie's door and makes his escape. Eddie opens the door, finds the money and begins to think his dream was really true.

That night the girls arrive and Eddie is having a pleasant time on the money furnished by the devil. "Second Story" Ike has disguised himself as the devil. Cassady, the house detective, is searching for the crook, and has also disguised as a devil. When Eddie and his party finish supper the bill amounts to twenty-six dollars, and Eddie is in distress, remembering what the devil had told him if he exceeded twenty-five dollars a day. Eddie returns to his room on an excuse and is intercepted at the door by Cassady, who is disguised as a devil. Eddie thinks the devil has come to demand the penalty and begs for leniency, stating that he has only exceeded his allowance one dollar. Cassady does not get the drift of his remarks and is going [illegible] him in.

Eddie knocks him down and enters the room, to be confronted by another devil, who is "Second Story" Ike in disguise. Ike has returned to get the money he had left and he and Eddie engage in a scrap. Cassady enters and the fight is general. Lee and the girls, hearing the commotion enter the scene and Ike is finally captured. The detective opens the satchel and finds the money and as there is a five hundred dollar reward out for the notorious crook, Cassady presents Eddie with ten dollars advance on the reward, and the party leave to finish their celebration.

THE WOOING OF AUNT JEMIMA (May 19).—The cast: Betty [illegible] Uncle Jasper (Ed Burns); Neal (Neal Burns); Aunt Jemima (Stella Adams); Captain Obadiah (Harry Rattenberry). Scenario by Al. E. Christie. Produced by Horace Davey.

Aunt Jemima and her nephew, Neal, are in the garden reading when they notice a newspaper [illegible] stating that she has inherited a large fortune. Auntie promptly faints and Neal goes into the house for a pitcher of water [illegible] Betty [illegible] on the phone. Neal returns to the garden and revives his aunt.

Uncle Jasper also sees the article and shows it to Betty, who is delighted. Captain Obadiah, an old sea captain, also notes the article and the two men decide to win the hand of the rich aunt. Both buy flowers and meeting on the way, go to her house together. Each is jealous of the other and Aunt Jemima tries to keep peace between them, finally telling them that she is too young to marry. Both men are angry and leave.

Neal meets Uncle Jasper at the gate and tells [illegible] of his own engagement to Betty but the uncle says there will be no wedding for them, as Aunt Jemima will not consent to marry him. Neal starts plotting. Knowing that Uncle Jasper is near sighted, Neal dresses in one of his aunt's dresses and hats and goes into the garden. [illegible] comes in and mistakes Neal for Aunt Jemima and starts making love to her.

Neal [illegible] to show the young folk to marry. Neal sees the captain coming and tries to break away from uncle. He finally succeeds in [illegible] where a man has left his bicycle. This Neal [illegible] and rides away, [illegible] down the captain and other bystanders. About this time Aunt Jemima, who has been shopping, comes on and questions the man who owned the wheel. An officer comes on and arrests Stella. On the

way they discover the captain, but he refuses to say a good word for her, and she has to go on with the cop. They finally meet Uncle Jasper, who takes her in his arms and the two officers leave. Meanwhile Neal has returned home, changed his clothes and has hunted up Betty in the garden. They have a hearty laugh over the situation. As they look off they see uncle and auntie in the swing, which breaks. Nothing daunted, the two old folks kiss and embrace.

POWERS.

THEIR SOCIAL SMASH (May 20).—The cast: Father (Dan Russell); Mother (Mrs. Plater); Their Daughter (Marcia Moore); Bobby, her fiance (Bob Vernon); The Maid (Miss Nathen). Written and produced by Harry Wulze.

Ma and Pa live unhappily in a turmoil of domestic trouble, Ma being jealous of the very ground on which Pa treads, Ma objects strenuously to a music teacher's innocent holding of Pa's hands, and the teacher is discharged. Later Pa goes to sprinkle the lawn and is again made to appear a roue by an accident which wets the maid's shoes. The maid follows the music teacher as a result of Ma's jealous wrath and Pa now flares up in righteous indignation. The arrival of young Ray Rox causes the family to assume an attitude of angelic calm, however, as he is the chap they have picked for Marcia's future husband. Marcia has her own ideas of that, however, and after decisively snubbing the young millionaire, she sneaks away to the beach with her sweetheart Bobby. Ray, however, informs Ma that if the engagement is not immediately announced he will have no more to do with them, so Ma gets busy at once.

Pa in the meantime has gone to the beach for a dip in the briny and, coming upon the maid, attempts to square himself in her eyes. He is seen seated beside the maid in his bathing suit by Bobby and Marcia and the young folks take a snapshot of the apparently spooning couple. Bob now realizes he has a weapon of weight and on the night of the engagement announcement the young man sneaks into the home and after quietly showing the photo to Pa, threatens to show it to Ma if his own engagement to Marcia is not immediately announced. Pa at once makes much over Bob, his son-in-law to be, while the two young lovers secretly enjoy the trick they have played, and bring about a happy reconciliation between Ma and Pa.

L-KO.

GABY'S GASOLINE GLIDE (Two Parts—May 17).—The cast: Bill (Bill Armstrong); Phil (Phil Dunham); Gaby (Gertie Selby).

Phil and Bill love Gaby. Phil had the best of the bargain for he was the proud possessor of a real car while Bill only had a two-seated motorcycle. Bill called to take Gaby out and Phil came along and stole the girl away because he had a real car. But cars have their troubles and Phil stalled and Bill took a shot at the tires. He had no trouble in persuading Gaby to steal away with him, but he disregarded all speed laws and raced over the ill kept street and spilled Gaby into an excavation.

Phil saw this and recovered the lost Gaby. Bill was too interested in the scenery to miss her for some time, but when he did he raced back looking for the missing Gaby. Phil had won her heart and hand owing to the fact that he had a real car. This angered Bill and he immediately purchased himself a large touring car and after some difficulty he learned to drive it. When he learned to drive well enough he went on a hunt for Gaby and found her, but, alas! too late, for she was just coming out of the minister's home with her husband.

This was too much for Bill. He immediately grew desperate and wanted to die at once. He invited the newlyweds to take a ride in his new car. Hardly had they got seated before he turned and told them it would be their last day on this earth. It was some wild ride and aroused the whole country. Cops in automobiles, cops on motorcycles and cops afoot were chasing Bill on his wild ride, and perhaps it would have been going yet had not Bill disregarded all auto ethics and headed for the pier and into the briny deep. This was Bill's finish for the car was a land car only and they all went to a watery grave.

JOKER.

A RAFFLE FOR A HUSBAND (May 20).—The cast: Dick Benson (Milburn Moranti); Tillie, the maid (Gale Henry); Bill, the iceman (William Franey); Ethel Manners (Lillian Peacock); Jack (Charles Conklin). Scenario by Gale Henry. Produced by Allen Curtis.

Dick Benson discovers that his finances are at a low ebb. In order to pay his persistent creditors it is necessary for him to raise money quickly. In the midst of his worries Jack, his friend, comes in and learns of his distress. They endeavor to think up some way of raising the money. Tillie is the maid and general pest of the boarding house. She is suffering from a case of love with the iceman, who goes by the name of Bill. Jack tells his friend that there is only one chance to raise the money quickly, and that is to have a raffle, Dick to be the prize. They will have one thousand chances at $25 a chance, and the lucky girl will have Dick for a husband. Dick agrees with this scheme and the two arrange to put it in operation. Jack attends to the business arrangements, has the tickets printed and inserts notices in the papers. It proves an immediate success and all the girls hurry to get their tickets.

Among the inhabitants of the boarding house is Ethel Manners. She is accustomed to take a walk every morning, and one day as she enters the apartment she drops her gloves near the door. Dick discovers the gloves, and, knocking upon the door, meets Ethel. She thanks him for his kindness in finding the gloves, and Dick is much struck with her appearance. He determines to see more of the girl, and as the days pass they become friendly.

The tickets meanwhile are being rapidly sold. In the course of time Dick and the girl come to an understanding. Dick is on the eve of proposing when he suddenly thinks of the impending raffle and abruptly stops his love-making. He tries to tell Ethel of the raffle, but she cannot understand. Finally, when he shows her notice of the raffle she flies into a rage and refuses to have anything further to do with him. He returns home and proceeds to bawl his friend Jack out for suggesting such a crazy scheme. They have hot words, and Jack, believing his friend's mind unbalanced by the trouble, leaves in a peeve and decides to have nothing else to do with the raffle.

Tillie and Bill have progressed in their love affair and are waiting for an opportune moment to get married. Dick sees a bunch of tickets lying on his table, and in a moment of inspiration decides to give them to Ethel, hoping that among them she will get the winning number. Unnoticed by him, one of the tickets drops in his waste basket and it is found later by Tillie when she cleans the room. She does not know what it is, but keeps it.

Ethel thinks it is a good scheme and she and Dick make up. The day of the drawing arrives and there is much excitement as to who will be the winner. Finally an extra edition of the paper announces the drawing completed and states that the winner is No. 417. Ethel runs through her tickets, believing she has the number, but she is disappointed.

Tillie comes to clean up the room and sees the tickets and she realizes they are like the one she found. A bit later she sees the notice, and upon comparing her ticket finds it is the winning number. She slips out of the room and upon meeting Bill is very sad. She tells Bill that she has the winning ticket and will be forced to marry Dick. Bill decides to settle the matter in his own way. Tillie persuades him to let affairs go and he kisses her, believing it is their last farewell.

Dick is reading the paper, hopefully praying that Ethel will be the winner. He is interrupted by the arrival of Tillie, who claims the honor. Dick flies into a rage and poor Tillie flees in fear of her life. Dick hurries to Ethel and pleads with her to save him from an awful fate. The only chance for him will be in elopement, and he begs the girl to elope with him that night. She promises and they arrange to get married that night.

Tillie seeks protection with Bill and pleads with him to "elope" with her, as the guy that she was to marry is crazy. Bill is pleased with the idea and they arrange for their elopement.

Late that night at the apartment house there are two mysterious elopements, Bill has a hard time getting Tillie and her many sacks and bundles down the ladder, and Dick has an equally hard time with Ethel, her trunk, hats and bird cage. Both couples finally safely reach the ground, and, on starting off, they bump into each other. At first Dick and Tillie think that each is pursuing the other, but explanations finally follow and each couple wishes the other a happy honeymoon.

LAEMMLE.

HEARTACHES (Two Parts—May 19).—The cast: Stonewall Jackson Hunt (Emory Johnson); Judge Wm. Randolph (Alfred Allen). Written by Grant Carpenter. Produced by L. B. Carleton.

Stonewall Jackson Hunt, the crack sprinter of Harvard, received a letter from his grandfather, Judge William Randolph of Virginia, telling him that he can send Jack no more money, as the plantation has been mortgaged ever since the war, and only the leniency of the holder, the New York Trust Company, has saved him from utter ruin. On his way to the inter-collegiate games, Jack Hunt sees Virginia Payne and is interested in her.

Virginia is living alone in Cambridge with her aged grandmother, Virginia Warrington Payne. Virginia makes her grandmother comfortable in her wheel chair, gives her an old silk bag that her grandmother always keeps by her, and leaves an old gown of Mrs. Payne's girlhood on a chair where she can see it. Virginia then joins a couple of her chums. At the games Virginia sees Jack with a handicap, defeat Yale men and cheers him wildly.

In the absence of Virginia her grandmother sits dreaming of William Randolph, her old sweetheart. She sees a vision of him as he was when she parted from him in the early 60's; she goes to sleep and never wakes. At exactly the same hour, Judge Randolph, sitting by his fireside, sees a vision of Virginia Warrington, as a girl, standing before him with outstretched hands.

When Virginia Payne returns from the games she finds her grandmother dead, and her hands are grasping a sealed package addressed to her, but not to be opened until the day she is engaged. Also a letter sealed and addressed to Judge Randolph. The letter is mailed and received by the Judge. It tells him that Virginia is alone in the world and asks him for old times' sake to take her and protect her. He immediately wires her to come.

Jack loses all the money he has in a poker game. For two or three days he haunts the home of Virginia, sees crepe on the door, and is relieved to learn that it is not she who is dead. He and Virginia leave on the same day for Virginia, he trying to "beat" his way on the blind baggage. He is thrown off, but Virginia recognizes him and offers to pay his fare. He refuses until he learns that she is going to his grandfather's.

They surprise the Judge, who finds Virginia the counterpart of Virginia Warrington as he remembers her. He discovers that Jack has been gambling and tells him that if he wants to live like a gentleman he will have to work like a nigger. Jack accepts the challenge and goes to work on the plantation. The Judge discovers him making love to Virginia and warns him that there is to be no trifling with her affections.

Jack assures him that he is not trifling with her. The young lovers quarrel over a small matter and when questioned by the Judge as to the cause say it is nothing. The Judge tells Virginia that "nothing is the beginning—nothing is the end—but many heartaches lie between." He then tells her the story of his quarrel with her grandmother, over nothing, and their parting, never to meet again.

The story melts Virginia, and she begs him to speak to Jack. He does so and orders Jack to tell Virginia that he is sorry. Jack has been taught that no gentleman ever lies, and refuses. The Judge then tells him that no gentleman ever lies to a gentleman; but a man who won't lie to a good woman to make her happy is a cur. Jack tells the Judge he is sorry, and the Judge replies: "You're a liar, sir, but you're a gentleman." Jack promises that he will make peace with Virginia. She comes to Jack in the old gown that her grandmother wore the day she quarreled with William Randolph, and Jack takes her in his arms.

Virginia opens the sealed packet that her grandmother left for her and finds that it is the mortgage from William Randolph to the New York Trust Company, but it has been assigned to Virginia Warrington Payne. She realizes that her grandmother has lived for years in comparative poverty in order to save the Judge's home for him. She takes it to the Judge and for an instant as she appears before him in the old-fashioned attire, he thinks it is Virginia Warrington come back to him. Then he realizes the truth—that Virginia Warrington always loved him.

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BISON.

HULDA THE SILENT (Two Parts—May 20). The cast: Hulda Anderson (Lois Wilson); Olaf Erickson (Harry Carter); John Johnson (Bertram Grassby); Thelma Johnson (Maud George); Jackson (Frank Smith). Scenario by F. McGrew Willis. Produced by Otis Turner.

In a seaside Swedish village live Hulda Anderson and her invalid sister. Hulda and Captain Olaf Erickson have been sweethearts for some time. The doctor informs the invalid that there is a chance of her recovery provided they can get a certain costly wine, and Hulda decides to sacrifice even her dearest possessions to secure this for her sister.

Several years before Johnson, one of the townsmen, emigrated to America. Through hard work he has became a successful farmer. He writes back to his home town for farm hands and several men prepared to go, among them being Olaf. He calls on Hulda to bid her good-bye and finds her gathering up her trinkets which she is determined to sacrifice. He is presented with one of them by the girl to remember her by, and he in return presents her with a miniature of his vessel, the "Norseman," which had been lost. Olaf tells the girl that as soon as he has made enough money ahead he will send for her to join him in America.

Johnson has a daughter, Thelma, who is going with a windmill salesman named Jackson. Her father is very much opposed to the association of the two. Jackson has cast a charm over the girl, however, and some time later she steals away from home and the two spend the night in a nearby tavern, unknown to her father. Olaf and his countrymen arrive. In order to break the attachment between the salesman and his daughter, Johnson looks over the men and decides that Olaf would be a good one in whom to interest his daughter. She admires Olaf when he arrives.

Hulda's sister has died, and she has secured work as cook with one of the families in the town. Jackson laughs at Thelma's plea that he marry her and later she writes him a note threatening that should her father find out what is between them that Jackson would likely be killed. He tears up the note, and in turn writes her that she had better marry some of the country boys in order to protect herself.

After months of toil Olaf saves up sufficient money and one night he writes Hulda a letter enclosing the money for her passage to America. Thelma comes in the room and begins to caress Olaf. Knowing the lateness of the hour, he is surprised and tries to avoid her, hiding the letter and money behind him. She virtually throws herself upon him, and unable to resist her near charms, he caresses her in turn. Her father who is returning from the stable opens the door and finds Thelma being apparently embraced by Olaf. He demands an explanation. She in turn whispers to him. Her father tells him that he could kill him for what he has done. Olaf, not really understanding the reference of Thelma's father, still refuses to say a word in explanation. Johnson tells him that he must marry the girl. Thelma has secured the letter and the money and returning to her room, she sends them to Hulda. The wedding day is set for the day upon which Hulda will arrive from Sweden.

Hulda receives the money and sets out for America, expecting to meet and marry Olaf. Olaf, not knowing that Thelma had sent the letter is not expecting her, and accordingly she arrives at the station and finds no one to meet her. The wedding party goes to the church. The station is closed and Hulda, having no place to go, wanders about until she sees the church, and goes inside to rest. Hulda falls asleep and wakens during the wedding ceremony. She sees Olaf and Thelma being married, and when he recognizes her she refuses to pay any attention to him. Thelma is accused by Olaf of having known of Hulda being there and tells him that the only reason she married him was to furnish a name for her child. Olaf then begins to understand the trick that has been played upon him.

Five years pass. Thelma's child is a healthy youngster, and while the parents are visiting a summer resort he is playing outside and is suddenly attacked and bitten by a mad dog. His screams bring Hulda to his rescue. Hulda has taken the job of cook at the hotel and has become known as "Hulda the Silent." She is fixing the fire with a poker and runs to the child's rescue. With the red hot poker she burns the infected wound on the child, and when the mother and father, accompanied by a physician, arrive, the doctor tells them that her prompt action has saved the child's life. Thelma and Olaf recognize Hulda. Olaf starts to thank her, but she abruptly checks him and orders the two from the kitchen.

GOLD SEAL.

DARCY OF THE NORTHWEST MOUNTED (Three Parts—May 16).—The cast: Darcy (Herbert Rawlinson); Annie Paul (Agnes Vernon); John Paul (O. H. Burbridge); Mrs. Paul (Miss Wilmarth); Jacques (Barney Furey); Batienne (Jim Mason). Scenario by Walter Woods. Produced by William Worthington.

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John Paul and his daughter, Annie, run a trading post in the Canadian Northwest. Darcy a sergeant of the mounted police, is particularly interested in Annie, and she in him. Annie's mother deserted her and her father when she was a baby, and long was considered dead. It is a staggering surprise to Paul when she suddenly appears and threatens to take her daughter unless Paul can secure sufficient money to gratify her desires. Paul promises to do what he can in the matter and begs her not to see Annie. He promises to bring her what money he can secure that night.

Jacques and Batienne, two cattle rustlers, who pose as trappers, have decided to hold up the messenger for the Indian reservation. Jacques is in love with Annie. Paul tries to borrow money, but fails, so, he seeks out his wife that night and tells her of his failure and begs her to go away. For the sake of her daughter she agrees. The holdup of the messenger proves successful with the exception that the messenger was killed in the struggle. Jacques had stolen Paul's pistol for the raid, and this, together with the fact that Paul was absent from home at the time of the holdup occurred, and because he refused to tell where he was or whom he was with, forces Darcy reluctantly to arrest him.

Jacques, seeing a chance for a double revenge, urges Annie to release her father by taking a short cut with him through the woods, overtaking Darcy and his prisoner. Annie, on the verge of madness at the arrest of her father, agrees. Arming herself with a rifle she rides out with Jacques. She conceals herself beside the road and when her father and Darcy appear, she shoots the latter and then rides away with Jacques. Darcy is only stunned by the bullet and with the aid of Paul quickly picks up the trail of the would-be assassin and follows it.

Jacques preys on Annie's fears by telling her that she is a murderess and must flee the country. He offers to show her the way to the railroad station. Annie's mother, her mind bent on what she has lost and her unhappy condition, loses her way in the woods and stumbles on the back end of Jacques' cabin. Finding the door open, she enters the kitchen. She finds food and drink and soon falls into a drunken sleep.

Sometime later Jacques and Annie enter the front end of the cabin, he telling her it is necessary to rest. Once inside, his intentions toward the girl are made plain. His struggle with her is interrupted by the unknown woman, who dashes from the rear and attacks him. They fight through the door into the kitchen. In the struggle she is killed. Jacques, fearful of the consequence of his crime, bars the door leading to the inner room and leaves Annie a prisoner. He mounts his horse and rides away. Paul and Darcy find her. They also find the body of her mother, unknown to her. Darcy and Paul and his daughter go back to their home and take up the trail to find Jacques. Jacques is on the point of collapse when apprehended by Darcy. He is eager to confess and exonerate Paul of all blame in the holdup. Darcy takes Jacques back and secures Batienne. Darcy and Annie at last find themselves free to marry.

REX.

A WIFE AT BAY (Two Parts—May 18).—The cast: Frank Lane (Ben Wilson); Helen Lane, his wife (Dorothy Phillips); James Griswold (Charles Ogle); William Chantley (William Welsh); Mrs. Delaney (Lenore Van Ottinger); "Red" Connely (Fred Herzog). Written by J. Grubb Alexander. Produced by Ben Wilson.

Frank Lane, a retired lawyer, is entrusted with documents of great importance by Mortimer Devereau, a wealthy financier and Lane's client. James Griswold, the head of the opposition to Devereau and a powerful and unscrupulous figure in "the street," hears of the existence of the documents by listening to a crossed-wire telephone connection. The knowledge of their contents will assure him of victory in his fight. So he plans to secure possession of them, knowing full well that Lane is above bribery.

Helen Lane, the wife of Attorney Lane, is associating with a fast set, and, by too frequent visits to a fashionable gambling resort, she becomes deeply indebted to William Chantley, the proprietor, who desires to get her in his power. Meanwhile, she fears to tell her husband of the promissory notes she has given to Chantley. Pursuant to his plans, Griswold sends "Red" Connoly, one of his henchmen, to secure the documents in Lane's possession. Connoly fails to find them in Lane's office or in his apartment, although he searches both places thoroughly, and, incidentally binds and drugs the butler in Lane's apartment.

Upon Lane's arrival at home, he discharges the butler, thinking that he has been drinking. Griswold is exceedingly angry at Connoly's failure to obtain the documents, when he happens to see an advertisement for a butler at the Lane residence. Thereupon he fixes up the requisite references and sends Connoly to secure the position. Later, Chantley calls on Helen

Lane and demands payment of the promissory notes. She is terror-stricken and Chantley takes advantage of this by making love to her and suggesting that there might be a way open to her by which payment would not be required. She orders him from the apartment.

Chantley leaves her in a great rage, telling her he will return in short order for the $5,000 due him and that he will expect payment thereof unless she changes her mind, and looks upon him with favor. Otherwise, he will have his revenge by telling her husband. Connoly, who, in the meantime, has been installed as butler, overhears the conversation. Chantley returns to his gambling house and telephones the result of his interview with Helen to Griswold. Griswold puts five $1,000 bills in an envelope and calls on Mrs. Lane, telling her that she can make her husband rich if she can persuade him to give up certain papers he has in his possession. Griswold gives her the sealed envelope containing the money and leaves.

Helen opens the envelope and five $1,000 bills fall on the table. Bearing in mind the threat Chantley has made to tell her husband about her gambling debt, she takes the money and goes out to redeem the promissory note. On her return home, she goes to the library where Lane is looking over the very documents that Griswold desires to obtain. He is very indignant when she makes a request that he allow her to send these documents to Griswold. Helen then breaks down and tells him the whole story of Chantley's threat and of Griswold's subsequent offer.

Thereupon Lane telephones to the police station for a plain clothes man and also asks the sergeant at the desk to send a squad of police to raid Chantley's gambling house. Connoly overhears the telephone message and tries to make his escape, but is nabbed in time by the plain clothes man who has arrived meanwhile. Presently Griswold is announced. The plain clothes man takes Connoly in his charge and compels him to remain in hiding with him behind a curtain. Griswold is greatly surprised to encounter Lane instead of his wife.

Lane further astonishes him by telling him that he knows all about his offer and, pretending to comply with it, says that his wife's honor is worth $100,000 and that the amount must be paid in cash to him personally. Griswold starts to write out the check in exchange for the documents when Lane signals the plain clothes man and has him arrested. Subsequently there is a scene in which the police make a raid on Chantley's gambling house and after that we see Lane and his wife at their home fully reconciled, Helen having decided in future to forego the excitement of gambling and also to relinquish the society of her fast companions.

RED FEATHER.

A YOUTH OF FORTUNE (Five Parts—May 15).—The cast: Cormack O'Donovan (Harry Carter); J. B. O'Donovan (J. Hope); Gwendolyn O'Donovan (Maude George); Willie (Carter De Haven); Mary (Flora Parker); Detective (H. Holland); Detective (B. Grassby); Peters (Harry Depp); Gardener (Hart Hoxie). Scenario by Ford Beebe. Produced by Otis Turner.

Willie O'Donovan, grandson of Cormack O'Donovan, a retired millionaire contractor, is regarded by his parents as more of a nuisance than an asset. Mr. O'Donovan, Willie's father, is actively engaged in business, while his wife is an enthusiastic aspirant for social recognition. The grandfather, coming to the O'Donovans' home for dinner, enters to find that he has interrupted a domestic row. The grandfather, disliking to have Willie brought up in such an atmosphere, persuades the parents to let him send the boy away to a boarding school. Willie arrives on the school grounds and is made miserable by Peters, one of the other boys. Peters is in love with Mary, a pretty country girl.

Willie receives word from Baden Baden, where grandfather had gone for his health, announcing his death. The will he has left with his valet bequeaths his entire fortune to Willie, but naming the person with whom he is living on his eighteenth birthday as the custodian of the fortune until Willie has reached his majority. Willie's parents are overjoyed when they hear of the news. O'Donovan has been losing money rapidly in his business and finds Willie's fortune a necessity. Since the grandfather's departure for Europe they have entered suit for divorce which complicates matters. Each of them decides to beat the other to the possession of the boy before he reaches his eighteenth year. Each of them writes to him to come to them. Willie refuses to have anything to do with them, so each hires a detective to get him.

Clews, the father's detective, captures him, but Willie succeeds in giving the detective the impression that he is not Willie. That night Clews breaks into the dormitory, and, following directions given him by Willie, gets another boy whom he takes back to the city to the waiting father. Willie's father is enraged at the detective's mistake and orders him back to get the boy. Returning to the school grounds he and Ketchum, the rival detectives, are pitted against each other. But Willie is too clever for them, and evades the detectives each time they plan to get him.

School ends and Willie goes to live at Mary's home in the country. But the villains still pursue him. While he and Mary are fishing, Clews manages to capture him and take him back to his waiting auto. Ketchum, however, in the meantime, has learned that Clews is ahead of him. He hurries to the village constable and enlists his aid, insisting that a kidnapping is about to be pulled off. And so, when Clews arrives at the machine he is met by the posse and is arrested. In the confusion, however, Ketchum gets Willie on board a train and starts with him for New York. Ten miles out of town Willie escapes. En route, he runs into a gang of hoboes who take his money and clothes. Willie is then forced to hide his nakedness in a sack.

O'Donovan gets Clews out of jail and they start for town when they see Willie returning in his sack. They give chase, but Willie beats them to the gardener's cottage, where he gets a suit of clothes and starts for the church where he is to meet Mary. They trail him there and capture him again. Willie, who is wearing the gardener's clothes, begs for permission to return to Mary's for his own clothes. They hurry there and are met at the house by Mrs. O'Donovan, Ketchum, Mary and her mother.

When Mary's mother refuses to let either party take the boy without a warrant, they rush off to get said warrants from the town justice of the peace. While they are gone Willie escapes through the window and they return to find him gone. The next day Willie is eighteen, and since he is living with neither of them, the money is to go to charity. They go to the attorney's office to hear the settlement of the will. One minute before the appointed hour, in walks Mary and demands the money. The parents are indignant until she informs them that Willie is living with her. Mother is about to faint when in walks Willie and announces that they are married and on their way to Europe on a honeymoon. The parents make up and decide to forget the divorce.

UNIVERSAL (STATE RIGHTS)

THE DUMB GIRL OF PORTICI (7 Parts—April).—Cast: Fenella (Anna Pavlowa); Masaniello (Rupert Julian); Duke d'Arcos (Wadsworth Harris); Alphonso (Douglas Gerrard); Conde (John Holt); Isabella (Miss Betty Schade); Elvira (Miss Edna Maison); Perrone (Hart Hoxie); Pietro (William Wolbert); Rilla (Miss Laura Oakley); Father Francisco (N. de Brouillet). Scenario and screen adaptation by Lois Weber. Directed by Lois Weber and Phillips Smalley.

In the beginning of the Seventeenth Century, the Spanish Viceroys who had been sent to rule Italy, grew rich from the heavy taxes imposed on the poverty-stricken people. From the Kingdom of Naples alone, Spain extorted an annual revenue of fifteen millions of dollars. A tax was placed on fish, flour, poultry, wine, milk, cheese and salt, making bare existence a bitter problem. Fenella, "The Dumb Girl of Portici," as history describes her, was an unusually romantic character at this period. That she came of an unusual family is proven by the fact that her brother and guardian, Masaniello, although, only a poor fisherman, was able to sway the people that he reigned as king while the revolution was at its height.

Unlike their neighbors, are the widow Rilla and her worthless brother, Pietro, who is in love with Fenella. A new tax is levied on fruit by the Duke d'Arcos, Viceroy of Naples. The

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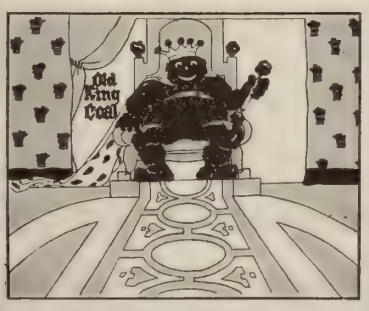

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people become embittered by this added burden and Masaniello is appealed to for advice. With the help of his friend, Don Francesco, he gives the people wise counsel. Conde, the Duke's younger son, reports their attitude, but the Duke laughs at Conde's fears. The elder brother, Alphonso, realizes the seriousness of the situation. Disguising as fishermen, he and Conde go to the Market Place to investigate.

Here Alphonso first meets Fenella. The dumb girl, needing flour and not possessing sufficient money to pay for it and also meet the heavy flour tax, smuggles a bag of meal into the city by hiding it under her shawl. At the gate, a hole is accidently torn in the bag. From this escapes a tiny stream of meal unnoticed by Fenella. The tax collector discovers the little trail of flour and soon the dumb girl is under arrest, threatened with fine or imprisonment.

Masaniello and Pietro hurry to her assistance, but they have no money with which to pay the fine. Alphonso has watched the arrest of the girl and pays the fine, still keeping his disguise. Masaniello informs Alphonso that, if Fenella had been imprisoned, the government would have paid dearly. Alphonso cannot understand and Masaniello calls his people about him. Eagerly they proclaim him their leader and Masaniello then explains to the young stranger the unjustness of the Viceroy's laws and taxes.

Fascinated by Fenella, Alphonso becomes a frequent visitor to the fishing village, neglecting Lady Elvira, his betrothed wife. Alphonso returns to the city, leaving the dumb girl weeping silently. Later, when Masaniello finds her clinging desperately to Alphonso's scarf the story is plain to him.

Alphonso has been missed from the palace and Conde sets out in search of him. Having heard of the youth's infatuation for Fenella, the courtier goes at once to Masaniello's hut, where he learns what has happened. Knowing that Masaniello is leader of the people, Conde reports the affair to the duke, prophesying an uprising. The duke laughs at his fears, but is curious to see the girl who has turned his son's head. With Conde's help, the duke plans a trap for Fenella and she is thrown into prison. The Viceroy visits her there. When the dumb girl does not speak in answer to his questions, he thinks it is stubborness and has her flogged.

Masaniello finds his sister has gone and sacrifices everything in his search of her. When he gets behind in the rent, collectors take his furniture as payment. Rilla, the widowed sister of Pietro, in trying to stop them, is arrested and taken to jail. The shock kills Rilla's aged mother and Pietro makes a solemn vow to avenge her death.

In spite of this oppression, the people assume a happier mood on the day of the wedding of Lady Elvira and Alphonso and throng into the Market Square in gala attire. Even the guards of the prison celebrate the wedding, enabling Fenella to make her escape. Returning home, Fenella meets the wedding party returning from the church and appeals to Lady Elvira for protection. Lady Elvira, seeing Alphonso's scarf in possession of the fishergirl, questions her and learns the truth. She orders that Fenella be conducted safely home, but Perrone, captain of the guard, intercepts and has the girl taken back to prison.

The Viceroy foolishly celebrates the day by increasing the already onerous tax. The added tax is all the people need to incite them to madness. The duke, hearing of the disturbance, sends his soldiers led by Alphonso and Conde to quell the uprising and a fight ensues. The robbers, murderers and the scum of the city leave their hiding place to join the rioters. The first step toward freedom is the blowing up of the Custom House. Then the prison doors are opened and the prisoners, including Rilla and Fenella, are released. The mob, having burned everything in its path, march to the Viceroy's Palace. Fenella, discovering their intention, reaches there in advance and warns Alphonso. The duke takes advantage of her presence and showing her from the balcony of the palace, threatens her life if Masaniello does not quell the disturbance. Massaniello is forced to choose between his sister and the people and chooses the people, demanding their rights. When the mob breaks into the palace, Masaniello rescues Fenella and takes her home.

The people proclaim Masaniello their leader and the dictator of all public affairs. Pietro plots with a bandit to get Masaniello out of the way. They give him a slow poison and as the drug gradually takes effect in his system Masaniello is more and more influenced by Pietro and gradually loses all control over the people. Under these conditions, it is a simple matter for a small party of the Duke's forces, under the leadership of Alphonso and Conde, to gather quietly in the secret passage-ways. At a given signal they attack the rioters, driving the wine-mad mob from the palace.

Under the shock of the unexpected and disastrous attack, Masaniello regains his sanity. Recognizing in Alphonso his sister's betrayer, Masaniello makes a wild lunge at him, but Fenella has been watching them and it is into her heart that the blade plunges. Wild with grief her brother kills himself. And the broken-hearted Alphonso can only gather into his arms the dying body of the Dumb Girl of Portici.

Mutual Film Corp.

FALSTAFF.

DETECKTERS (May 15).—The cast: Oscar (Claude Cooper); Conrad (Frank E. McNish); Adelina (Gladys Leslie).

Oscar and Conrad were willing to stay in business. The only reason that they retired was that a husky sheriff appeared at their office, threw them out in the street, simply because the courts decided that they had gone into bankruptcy.

The star of the Frivolity theater, adorable Adelina, billed as "The Queen of Mirth and Melody," disappeared, and a reward was offered for her return. Oscar and Conrad did not know that the whole thing was a plan of the press agent, and they went earnestly to work to find Adelina. According to the description, when last seen she wore a large black hat and striped silk stockings, and the two ex-business men hunted all over the town for a girl with striped silk stockings. They found several, but got into more or less trouble while doing so. Then they saw a pair of striped silk stockings sticking out of a snowdrift, and rescued them, believing again it was Adelina. Much to their grief, it was simply another part of the ad, where a note explained that "these limbs do not belong to adorable Adelina of the Frivolity theater, but cheer up, you may yet find her."

Finally Conrad was smuggled into the theater in a trunk, which was placed in Adelina's dressing room. He expected to be able to discover something there, but owing to the fact that he carried an aggressive watch, he got into fresh difficulties. Adelina came into the dressing room, saw the strang new trunk, heard the ticking. imagined it was a bomb, yelled for assistance, and one of the stagehands threw the trunk out into the street. Adelina preceded, being in haste to get away from the infernal machine. She was promptly nabbed by Oscar and forced to admit her identity. Then the two men demanded the reward for discovering adorable Adelina, and the press agent gladly paid it. It was two tickets for the evening performance, and Oscar and Conrad were thoroughly convinced that they had wasted their time, and would have to give up the detective business for something else.

STEVEN'S SWEET SISTERS (May 20).—The cast: Steven (Jay C. Yorks); Spinster (Frances Keyes); Steven's Sisters, (Doris Grey, Gladys Leslie and Isolde Illian).

Stephen was a bachelor and made his home with his three sisters. He really was proud of the girls, but he was extremely tired of their suitors, for each girl had a fiance, but it seemed to the unhappy Stephen that they were around the house all the time.

One morning Stephen received word that a

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relative had died, leaving $100,000 under most peculiar conditions. If Stephen was married, he got all the money, otherwise it was to be divided among those of his three sisters who wedded before he did. Stephen realized that if the girls knew what was going on, they would hasten their marriages, and do him out of his estate. So by a trick he lured them into a room upstairs, after carefully placing bars on the window, and locked them in, telling them he was going to get married, and after that he would let them out. Stephen had never been a ladies' man, and there was no particular girl in sight, but he was willing to take almost any kind of a chance for $100,000. He called on several damsels failed to meet several, and finally in despair, picked up a maiden lady of uncertain years, and led her off to the marriage license bureau.

In the meantime the girls communicated to one of their suitors, who happened to be passing the house. He told another, who was the marriage license clerk, and the latter put an obstacle in the brother's path by giving him a revolver license instead of a matrimonial permit. Then the three suitors routed out the Justice of the Peace, and rushed around to the house to get married. They couldn't get inside to set the girls free, but they put a ladder up to the window, signed the marriage licenses, which the clerical suitor thoughtfully brought along, and were wedded—bridegrooms outside and brides in the house.

In the meantime the brother had been hustling about, and unable to get a license in his home town, decided to cross the border to the next state. This probability had been foreseen, for another one of the suitors owned the only garage in town, and he instructed his man in charge to supply an auto if requested, but to keep the brother and his intended bride moving around in a circle, and make it impossible for them to be weeded anywhere. This was done, and when brother finally reached his own home, after a circular trip of the neighborhood, he was in time to receive three stalwart brothers-in-law. He saw he had been outwitted, and his anger turned to the woman he expected to marry. She could see no reason why the wedding should not be performed just the same, but he did. He helped her back into the auto and told the chauffeur to move on.

THANHOUSER.

THE ANSWER (Two Parts—May 16).—The cast: Wealthy Lawyer (Daniel Leighton); His Sister (Carey Hastings); Her Son (George Marlo); Fake Medium (Robert Whittier); His Twin Daughters (Marion and Madeline Fairbanks).

When the village lawyer saw his heart's desire become the wife of another and later learned that she had laid down her problem after a few years of wedded life, he moved upon his way, lonely, remembering and resigned. He never married, but he loved his sister's son, and in the youth he saw himself reliving.

For a hobby, the lawyer studied spiritualism, and, though often imposed upon, he nevertheless felt in his loyal heart that some day, by some means, he would be compensated for his loss and his years of waiting, by a message.

His compensation came. At a seance the lawyer beheld a little girl medium who was so like the woman of his only love that he was startled. Events threw the child into his care—but only to die, it seemed, for the little girl was too frail to stand the rigors of her former life and she nearly succumbed. The doctor said his little patient must be roused from the lethargy that possessed her or she would pass away.

Already the lawyer and his sister loved the waif, but love alone cannot halt the fleeting spirit, and they watched the child sink more and more deeply into the coma that usually ends in the Great Merciful Arms.

Then to the sister came the thought of her brother's faith in the spirit world "Pray," she said, "pray to the spirit of the woman you loved to come and help her daughter!" "Rather" answered he, "pray to the Divine Spirit to aid one of His children!" They prayed. Their answer came—for as they prayed the sick child's twin was strangely led to her sister, and with loving arms dragged her back from the Threshold.

In the happy relief that followed, the lawyer and his sister turned to each other and gently smiled—for not alone had the anxious little sister found her twin—she had found also the beginning of that sweet interest which youth begets in youth; and to the girl some day may come the youth with also a prayer on his lips, pleading also for his answer.

MUTUAL.

MUTUAL WEEKLY, NO. 71 (May 10).

Galveston, Tex.—Field Artillery off to Panama. Transport "Kilpatrick" takes troopers to Canal Zone.

Washington, D. C.—Federal "Safety First" train to tour country. President Wilson inspects exhibits.

Hewlett, L. I.—Society folk see opening of 1916 racing season. Rockaway Hunt Club holds annual spring meet. Sub-title: An envious position.

Bath, Me.—Torpedo boat-like yacht may be converted to navy use in time of war. Is 225 feet long, burns oil and can make 30 knots an hour.

Sunnyvale, Cal.—Monster air craft is success. Largest aeroplane ever built in United States has first test.

Somewhere-in-Mexico.—First pictures from the interior of Mexico. Released by special permission of the U. S. War Department. Sub-title: General Pershing and staff lead the American Punitive Expedition across the International border.

Cincinnati, Ohio.—The steamer "Indiana" burns at pier.

New York City.—The National Guard of New York opens campaign for 3,000 new recruits. Playing the war game in Van Courtlandt Park.

Oakland, Cal.—Stanford wins from University of California. Annual 'varsity race on Oakland Estuary course.

Boston, Mass.—Submarine chaser PS-1 cruises in harbor during freak snow storm.

Washington, D. C.—Women "rookies" study war game. President Wilson opens society girls' camp at Chevy Chase.

Cambridge, Mass.—Harvard Preparedness Squad have first public drill.

Lexington, Ky.—"They're off!" Racing season opens at Blue Grass track.

Columbus, Ohio.—Old veterans remove battle flags from relic room. Patriotic scenes at Capitol.

Fort Sam Houston, Tex.—High army officers confer here on Mexican situation. General Scott and General Funston, with staffs, entering headquarters.

Hamilton, Ohio.—Boys beautify river banks. Five hundred strong, they yield rakes, shovels and picks in "clean-up" crusade.

San Antonio, Tex.—Annual battle of roses celebration.

CENTAUR.

THE JUNGLE OUTCASTS (Two parts—May 13).—The cast: John Wright (William Clifford); Margaret Wright (Margaret Gibson); Louise Wright (Louise Minugh); Waji (Samuel Bigelow).

John Wright, a wealthy Cape Town merchant, has purchased a large sea-going gasoline yacht and has made preparations for an extensive cruise with his family, which consists of his wife, Margaret, and their young daughter, Louise. Cruising along the coast, the supply pipe from the gasoline tanks to the motors springs a leak, an accident which is discovered only when live coals ignite the inflammable fluid. The entire vessel is soon ablaze and the panic-stricken crew appropriate the boats, gaining possession of them after they have killed the captain and disabled the owner.

John manages to get a hatch overboard upon which he intrusts his wife and child, while he manages to get away from the burning vessel upon a light spar. He reaches the frail hatch upon which his family cling, only to find that it will not sustain his added weight. He tries to keep near his loved ones, but wind and tide intervene and the castaways drift apart as night comes on. Morning dawns and the frenzied man searches the sea for sight of his dear ones, only to see the smoke of an approaching steamer on the horizon. He is rescued and the captain institutes a search for the missing wife and daughter, but to no avail.

The occupants of the little raft, unconscious from exposure and exhaustion, are cast upon the coast of South Africa. Here they are found by a semi-civilized tribe of blacks and taken to their village in the interior. The tribe look upon Margaret as an omen of good fortune sent them by their gods and treat her with deference and consideration until an unfortunate incident occurs. Waji, a venerable member of the tribe, is stricken with an unknown illness, and in accordance with a tribal law, he is driven away from the village. The unfortunate old black has been very kind to Margaret and little Louise. The mother intervenes in his behalf and puts her arms about the fellow to protect him from further abuse.

This act is considered by the tribe to mark Margaret as a victim of the same illness, but to their superstitious minds, they cannot offend the gods by driving her out, so they desert the village in a body. Waji's illness is but slight and he soon recovers, and the three outcasts of the jungle live alone in the deserted village. One night, in a somnambulistic state, Margaret calls to her husband to come to her. Through the long months Wright has been haunted with the feeling that his wife and child still live. He hears the cry from the soul of Margaret and next day starts an expedition to search for her.

While the tribe occupied the village it was protected from the lions which infested the surrounding forests by the hunters of the tribe,

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but since the village has been deserted, the wild beasts have become bolder and old Waji is fearful of the safety of his charges. He finally determines to solicit the tribe to return now that he is well, and sets off on his mission, cautioning Margaret to exercise great care. John and his expedition land upon the coast near where the wreck had occurred, rightly reasoning that had his loved ones been cast up on the shore they might have been succored by the natives. After many false clues they come upon a member of the tribe who rescued Margaret and who identifies the castaways from a photo shown him. The party hastens to the new village where Waji has arrived to make his plea.

Meanwhile Margaret has spent a night of terror, for lions were hovering near her bamboo hut. When morning came the lions grew bolder and more determined. Margaret, with little Louise clasped in her arms, expecting every moment to be her last, hears the sound of firing and the rush of many feet, and then she knows Waji has managed to bring help. When they bring her forth and she sees her beloved, she thinks it but the dream of death, and when she is taken into his arms and feels the pressure of his trembling embrace, she realizes that little Louise and her mother are no longer Jungle Outcasts.

MUTUAL SPECIAL FEATURE.

THE SECRET OF THE SUBMARINE (American—Episode No. 3—May 22).—When Cleo Burke discovers her father is murdered she gives a scream which is heard by Gerald Morton, who happens to be passing the house. He rushes in and lifts the unconscious Cleo onto a couch. He leans for an instant over Burke's body. The papers on the inventor's desk have been mussed up, indicating that someone had tried to find the secret of the submarine. The books, which Dr. Burke had told Cleo "are worth a fortune," are undisturbed. Morton hurries for a doctor as Hope and Barnacle appear. While Hope is trying to comfort Cleo, Barnacle investigates and finds in one hand of the dead man a button tightly clutched. He sees that a button is missing off the lieutenant's coat. His friendship prompts him to pocket the button.

When Morton returns with the doctor he says he can easily trace the murderer, as there is a button clutched in the dead man's hand. Consternation reigns when an examination fails to disclose the button. Morton is unable to explain and he looks suspiciously at both Hook and Hope. Naturally Hope must withhold the first payment on the invention which he was authorized to make for the government and Cleo, apprised of the fact, learns she is about penniless.

She recalls that the doctor often told her certain books in the library contained a fortune, so she determines to sell them. The books are sent to an auctioner in a nearby city. But just as they are sold Cleo learns from a note left in the old family Bible that the books contain the secret of the submarine. The foreign spies also learn this, and all make haste to recover the books. Cleo, Hope and Hook start for the auction house but miss the train. They determine to make the race in an auto, for the spies have already got a start of them. Spring freshets have carried out a bridge. Hope, driving the car down a long grade at a high speed, faces death if he stops the car and faces death if he doesn't.

His only alternative is to leap the broken bridge by trusting to more speed and this he gives the auto. It is a terrible moment for the trio, but the leap is negotiated and they land safely on the other side. The foreign spies arrive at the auction house ahead of Hope and Cleo. The auctioneer refuses to surrender the original list of purchasers, but permits copies to be made. Satsuma, knowing Hope and Cleo are en route, sets fire to the auction house. Cleo and Hope drive up to find the building in flames.

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VOGUE.

GERMATIC LOVE (May 9).—The cast: Leary (Arthur Tavares); Weary (Henry Kernan); chums (Madge Kirby and Alice Nelce). Directed by Rube Miller. Scenario by Thomas Delmar.

Two old professors, experimenting to find a pill that, when taken, will make any one of the opposite sex fall in love with one who has taken the pill, one day find the right mixtures. Not caring to take any of the pills themselves, they force a couple of tramps who have wandered in the laboratory in search of a meal to take them. Then they are turned loose.

The laboratory happens to be at a girls' college, so the tramps are hardly out of the laboratory before the mixture proves that it is a success. Not only the college girls fall in love with them, but the principal of the school and the cook, who had a short time previous to this refused to give them anything to eat and who threw them out of the kitchen. The story winds up by the principal and the cook chasing the tramps into the laboratory, and one of the tramps knocking over a bottle of explosives and blowing up the place.

A MIXUP AT RUDOLPH'S (May 14).—The cast: Rudolph, the tailor (Jack Gaines); the husband (Arthur Moon); the wife (Rena Rogers); the tailor's helper (Paddy McQuire). Directed by Jack Dillon. Scenario by R. A. Dillon.

Moon, a lazy business man. His wife sends the maid to call him and she enters the room just as the wind, blowing in the bedroom windows, blows the covers from the bed, exposing him in his underwear. The wife, hearing the maid's startled scream, enters the room, and swears the husband had an ulterior motive in appearing before the maid in his pajamas.

To square himself the husband promises the wife a new suit and leaves for his place of business, where he meets Rudolph, who has called to collect the bill. Searching for his wallet he discovers it is lost, and explaining this fact, he is enraged that Rudolph questions his credibility.

Returning home for his wallet, he finds the maid entertaining a cop, who has had his badge and gun stolen, and who is there in search of it. Incidentally he flirts with the maid, who hides him in a clock, which falls on top of the husband, and a fight ensues.

Hurrying to Rudolph's place after he has disposed of the policeman, the husband finds his wife in Rudolph's private office, and the door locked. Peering through the keyhole he sees the tailor's arms around his wife and he starts to shoot up the place.

The cop enters and recognizes the gun in hubby's hand as the one which was stolen from him. Things happen rapidly and after many ludicrous situations, hubby learns his jealousy is unfounded, and the cop finds that Rudolph's assistant is the thief who robbed him.

MUSTANG.

THE GULF BETWEEN (Two Parts—May 12).—The cast: Jim (Perry Banks); Ed (King Clark); Tess (Nita Davis); Malone, her father (Charles Newton); Pete (Lawrence Peyton).

Jim, an old trapper, is seated by the fireplace of his mountain cabin. A man, who has been stopping with him, has gone for a supply of provisions, and is not expected to return until late that night. As he sits musing, Jim hears a woman's shriek. He goes out to investigate. He sees a woman is struggling with a man. The man trips over a log and falls, and the woman flees from him. She runs into Jim's arms and faints. He carries her to his cabin, and after she has revived, she tels him her story.

She has been born and brought up in a distant range of mountains. Her mother had died when she was but a child, and her father, a rough old mountaineer, has taken to counter-

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feiting, having as his partner Jim Hilman, who has been a suitor for her hand, but whom she despised. There came to the mountains a forest inspector, Ed. Seated in a swing that she built in a tree top she met him. Their friendship increased, until one day she heard her father and Pete discussing the stranger, agreeing that he must be a secret service man, and concluding that he must be put out of the way. She determined to save his life, to drive him from the mountains, and with this in view fired from amubsh several shots over and through his tent. But Ed managed to catch her in the act of shooting. Then she confessed her purpose.

A little later, while walking together, her father and Pete spotted Ed and Pete sent a shot at him. But the bullet missed, and dropping into the underbrush, Ed returned their fire and wounded her father in the arm. At their cabin she was told that Ed shot her father from ambush. Furious, she seized a rifle and went in pursuit. She finally found him seated under a tree and was about to fire when something stopped her. Day by day she has been watching a bird's nest in the tree of her swing. Now the eggs are hatched, and one of the young birds falls from the nest and into Ed's lap below. This was what stopped her just as she was about to shoot, for she feared that if she fired at Ed as he was fondling the bird that the fledgling might be killed also. But she came up to him, covered him with her gun, and forced him to accompany her back to the cabin. But Pete and her father had fled, and there was a note left for her stating that Ed fired in self defense only.

They were married and went to the city to live. There they were happy, until one day Pete, who had come to the city, chanced across their home. And while Ed was away he called upon her. In a scheme to get her back to the mountains he told her that her father was dying and wished to see her at once. This news broke her up completely, so much so that she was unaware of the fact that Pete had taken the liberty to put him arms around her. At this point Ed returned, and she found herself in Pete's embrace. Without a word Ed left, and when she endeavored to get to the door to call him back and explain, Pete forcibly prevented her.

Believing Pete's story, she accompanied him back to the mountains, only to learn that she has been fooled, her father having been captured and sentenced to ten years for counterfeiting. She fled from him but he caught her at night. They struggled and when he fell, she fled, into Jim's arms.

Meantime, out in the woods, Pete has been endeavoring to find the girl. Finally he spots the cabin, and coming to it sees her inside with Jim. Determined now to have her at any cost, he is about to shoot through the window, when the man who has been stopping with Jim and who had gone for provisions, returned and prevented him. Jim and the girl rush outside as they hear the fighting. But Pete is overpowered, and as the girl looks to her rescuer, she recognizes her husband.

AMERICAN.

THE TOUCH ON THE KEY (Two Parts—May 8).—The cast: Jane Randall (Vivian Rich); Jimmy Lorman (Alfred Vosburg); Phil Norton (George Periolat); Hal Thomas (King Clark); Marsden Thomas (Joseph Beaudry).

Jane Randall, reporter on the Herald, learns telegraphy through her fiance, Jimmy Larmon, the telegraph operator. Shortly after this she is assigned to a financial story. Marsden Thomas, multimillionaire and the head of the Thomas Syndicate, has been requested by the Bankers' Association to release the cash funds of the syndicate through a certain chain of banks in order to avert a threatened money stringency. Thomas and his associates have arrived at a decision but have refused to make their decision public until a given time. Jane is to learn what this decision is to be.

Phil Norton, of the Times, is also assigned to the story. He fortunately places young Hal Thomas, the capitalist's son, under obligations to him. Both Norton and Jane leaves for Clifton, the village nearby. Thomas' country estate. Jane is unable to gain admittance, but Norton, through Hal, plays a deep game and forces him to learn his father's decision and report it to him, under threat of publishing the facts relative to a drunken brawl in which Hal was concerned. Jane overhears the arrangements being made and is present when Hal signals Norton the result of his endeavors.

Meanwhile, Norton has decided to tell his paper that he has been unable to get the story and by delaying the news, play the stock market on the strength of his advance information. Immediately upon receiving word from Hal he and Jane both hasten to the village telegraph station to wire in their reports. The station is closed; Jane is unable to gain entrance but Norton forces his way in. Jane is surprised to hear him wire his paper that he has failed and then wire a friend of his in the city which way to play the market. As soon as he leaves she breaks in and sends through a call to the Herald. She has just reached Jimmy when Norton returns, holds her away from the key and finishes the message, saying he is Jane and has been unable to get to Thomas. He keeps Jane away for a sufficient length of time to allow the Herald's last edition to go to press.

Jimmy, however, realizes—through the touch on the key—that it is not Jane sending and suspects something is wrong. He convinces the editor to hold the edition up. As a result when Jane at last gets him on the wire again she is able to get her story in time to catch the paper. Norton loses out both ways; his paper has been scooped and the story in the Herald prevents him from using his knowledge to successfully play the stock market.

THE PROFLIGATE (Three Parts—May 11).—The cast: Richard Potter (Edward Coxen); Gerald Winters (George Fields); Irene Roberts (Winnifred Greenwood); Dan Lee (Charles Newton); Polly Lee (Jimsey Maye); David Winters, (Dick La Reno; Mrs. Roberts (Louise Lester); Sam Murdock (George Webb); Tom Mason (James McGee).

Richard Potter and Irene Roberts are affianced secretly. Richard is a young and rising lawyer, with a future, but Mrs. Roberts, an aristocratic mother, has ambitions to marry her daughter to a man of wealth and social standing. Gerald Winters, the son of David Winters, a wealthy banker, is expelled from college and taken into the bank. Mrs. Roberts and David Winters plan to bring about the marriage of Gerald and Irene. Irene is commanded to break all relations with Richard and receive the attentions of Gerald. She does so reluctantly.

Gerald is thoroughly bad at heart and has vicious tendencies that he cannot overcome. He meets Polly Lee, the ignorant but vain, pretty daughter of Dan Lee, a dissolute character, and ruins her. Polly will not betray him to her father. Gerald steals from the bank to obtain money to give Polly to induce her to leave the city. Gerald loses heavy to Murdock, the gambler, and is unable to meet his gambling debts and resorts to theft to recoup his losses.

Richard Potter is elected prosecuting attorney, and Irene is secretly pleased at his rise—still loving Richard. Dan Lee learns the identity of the man who is responsible for the downfall of his daughter and nurses a hatred.

Murdock and Gerald meet one night at a low saloon and are alone in a drinking stall. Murdock demands money and threatens Gerald with exposure, saying he will apply to his father. A quarrel ensues, as both have been drinking. They grapple and Gerald draws a revolver. Dan Lee has followed Gerald to the place. He reaches through a window, grabs the gun away from Gerald and fires, killing Murdock and makes his escape. The hangers on in the saloon hear the shot, rush in, find Murdock dead and Gerald's revolver on the floor.

Gerald is charged with the murder of the gambler, the evidence being overwhelmingly against him. Richard, as the prosecuting attorney, conducts the case and Gerald is found guilty and sentenced to electrocution. The night of the appointed execution all concerned are tense. David Winters is firm in the assertion that his son is innocent. Irene, pitying the bereaved father, visits the office of Richard. The time of the execution is set for one minute after midnight. Irene implores Richard to make one last effort to save Gerald from the electric chair, but he tells her nothing can be done, unless new evidence has been discovered tending to establish the innocence of Gerald. Irene is in despair. At the penitentiary all preparations are being made to carry out the mandate of the law. The gov-

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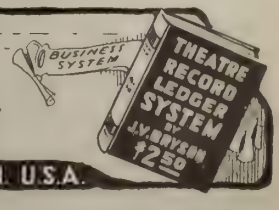

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ernor refuses David Winter's plea to save his son.

As the very moment of the execution approaches Dan Lee staggers into the office of Richard. Irene is unconscious in the adjoining room. Lee is in a dying condition and confesses to the murder. Richard has a short but decisive battle with himself. If he destroys the confession, Gerald will be executed and he will be free to marry Irene; he decides; he will save Gerald. He must act quickly. He tries to get the governor on the telephone. The secretary to the executive tells him the governor has gone out. Richard thinks quickly. He has defended a lawsuit against a patent electrical appliance at the power house and is quite familiar with the intricacies of the switchboard. He runs to the power house that supplies the electrical current at the penitentiary, turns off the power and it is impossible for the execution to proceed at the appointed moment. Then he rushes back to his office and finally gets the governor on the telephone. The governor communicates with the penitentiary and Gerald is saved just as he is being led to the electric chair. Irene, realizing the great sacrifice of Richard, goes to him and says nothing can come between them now.

BEAUTY.

ALL FOR NUTTIN' (May 7).—The cast: Hesa Sticker (Orral Gumphrey); Titus Nutting (Hugh Bennett); Allbut Nutting (Bowman Johnson); Mrs. Titus Nutting (Mollie Shafer); Lucy Nutting (Queenie Rosson); Willie Getter (Hardy Gibson); Truly Hissen (Lucille Ward); Tilly Getsone (Joe Taylor).

Mr. Titus Nutting, an elderly gentleman of independent means, has just perfected an instrument for the boring of square holes, and it is pronounced a tremendous success. To add to his joy he presently learns that his brother Allbut, who has been a missionary in China for many years, is now on his way home and that he will shortly visit him. The wife and daughter of the inventor are preparing for this home-coming and are laying out a clerical suit which has been sent ahead by the missionary. Lucy, the daughter, is engaged to marry a young man who is an ardent supporter of prize ring, and who revels in the name of Willie Getter.

A prize fight is about to be pulled off under the auspices of the local athletic club and the Sport induces his prospective father-in-law to attend the function. The promoters have been warned that prize fighting is illegal and that if they persist in breaking the law that they will be arrested and their club put out of business. The warning is unheeded and the place is raided by the police. In the general rough house which follows one Hesa Sticker, traveling representative of "The Fittem Casket Company," who was in attendance at the fight, is thrown into close touch with Titus and the Sport and with them he makes a hurried dash for liberty. Once clear of the club Titus and the Sport soon reach home. They are closely followed by Sticker who in turn is pursued by a persistent cop and is finally overtaken close to the house of Titus. Sticker puts up a valiant fight and succeeds in breaking from the officer. He scales the adjacent wall as the myrmidon of the law arises grasping the tail of the coat of the flying Sticker. Sticker makes his way into the home of Titus and there he disguises himself in the sanctified suit of the missionary. Titus offers but a feeble resistance to this perversion of his brother's suit owing to the fact that he fears that if he antagonizes Sticker, that he, Sticker, will tell Mrs. Titus that her husband was at the prize fight.

In the clerical suit Sticker meets and bamboozles the officer, finally persuading him that he has made a mistake and inducing him to leave the premises. The absence of the cop is a matter of a great satisfaction to Titus and the Sport, both of whom rather enjoy the situation until the arrival of a maiden sister-in-law of Titus puts upon him the task of introducing the undertaker as the missionary. Truly, who has long admired from afar off the noble missionary, to the heathen Chinee, and who neither she nor her brother-in-law Titus have seen for many years, throws herself into the arms of the now embarrassed Sticker, who, however, makes the best of the situation and returns with full measure the tender embrace of the ancient damsel. This happening tickles the risible faculties of the Sport, but is far from a joke to Titus; the trouble of the latter is added to, when his wife arrives and becoming, as she thinks, aware of the identity of Sticker, throws herself into his arms and proceeds to overwhelm with tender embraces. The Sport has great difficulty in controlling his laughter as he watches the green eyed monster at work with his respected friend, but presently the joke is on the Sport, for his sweetheart arriving beats all competitors and takes the pseudo missionary to her young and palpitating heart.

Murder is prevented by the arrival of the real missionary who is accompanied by the suspicious and angry policeman. Sticker sees that the game is up and remaining loyal to his companions, he throws himself upon the mercy of the ladies and attempts an explanation which, however acceptable to them, is not so to the irate officer, and while the missionary is taken to the respective bosoms of his fond relatives, Sticker is removed to the cold confines of the county coop.

SKELLY'S SKELETON (May 10).—The cast: Skelly (John Sheehan); Betty (Carol Halloway); J. Peerpont Mon, Betty's father (John Steppling); Skelly's Skeleton (Dick Rosson); Soothsayer (John Gouch).

Skelly is a clever Irish lad whom Fortune has cast in an office along with two of his pals, both good fellows, who would go the limit for him—and in this story they do.

Betty is the pretty daughter of the hard-hearted father who insists that she marry one of many millionaire-fops whose most strenuous exercise is the international game of croquet. Betty does not see them and pines for the red-blooded Skelly whom she loves. She dispatches a note to him and he breaks in on the proceedings but is stopped from doing much damage by the father, who informs him with no little ceremony that Betty must marry one of the millions and link two great fortunes. Skelly is told to leave the grounds, but before doing so he informs Betty's dad that he will win his daughter, and also his admiration.

Skelly returns to his office and plans father's undoing. He gets a great idea and 'phones Betty to give a "ghost party." She carries out his instructions and a happy gathering of "fops" and pretty girls enjoy themselves in the semi-darkness of a well decorated living room. As the party sits in a circle, listening to a recital an enormous skeleton head falls from the chandelier and between its teeth is a note instructing the party to come to the vastness of the forest where the sacred magician will chose from their midst the true lover of Betty. Thinking it is merely an effect, they start out, father well out in front. By torch light they stroll through the darkness and soon come to the source of the flickering light.

Here in front of a fire stands the magician who bids them sit in a semi-circle. The magician makes many mysterious noises and then tells them that the "Skeleton of Fate" will select the lucky one. The party thinks it a good effect until a skeleton does appear in the blackness. Cold sweat creeps out on their brows, especially on father's brow, when the apparition starts an insane dance. Slowly he comes forward on the party who can stand the strain no longer and break for the woods. Father goes into a dead faint and is alone save Betty, Skelly, the skeleton and the magician. They pick him up and carry him home.

Here he revives sufficiently to thank Skelly for his bravery. Then his eyes travel to the portieres from behind which peers the skeleton's head. Father almost dies of fright but Skelly pacifies him and calling in the skeleton and the magician introduces them as his friends and co-workers. Father rages but gradually comes to the realization that Skelly has cleverly outwitted him. His frown breaks into a smile and he blesses the happy lovers.

NO TITLE! (May 14)—The cast: Kiro Chiroped, the Elite (Orral Humphrey); Bill, his neighbor (Jack Farrell); Mr. Wadpole (Rea Berger); Waddie, his daughter (Lucille Ward); Peter (John Gough).

Kiro Chiroped, an eccentric corn doctor, finds business on the blink and discovers that two dollars is all that separates him from poverty. His neighbor, Bill, a crook, is posing as Lord Bumpus and receives an offer of a million dollars from Wadpole, the rich pork packer, to marry his porky daughter, Waddie. The chandelier falls on Bill, disabling him, and Kiro, finding a letter in which Bill has stated his intentions of marrying Waddie for the million, decides he will pose as the lord. He binds Bill and starts off to connect with the Wadpoles. Waddie can't see a title because her affections are set on Peter, the butcher boy. Kiro runs over Peter on the way and buries him for dead. Kiro and Wadpole get over their mutual disappointment and Kiro is getting on with Waddie when Peter's face appears at the window and Kiro, thinking it is his ghost, flees with Waddie.

He takes her to a restaurant where she eats ravenously, to his discomfort, but he is relieved when the check amounts to only $1.95, remembering the $2.00. When he looks for it, however, it is gone. He resorts to putting a cockroach in the salad and calling it to the waiter's attention, leaving indignantly. Peter and Bill arrive as Kiro and Waddie return, and Kiro has a hard time trying to explain. In retaliation of Bill's charge that he is a faker, Kiro produces the letter exposing Bill. The old man angrily kicks them both out and bestows Waddie upon the poor but honest Peter.

MUTUAL MASTERPICTURES.

SOUL MATES (American—5 parts—May 8).—The cast: (Lowell Sherman (William Russel); Alice (Leona Hutton); Cyril Carr (Harry Keenan); Muriel, Carr's wife (Charlotte Burton); Tommy, Carr's child (Dodo Newton); Cooper (Robert Klein); Cooper's Brother (John Gough); Sherman's Confidential Secretary (Low Davis). Scenario written by J. Edward Hungerford. Directed by William Russell.

Lowell Sherman, a successful young capitalist, is married to Alice, a vain creature. His friend, Cyril Carr's wife, Muriel, possesses every adorable womanly quality, and finds joy and contentment in caring for her little son, Tom. Several times Sherman has noted the decided

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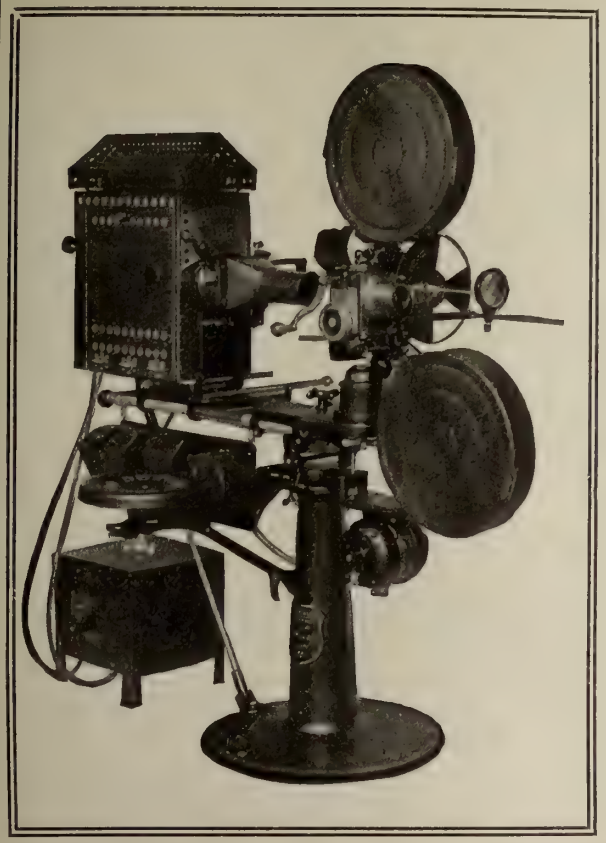

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difference in character of the two women and has envied his friend. Cooper, Sherman's private secretary, despises Alice.

Cyril Carr, the usual type of weak-minded reprobate, is disgusted with his wife's domestic enjoyment and seeks pleasure in the company of his friend's wife Alice. All this is noticed by Cooper, who is afraid to tell of his employer's wife's unfaithfulness and his friend's hypocrisy. Sherman, having left several important documents in his wall safe at home, sends Cooper for them while he remains at the office, arranging his business preparatory to leaving. Cooper, having arrived at the house for the papers, hears voices from Alice's boudoir and recognizes them. Cooper calls up Sherman at the office and tells him to come home immediately, informing him that his wife is entertaining another man.

Arriving home, Sherman meets Cooper in the hallway and is so enraged at Cooper's accusation that, unable to control his emotions, he forces the secretary to his knees, commanding him to divulge the man's name. Cooper tells him to go upstairs as the man is in her room. Sherman discovers his wife calm and alone. Cooper, eager to hear the tirade, noiselessly mounts the stairs, and entering through the door to Alice's bedroom, listens from behind the portieres between the boudoir and the bedroom. Sherman denounces his wife and she denies everything. Cautiously looking around the room, Sherman sees a smoking cigar butt on the table, and turning quickly, sees the portieres moving. Extracting a revolver from the table drawer, he fires, and rushing forward to the man who has fallen face downward, turns him over, and discovers he has shot his secretary, Cooper.

Cooper, when convalescent, tells Sherman that he knows the man and tells Sherman why his wife despised him (Cooper). He tells him that when Sherman had first given him an opportunity and employed him in his office, his brother, a good-for-nothing reprobate, was continually coming to him for money. How one day he investigated and found his brother was supplying a certain woman with clothes and luxuries an ordinary man cannot afford; how they caught him one day and sent him "over the road"; how when Sherman promoted him to private secretaryship and invited him to his home after his (Sherman's) marriage he discovered that the woman who had caused his brother's downfall was now Sherman's wife, Alice.

He continued by telling him that the man who claimed to be his best friend was the man who was secretly meeting his wife, and that that man was Cyril Carr. Sherman immediately started to pool all of Carr's interests on the "street." A matter of a few days and Carr was staring ruin in the face. He knew Sherman was fighting him, but did not suspect it was being wilfully perpetrated. Calling Sherman on the 'phone he begged assistance, but Sherman informed him it was an individual fight and that the best man must win.

Penniless, Carr turned to the woman he thought caused his downfall. He wrote her a passionate note of appeal to go with him, but she knew the value of the ruined man. She called upon her husband, and after much pleading he granted her an audience. He told her he knew everything of her past life and told her she could no longer consider his roof her home.

Muriel's first knowledge of her husband's ruin was through the newspapers and there she learned that their best friend, her child's Godfather, was the cause of it. Calling upon Sherman, she sought an explanation. He could not tell her the truth, so told her it was a hard financial battle and that one of them was bound to lose. Her husband had lost.

Little Tom, in the meantime, had written a note to Sherman telling him that the pony and cart given to him for his birthday had been taken away. Then came the last chapter in Cyril Carr's life. Rushing to his room after she had heard the shot, Muriel found him dead; beside him was a penned note to Sherman, admitting his guilt. Taking the note before the coroner would find it and learn the family secret, Muriel once again called upon Sherman. She gave him the note in which Carr had confessed. Sherman told her it was true. Told her of her husband's hypocrisy and his wife's perfidy.

Some time later, Sherman opening a legal envelope, found an annulment of marriage, and then he thought of Muriel and little Tom. As the steamer was leaving its moorings, many people were departing, trying to forget the past. Three in particular were aboard and happy Lowell Sherman, Muriel, and little Tom.

THE ISLE OF LOVE (Gaumont—5 Parts—May 15).—The cast: Helen Arthur (Gertrude McCoy); Rex Bristol (Earl O. Schenck); John Leonard (Robert Clugston); Nettie Lea (Iva Shepard); Theatrical Manager (Charles W. Travis); Captain of the Schooner (W. J. Butler). Written by Paul M. Bryan. Directed by Edwin Middleton.

Helen Arthur, petted, spoiled and successful prima donna of the light opera stage, goes to a fishing village to gain color and atmosphere for a new operatic role. She boards at the cottage of a fisher maiden, Nettie Lea. Nettie is in love with a young sea captain, Rex Bristol. Rex falls in love with the prima donna, and rescues her from drowning. Rex's infatuation increasing, Nettie becomes jealous. Helen has come to the village incognita, and when Nettie learns that she is an actress, she turns her out of her cottage.

Securing lodging at a nearby hotel, Helen, out of revenge, plans to complete her conquest of Rex. One day while out sailing with him, Helen sings the popular ballad, "The Isle of Love." Her conquest is complete. Rex seizes her in his arms and kisses her. Helen is indignant, then taunts Rex by saying she has been playing with him, acting, all the time. She returns to New York, leaving him a victim of despair.

After a successful season in New York, Helen is preparing to start West on a tour. Among her admirers coming to her last performance in New York is John Leonard, a wealthy clubman and yachtman. Rex is now captain of the yacht owned by Leonard, and goes with him to the theater. He is persuaded to bid Helen goodby. Hurt at Helen's cruelty when they meet, he leaves her in highest indignation. The following day, as a farewell entertainment to the star, Leonard makes up a cruising party in Helen's honor. Because of an automobile accident, other members of the party fail to reach the boat. Leonard determines to run away with Helen, and orders Rex to take the yacht to sea. When Helen screams, Rex rescues her, but still cannot be convinced of the girl's innocence in her relations with Leonard. Rex is discharged, and is unable to get another ship.

Following a nervous breakdown, Helen abandons her theatrical trip and a month or two later boards an ocean liner for a vacation in the Orient. On this same ship Rex is serving as wireless operator. When the vessel is burned, Rex rescues Helen. They reach an uninhabited island, and here again the flirt in Helen asserts herself. Rex, goaded on by her witchery, takes possession of the girl. He uses the authority vested in him as a sea captain, and performs his own marriage ceremony.

Helen rebels against her husband's authority, and thinks she hates him. A child is born to them. When a schooner, stopping for water at the island, offers to take her and her child back to civilization. Helen tells the captain that there is no one else on the island, and she and her baby leave for civilization. Rex is left alone, not knowing what became of his wife and child. Helen goes back to the stage. However, she comes to realize gradually that there is no sweetness in triumph now. The need of a father for her child also drags on her heart. Finally she makes a big resolve—and returns to "The Isle of Love," where her husband welcomes both wife and child.

Pathe Exchange, Inc.

PATHE NEWS NO. 36 (May 3).

Boston, Mass.—Assistant Secretary of the Navy Franklin D. Roosevelt, inspects the work of volunteers' fleet of submarine chasers in the teeth of New England's worst spring storm. Subtitle: 1—The ships give good promise of effective work for Uncle Sam in case of need.

Philadelphia, Pa.—Crimson crack team brings glory to Harvard as it captures the one-mile relay race of the Intercollegiate Athletic Carnival at Franklin Field. Subtitles: 1—Foss of Cornell vaults 12 feet 6 inches with his trusty pole. 2—Richard of Cornell beats Oler of Yale for the high jump honors at 6 feet 3. 3—The 440-yard hurdle race goes to Burke of Wisconsin. 4—Some of the contestants. 5—Twenty thousand enthusiastic students cheer the victors.

San Antonio, Texas.—Major-General Hugh L. Scott, Chief of Staff of the U. S. Army, confers with General Grenston on the American Expedition in Mexico. Subtitle: 1—Army Headquarters, from which the campaign is being conducted.

Whitefish Bay, Ontario.—Whaleback steamers plow through the winter's ice fields to open a clear channel for Great Lake steamers.

San Francisco, Cal.—The work of razing the buildings of the Panama-Pacific Exposition is begun as the great Italian tower falls with a mighty crash.

Verdun, France.—Although the forts around this city have been the objective of the greatest battle in history, the town itself has not suffered greatly from shell fire. Subtitles: 1—General Joffre, with Prince Alexander of Serbia and the President of France, visits Verdun during the battle. 2.—They visit the gallant defender of Verdun, General Petain (on left, at end of picture). 3—One of the observatories from which the tactics of the Germans are studied. 4—What the battlefield really looks like. The ordinary eye can see little of the enoromus hidden assemblage of men and guns. 5—The —— Corps, which withstood the terrific first German attack is reviewed by the General Staff after their relief. 6—The aviation field at Verdun. Fifteen German planes were brought down during the first month of the battle. 7—Every aeroplane is equipped with a machine gun.

THE IRON CLAW, NO. 11, "The Saving of Dan O'Mara" (Pathe—Two Parts—May 8).—In this episode, Jules Legar, known as The Iron Claw, still holds to his vow to revenge himself upon Enoch Golden by striking at his daughter, Margery. He then secures a position in the Applewaithe Factories where Dan O'Mara, a wood worker, connected with the factories, engages in an unlawful scheme to provide necessities for his sick wife. Under threat of exposing her father, Legar forces O'Mara's daughter to lure Margery to the factories.

It is in the sluice room of the factory that the big thrill of this episode occurs, for here Legar throws Margery into the log-mangling sluiceway and the girl seems certain to meet her death in the horrible machinery. But The Laughing Mask, mysterious foe of Legar and self-styled "Righter of Wrongs," releases the power gate and drags Margery to safety. Legar then sets the police on O'Mara, but The Laughing Mask has removed all evidence of the poor man's guilt. Again the question arises, "Who is The Laughing Mask?" The next episode is entitled "The Haunted Canvass."

WHO'S GUILTY, NO. 1, "Puppets of Fate" (Arrow—Two Parts—May 8).—Dr. George Bullard, an impecunious but talented young surgeon, is offered, through the intervention of his wife, Esther, a very good position as general physician with the Mortentown Gas Company. With this start, and through the continued efforts of Esther, his career becomes one success after another. Under her stimulus, he effects numerous sensational cures. Then Esther goes to Mrs. Sylvia Sands, a wealthy young widow, to propose that Dr. Bullard be given charge of the new Sands Memorial Hospital. This has the effect of causing Dr. Bullard and Mrs. Sands to be much together. Bullard becomes infatuated with her.

Esther falls seriously ill and the surgeon realizes that only a certain operation which his research has devised, can save her life. Moreover, Esther insists that her husband himself act as surgeon. At the last moment, Sylvia Sands comes to him and appeals to his old infatuation. Unnerved, he bungles the operation on his wife. The terrific ordeal has been too much for him and he is seized with a paralytic stroke. It is here that the question "Who's Guilty?" arises.

THE BOOB WEEKLY (Cartoon Comedy—May 8).—The reel, which is a burlesque on current news events, starts with the entrance of R. L. Goldberg, the cartoonist, to his office. He is attired in a frock coat and striped trousers, the dignity of which is belied by his contagious smile and the title which follows: 'When you see the cartoonist you will probably think the secret of his genius lies in the peculiar cut of his coat. But it doesn't—it is not his own coat.'"

He sits down to draw, but finds he has no ink. This is an awful state of affairs, and he calls the negro porter to his aid. So pathetic does he make his want known that the dusky one is moved to tears—and saves the situation, for he

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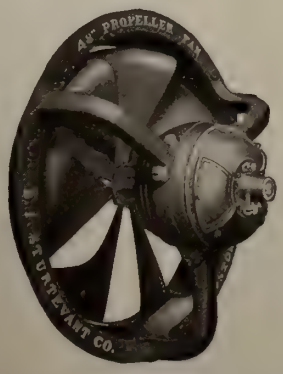

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weeps the precious fluid. Goldberg gets enough to work with and dismisses the dinge with this injunction: "Cry a little later on, I might want to shine my shoes." Then comes the cartoon itself, a few of the titles of which may give a faint idea of the action they describe.

Simp City, Texas. One week old son of Mr. and Mrs. Hannibal M. Sawdust, showing the result of the new scientific method of bringing up a child on powdered pool balls and sterilized bay rum. This infant at the age of one week uses a safety razor and plays a good game of pinochle.

A Study in Natural History. Trapping the wild African collar-button in the haberdashery fields of the Umslopogus. The collar-button is near sighted and is easily fooled.

Paris Fashions Direct from Hoboken. Something smart and snappy to be worn while being beaten by your husband.

The Shoplifter's Muff. It can hold anything but a grand piano.

THE ASCENT TO MT. RAINIER (Picturesque America—May 8).—Those great, set, lazy irregularities of the earth's surface known as mountains are never more magnificent than when draped in their mantles of snow trimmed with sun beams—and this splendid half-reel shows them at their best.

The Rainier National Park of more than 2,000,000 acres is situated in the Rainier National Forest Reserve in Pierce County, Washington. Mt. Rainier is a volcanic pile 14,526 feet high, covered by 32,500 acres of perpetual ice and snow. This film shows the tourist pitching camp in the foothills before attempting the ascent of the towering peak. Then comes the ascent in which Paradise River, Sluiskin Falls, Nisqually Glacier, St Tahoma Glacier and a glimpse of the Tatiosh range are shown. The climbing is very perilous. The picture ends with a view of Mt. Rainier and Mirror Lake, most aptly named, as can be seen from the perfection in which it reflects the beauty of the surrounding landscape.

BEAUTIFUL LAKE CHUZENJI (Picturesque Japan—On the Same Reel As Foregoing).—After viewing this charming film of a filigree country, it comes very certainly to one that Nature must have been "just seventeen" when she made Japan.

Lake Chuzenji, 4,455 feet above the sea level and about 600 feet deep; Hannya Falls, Shirokumo Cascade, and the Cascade of Kegon are the subjects of this fascinating half-reel.

Triangle Film Corp.

THE BEGGAR OF CAWNPORE (Kay-Bee—Five parts—April 30).—The cast: Dr. Robert Lowndes (H. B. Warner); Betty Archer (Lola May); Captain Guy Douglas (Wyndham Standing); Colonel Archer (H. E. Entwistle); Mulhar Rao (A. F. Hollingsworth); Werner, the Engineer (Wedgwood Nowell).

Dr. Robert Lowndes of the British Army medical corps is assigned to an isolated post in the Indian desert when a plague of cholera sweeps over the territory. Despite his efforts his friend, the only white man in the settlement, is a victim of the disease. This so alarms the natives that they flee and Lowndes is left practically alone, unable to leave until relieved and waiting month after month in vain hope that he will be recalled. At the last only the drugs in his cabinet enable him to keep up.

When finally ordered to Delhi he is a hopeless victim of the drugs. He confesses his weakness to his sweetheart, Betty Archer, and gives his promise when she exacts it that he will never yield again. But Douglas, who also loves Betty, discovers the powerful weapon that is at his disposal and tempts the doctor. Lowndes falls and is renounced by the girl he loves.

Six months later he is living in a hut in Cawnpore, a beggar, seeking only enough money to keep him supplied with the Hindu bhang, a good substitute for cocaine. Betty has married Douglas and learns of her mistake in the discovery that a dancing girl monopolizes his attentions. Eager to leave the scenes of her suffering, she goes to Cawnpore to visit her aunt. She arrives as the first rumblings of the Sepoy Rebellion of 1857 are heard. Lowndes sees her, learns of her unhappiness and then begins a terrific struggle to free himfree himself from his habit. He succeeds, almost too late. The Sepoys have captured the town and men, women and children are in grave danger. Douglas, sent to command the defenders, has turned traitor and in the garb of a Sepoy has been shot by the English.

Betty's rescue by Lowndes, his complete return to his former self and their subsequent marriage are pictured in the remainder of the story.

THE CHILDREN IN THE HOUSE (Fine Arts—Five Parts—April 30).—The cast: Cora (Norma Talmadge); Alice (Alice Rae); Jane Courtenay (Jewel Carmen); Charles Brown (William Hinckley); Fred Brown (W. E. Lawrence); Jasper Vincent (George Pearce); Arthur Vincent (Eugene Pallette); Al Fellowes (Walter Long); Gaffey (Alva D. Blake), and George Stone, Violet Radcliffe, Carmen de Rue, Francis Carpenter and Ninon Fovieri.

Cora and Alice are in love with brothers, Charles and Fred Brown. Alice and Fred marry and have three children, but Cora is influenced to place money and position ahead of love and weds Arthur Vincent, whose father is president of the bank where Charles Brown is employed. Two children are born to the Vincents, but they seldom see their father, who spends most of his time and money with a cabaret dancer, Jane Courtenay. One night when he is away Cora takes the boy and girl to her sister's for supper. Charles lives with his brother's family and is very popular with the youngsters. After supper they follow him from the dining room and urge him to tell them a fairy story.

He tells them of Sweetheart, a fairy in the Enchanted Forest of Dreams, and of his love for her. The Queen of all the fairies, True Love, made her heart tender toward him and they were very happy until Selfish sent two dwarfs, Lies and Jealousy, to win her away from him. When he saw this he fell down dead, but the fairies brought him back to live and replaced his heart with a cold stone. Cora hears enough of the story to recognize its application so that when she goes home and finds her husband still absent, she 'phones to Charles and asks him to come to her. He begs her to elope with him and she agrees, but a thunder storm frightens the children and they come tumbling into the room in their night clothes. The elopement is declared off.

Vincent, in grave need of money to satisfy Jane, has lent his aid to a plot to rob the bank. The real robbers wait in a deserted shanty, where the children go to play. The desperadoes bind them and set fire to the place as Arthur and Jane come in an auto to carry them to safety. In the pursuit Vincent is shot by the police and the others go over a precipice in the machine. Charles, the cashier, who has been suspected, is freed, the children are rescued and a broken romance mended.

Miscellaneous Subjects

METRO PICTURES CORP.

THE SNOWBIRD (Rolf Photoplays, Inc.—Five Parts—May 1).—The cast: Lois Wheeler (Mabel Taliaferro); Jean Corteau (Edwin Carewe); Bruce Mitchell (James Cruze); John Wheeler (Warren Cook); Pierre (Arthur Evers); Michael Flynn (Walter Hitchcock); Zoe (Kitty Stevens); Magistrate Le Blanc (John Melody). Written by Mary Rider. Directed by Edwin Carewe.

John Wheeler, a traction magnate, becomes heavily involved and is obliged to sell a large timber tract he owns in the Hudson Bay district. He owns the property jointly with Henri Corteau, and the deed is filed in the office of Magistrate Le Blanc, at Chalet. Bruce Mitchell, a wealthy young man about town, who is infatuated with Lois Wheeler, the madcap daughter of Wheeler, readily agrees to take over the property.

In the northland the elder Corteau has died suddenly, and the Magistrate's office, together with the Wheeler-Corteau deed, is destroyed by fire. The Magistrate receives word of the transfer between Wheeler and Mitchell and he sends for Jean Corteau, the son and heir of the late Henri Corteau, and asks him for the deed his father held, telling him he wishes to make a copy of it. When he adds that it is the only copy in existence, Jean walks out, saying he intends to keep the land himself.

Meantime Mitchell has pressed his suit for the hand of Lois, and she takes a violent dislike to him. She resents it because he tries to make plain that her father is under obligations to him. Soon afterward Mitchell goes to Wheeler and wants to know why the deed has not arrived. Wheeler hopelessly shows him a letter from the Magistrate, telling of Jean's action. Mitchell threatens to jail Wheeler, accusing him of obtaining money under false pretenses. Lois overhears the threat and also Mitchell's offer to let the matter drop if Lois will marry him. Lois agrees to this proposal providing her father's innocence cannot be proved.

Lois goes to the northland and seeks out Jean. He will not see her, saying he will not have any dealings with women. The next day she sets out, dressed in boy's clothes, on a dog sled for Jean's home in the forest. Pierre, a guide, accompanies her. They arrive in sight of Jean's cabin at nightfall, when Pierre attempts to force his attentions upon Lois. She flees and seeks refuge in Jean's cabin, stumbling in his door in a faint. Later, she tells Jean she has become lost from a lumber camp, and asks if she may remain a while with him. He tells her he has always wanted a boy companion and helper, and that since she came like a "wounded snowbird" to his cabin, she may stay.

Although Jean is brutal and primitive in many ways Lois soon finds he has a gentle nature. The next day Jean discovers Lois is a girl, when her fair falls out from under her cap. She confesses her identity and he is angry. But he consents to her remaining, and he fetches some of his mother's clothes for her. Her one desire to get the deed is realized when she is dressing and finds the document hidden away behind a small mirror on the wall. That night she urges Jean to drink heavily, hoping to get away. He becomes fascinated with her and tells her he is going to save her father. He reaches for the deed and finds it gone. Her manner betrays Lois, and she confesses having the paper.

Meanwhile Mitchell and Wheeler have come north in search of Lois. Pierre tells Mitchell she is living with Jean. In a jealous rage he goes to seek out Lois. He has Wheeler arrested and then sets out for Jean's cabin. Arrived there he sarcastically accuses Lois of a common liaison with Jean. Jean demands that Mitchell apologize. He refuses and they fight. Both are seriously wounded. Mitchell staggers out of the cabin in the snow. Lois, left with the unconscious Jean, decides to steal the deed and leave. On the edge of a cliff Lois sees Mitchell fall to his death. Then a vision of Jean left alone in his helpless condition comes to her. She turns back and joins Jean. She nurses him back to strength and they go to the aid of Wheeler, intending to marry and live in New York. But after they are wed they hearken to the call of the north, and go back to the life where their love was born.

A MILLION A MINUTE (Quality Pictures Corp.—Five Parts—May 8).—The cast: Stephen Quaintance and A. Nedman (Francis X. Bushman); Timothy O'Farrell (Robert Cummings); Seager (William Bailey); Fanchette (Helen Dunbar); Duke de Reves (John Davidson); Jules, his valet (Charles Prince); Mrs. Smith (Mrs. Walker); Stephen Quaintance, Sr. (Carl Brickert); Mrs. Quaintance, his wife (Mary Moore); Miles Quaintance (Jerome Wilson); Dagmar Lorraine (Beverly Bayne). Directed by John W. Noble.

Philip and Miles Quaintance quarrel over the love of Ellen Sheridan, and Miles is rejected, while Philip is successful in his suit. Philip dies soon after a son is born, and Miles proposes to the widow. When she refuses him, he uses every means to make her unhappy. She leaves the Southland where they live, taking her infant son, whom she has named Stephen. When Stephen has grown to manhood, his mother dies, first telling him the story of Miles' persecution. He is so embittered against his uncle, that he avoids meeting him, and he leaves for South Africa.

Miles Quaintance amasses a fortune, and in his declining years he hopes he may meet Stephen to make restitution for the wrongs he had done his parents. Miles has a ward, Dagmar Lorraine, whom he sends to Paris to study singing. There she meets Etienne, the Duke de Reves, who has an unsavory reputation. He makes violent love to Dagmar and obtains her consent to marry him. After the

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ceremony a woman enters the church, carrying a baby, which she says is a son of the Duke. Horrified, Dagmar flees from the church, and returns to America.

In a whimsical mood, and partly to atone for the wrongs he had done in his past, Miles makes a will leaving his fortune of ten million dollars to Dagmar and Stephen, providing they marry. The wedding must take place before midnight of the following 31st of May. Miles does not know of Dagmar's wedding and dies before she arrives in America. Stephen is notified of the contents of the strange will, at a trading station in Africa. He decides he will not take any assistance from his uncle, and with Timothy O'Farrell, a companion, he plans a way out of it. They find the body of a white man floating in the river, and Stephen puts all his papers and trinkets in the pockets of the dead man.

Mark Seager, a gun runner, finds the body and conceives the idea of impersonating the dead man, marrying Dagmar and claiming the legacy. He sets off for America immediately. Stephen and O'Farrell also leave for America. They are in a restaurant, where they see a man abusing a young girl and using threatening language. It is the valet of the Duke, who has met Dagmar and is trying to blackmail her for his silence. Stephen drives the valet out of the place, and is charmed by the appearanec and manner of the girl. She leaves before he can question her.

While driving her automobile home that night Dagmar has trouble with the engine. When she stops to fix it Seager, who does not know the girl, observes her predicament and attempts to take advantage of it. She frightens him away with a revolver. Next day Stephen sees an automobile offered for sale, and noticing that it corresponds with the one driven by the girl he met the day before, he answers the advertisement. Dagmar sells the car to him as she is low in funds. That night the valet and the Duke come to her home, and she flees, taking passage the next morning on a steamship bound for Paris, where she has left some money in a bank.

Seager learns that she has gone, and he follows. Likewise do the Duke and Stephen and O'Farrell. Stephen, taking the name of A. Newman. Seagar finds Dagmar in Paris and tells her he has come to marry her. One look at him and she leaves. The Duke finds her and persuades her to come to him, saying he will lead a better life, and introduce her to his own society. On the night of the reception she is kidnapped by Seager, who takes her to a deserted house where he has arranged for a rascally advocate to come and marry them. The Duke follows to the house and is killed in a fight with Seager. Stephen and O'Farrell have followed the Duke's valet and arrive there just as Seager is forcing Dagmar into a marriage. It is just ten minutes of midnight, the time assigned for the ten million dollar wedding. Seager is driven from the place and Stephen and Dagmar tell each other of their love. Both agree not to touch a penny of Miles' fortune, and after the clock strikes twelve they are married.

INTERNATIONAL FILM SERVICE.

THE MYSTERIES OF MYRA (Episode No. 3—Two Parts—May 8). An initation is in progress in the crypt of the Black Lodge, while a solitary member sits in the center of the Council Chamber. Suddenly he exchanges signals with someone below, and a mysterious hand appears through the floor holding an envelope addressed to the Master. It is duly delivered and the Master [illegible] mournfully as he reads the message. "Your plan did not work and he is beginning to suspect us." (Signed) Varney. At this point, the initate, a young Hindu, is lead forth and put through the final rites, after which he is allowed to go.

At the time that these events are transpiring in the Black Order, Dr. Alden is calling at the Maynard home, and is explaining to Myra, her mother and Varney, how science has proved the existence of spirits, astral bodies and other strange mediums of the unknown world. Deep in the discussion he is interrupted by the telephone. It is the Hindu who has just gained access to the Black Lodge, calling Dr. Alden to tell him of his success. Varney answers the phone and before handing the instrument to Alden registers that he has heard the voice before, but cannot place it. He casually asks Alden who it was. Alden replies "a friend." Varney looks at him suspiciously and hastily leaves. He tells the Black Master that there is a traitor in the Order.

Myra Maynard is anxious to try the mysterious experiments which Alden has been describing so they prepare to go to Alden's laboratory. Alden however requests that he be allowed to explore the secret chamber before they depart. Myra finally consents and he descends the narrow stairway with a lighted candle. He finds the spring of a secret door in the dust covered altar which discloses an ancient parchment proving that John Maynard was a member of the Black Order.

Suddenly he sees a footprint on the dusty floor; another and yet another appears and then disappears. He stands back in fear as a mysterious hand and arm appears and slowly snuffs out the candle. Suddenly an apparition in white appears before him. It is the spirit of Myra's father which bids Alden warn Myra against the Black Order which seeks her destruction. He starts up the narrow stairway only to find that butler, thinking that he had left the house, had closed the panel. He is later released by Myra and Mrs. Maynard.

Alden shows Mrs. Maynard and her daughter into his workshop and explains to them the scientific instrument. He demonstrates to Mrs. Maynard how the human aura can be made visible. He then takes Myra into the next room and seats her before a hypnotizing machine. "I am going to release your astral body in hopes that it will go in seach of the persons who are persecuting you" he explains.

Slowly the machine with its myriad lights begins to revolve at high speed. Then a strange thing happens for a fully formed, thought transparent duplicate of Myra, arises to her full height and glides across the room disappearing in the vortex of the machine. The astral body of the girl has been released, while the material form still sits before the machine.

The Black Order is again in session. The leader of ceremonies is reading solemnly from an old parchment while the members sit around in a half circle. Suddenly a pale yet increasingly heavy smoke arises from the incense burner in the center of the floor. The form of Myra is slowl- taking shape in the smoke. With considerable effort Varney bursts through the curtains and informs the Master of her presence With devilish glee the Master replies "It is her astral body, quick, chant so as to break the astral thread; she will never awake.

Quickly Varney returns and commands the other members. They nod and start to chant in unison bending back and forth at the end of the chant and making a gesture as if to break the invisible thread. The body of Myra sways perceptibly as if reacting before the power of the combined wills. In the laboratory Alden looks at his watch and says she has been in the trance long enough. He tells Myra to waken but she makes no response. He repeats the command more emphatically. Still no result. A third time he repeats it with all the power at his command.

In the Black Lodge the figure of Myra is writhing in the vapor while in the scientific laboratory Alden in anxiety is feeling her pulse and listening to her heart. Again and again he tries with all the pleading power of his heart to bring her out, but without avail. Finally he drops on his knees in desperation and begins to pray fervently. Prayer succeeds when science fails and soon Myra begins to show signs of returning consciousness. In the Black Lodge the vision is fading out in spite of their frantic chants and soon disappears.

Alden begins to question the girl. She replies, "All I can remember is incense, men, in black and this," and she registers the "Thumbs Up" sign. In sudden fury Alden replies "It is that accursed Black Lodge, and I am going there myself and put an end to this." Mrs. Maynard and Myra depart and as they enter their home Myra utters a cry of horror. In the stone balustrade of the porch she sees a fading vision of the Grand Master in the hateful "Thumbs Up" attitude.

WORLD-EQUITABLE.

HER MATERNAL RIGHT (Paragon—5 Parts—May 8). The cast: Nana Seabury (Kitty Gordon); Mary Winslow (Zena Keefe); Emory Townsend (George Ralph); Amos Matson (Frank Evans). Directed by John Ince.

Emory Townsend discovers, at the death of his father, that his father's interests were not so large as they were thought to be. Emory learns that he will have to go to work to support himself. Through the influence of his uncle, he secures a place in the Catskill National Bank. For ten years he devotes his time to business and convinces his family that his wild-cat days are over. At the age of thirty-four, Emory meets Nina Seabury, a musical comedy actress from the West, who is at the time the idol of the New York stage. She meets Townsend upon her first visit to the bank, and he is infatuated with her. She flatters him with his importance and when she finally accepts a dinner engagement with him, his cup of joy is full, but the strain of entertaining this woman of lavish desires soon tells on his purse strings. However, he continues to throw away money upon her.

Christmas is approaching and her desires for an expensive diamond present provokes Jack into using the bank's funds. His thefts continue until it becomes a mental torture to him. He then endeavors to prevail upon Nina to leave America for South America, pointing where the business extraditions laws will prevent his being prosecuted but Nina refuses. She later meets Matson, a millionaire widower. Matson informs

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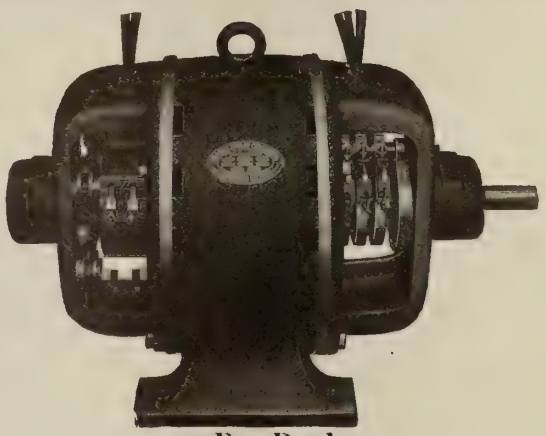

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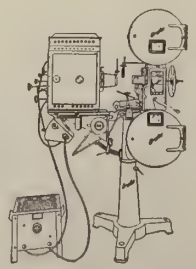

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Nina that Emory is but a poorly paid clerk and chides her for allowing him to pay her debts. That same night she gathers together the photographs of Emory and burns them. Thus her affection for him ends.

Discovering that Nina is cold towards him, he begins doctoring his books and decides to change his ways. During the course of the next few days, Emory meets John Winslow, who invites him home where he meets Mary, and it is love at first sight. After a short courtship, they are married. Were it not for his shortage at the bank, liable to discovery any moment, he would be the happiest man in the world. Upon reading that Nina has become the wife of Matson, he decides the one way to retrieve—to go to her and endeavor to secure some of the money he gave her and spent on her. He ponders alone over this plan until he discovers that Mary is looking forward to an interesting event.

Crushing his spirit of pride, he goes to Nina's apartment. Mary follows him there and arrives just as Emory is demanding the amount of money he is short at the bank. Nina, still heartless, refuses to aid him. Mary interrupts and threatens to call the whole house and tell that she caught her husband there unless she does consent to return the money Emory gave her. For the first time in her life, cowed and whimpering, Nina writes a check for $11,400, which Emory and Mary take and leave. Arriving at their home, Emory asks for forgiveness, but Mary says, "I have nothing to forgive, I have heard all."

BLUEBIRD PHOTOPLAYS, INC.

ELUSIVE ISABEL (Five Parts—May 15).—The cast: Isabel Thorne (Florence Lawrence); Luigi, her brother (Svdney Bracey); Hamilton Grimm (Harry Millarde); Prince D'Abruzzi (Wallace Clarke); Chief Campbell (William Welsh); Count Rosini (Paul Panzer); Senor Rodriguez (Jack Newton); Senorita Rodriguez (Sonia Marcel). Scenario by Raymond L. Schrock. Directed by Jacques Futrelle.

This photoplay is based on the theory that Latin nations might combine their interests and rule the universe. Representatives assemble in Washington to formulate and sign a compact which, if negotiated on American soil, would violate the neutrality of this country.

There comes from Europe to assist in perfecting the arrangements a clever diplomatic spy. Her presence here attracts governmental attention and through following this elusive young woman the plotters are finally apprehended, and their purpose thwarted. To this end the most skillful operative in the United States Secret Service is entrusted with the work of finding out why "Elusive Isabel" is here and to foil the plotters in their intrigue.

To make matters more interesting the Secret Service agent is in love with Isabel and while he follows her through various sensational episodes, he is greatly disturbed in realizing that the woman he loves is engaged in such unfriendly actions toward this government.

The purpose of the Secret Service to prevent the compact being signed on American soil provides the excitement. Isabel's partially demented brother—crazed by inventive research—concerns himself in the plan and uses his mechanical and electrical experiments in forwarding the propaganda.

V-L-S-E, INC.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 31 (April 17).

St. Paul, Minn.—Mississippi River on a rampage sweeps logs and ice along on a raging torrent into the low-lying districts of St. Paul, Minn., doing enormous damage.

Corona, Cal.—Bob Burman, King of Automobile Race Drivers, killed in a motor speed contest here.

Portsmouth, N. H.—Bodies of war prisoners who died in the United States are taken aboard warship after solemn ceremonies, to be taken to their native Spain for burial.

New York.—The season's newest fashions include afternoon frocks, travel apparel and sport costumes for the athletic girl.

Washington, D. C.—The inventor of a novel life-saving suit which cannot sink is demonstrated to government officials.

New York:—A huge tank of oil is set on fire to try out a new extinguisher which is demonstrated to officials of the Standard Oil Company.

Charlestown, Mass.—The United States Scout Cruiser Chester returns to her home port after a twenty-five-thousand-mile journey, aiding oppressed Christians in Asia Minor and Liberia.

Chicago.—The Detroit Tigers defeat the Chicago White Sox in a game filled with sensational play. Ty Cobb knocks his first home run of the 1916 season.

Ano Nuevo, Cal.—A herd of two thousand seals take possession of an island in the Pacific, and are multiplying so rapidly that the government plans to kill them off.

Mexican soldiers of the De Facto Government Army are given lessons in modern warfare, learning the use of the most recently invented fighting appliances.

Columbus, N. M.—Apache Indian scouts lead United States Troops across the border into Mexico in the hunt for the bandit Villa.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 32 (April 21).

Oakland, Cal.—More than fifteen hundred school boy athletes take part in track meet in which many scholastic records are equaled.

New York, N. Y.—Insurance men of this city are planning to insure the United States in a new way, learning military tactics during lunch hour.

Van Nuys, Cal.—One hundred thousand hens of an enormous chicken ranch here, contribute 9,250,000 eggs to the country's food supply every year.

Baltimore, Md.—Cardinal Gibbons marches in the solemn Palm Sunday procession here entering the Cathedral.

San Francisco, Cal.—Using automobiles for transportation, a company of United States Coast Artillery makes a three-day trip in three hours, winding through some of the most picturesque scenery of California.

New York, N. Y.—Fish from all parts of the world pose for the Hearst-Vitagraph News Pictorial camera in the New York Aquarium.

Bradford, R. I.—Five persons are killed and thirty others are hurt in a wreck on the New Haven railroad. Fire destroys the shattered wooden coaches.

Washington, D. C.—President Wilson goes before Congress to inform the law-makers that he has forwarded a final note to Germany demanding that submarine warfare end.

New York, N. Y.—The United States battleship Texas puts into Brooklyn Navy Yard for repairs after taking part in manoeuvers in southern waters.

GOD'S COUNTRY AND THE WOMAN (Vitagraph—Eight parts—April 24).—The cast: Philip Weyman (William Duncan); Josephine Adare (Nell Shipman); Arnold Lang (George Holt); John Adare (William Brainbridge); Miriam, his wife (Nell Clark Keller); Jean Croisset (Edgar Keller); Thoreau (George Kunkel). Scenario written by James Oliver Curwood. Produced by Rollin S. Sturgeon.

Far away, in the timberlands of the North, where the purity of woman is placed above all else, lived Josephine Adare, a kind, honest soul, whose face plainly bore an expression of deep sorrow and anxiety. Up to this—God's Own Country—came a man, Philip Weyman, to spend a year in that region.

The man meets the woman and falls in love with her. He begs her to confide in him her great sorrow, which he sees she is constantly thinking of, but she tells him that she can not do so. Seeing that he is persistent, and really anxious to help her, she asks him if he would be willing to follow her wherever she goes, doing whatever she asks of him, asking no questions and with the hope of no reward but her undying gratitude. Owing to his great love for her, he consents, knowing that he will be working for a just cause. Through the long, bitter, Northern winter, he travels with her, knowing neither where he is going nor what he is going to do. To aid her plans, they are married, but it is a marriae in name only. She then takes him to the home of her father, John Adare, a rugged woodsman, where she tells him to pose as the father of an infant which she shows him. For a moment, his faith in her wavers, when he sees the child, but his manhood conquers and he determines to stand by his promise.

Then, on one eventful day the infant dies. After the baby's death Philip notices unusual activity about the camp, and suspects that Josephine's enemies are about. Though he knows not who they are, he longs to fight them, but Jean Croisset, Josephine's half-breed protector, who has also been assisting her in her trouble, tells him that he can do nothing but wait for orders from her. He is tempted to cast caution to the winds and search for them himself, but his better judgment prevails and he realizes that he must be satisfied with anxiety and inactivity. Josephine's ferocious wolf-hounds have grown to love Philip as they love their mistress. These terrible beasts, though born for fighting, have big hearts in their savage breasts, and, at a word from one whom they love, would tear an enemy to pieces.

One day, Josephine, who is known throughout the neighborhood for her kindness and love of children, is called to another village to tend a sick child. Jean follows to protect her, and Philip trails him with the dogs. Philip learns that she was kidnapped by Lang, who, Jean tells him, is responsible for all her troubles. Philip rouses all the honest woodsmen in the neighborhood, who love Josephine for her kindness, and they set out to rescue her. They also enlist the aid of a tribe of Indians in their cause.

After traveling for some time, the rescue party traps the villainous gang in its lair, "Devil's Nest." Here Lang and his gang barricade the doors and windows and prepare for the attack. A battle ensues, and Lang's followers, seeing they are being beaten, try to escape, but find themselves hemmed in. In the midst of the battle, Jean is shot, and, knowing he is about to die, calls Philip to his side. He

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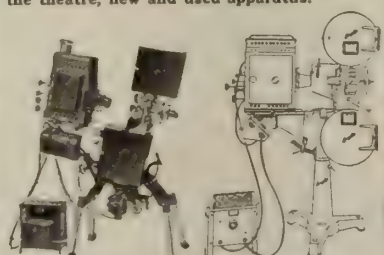

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tells him how, a year before, Josephine's mother had fallen into Lang's clutches while her husband was away, and of the birth of the child, which Josephine had claimed as her own to shield her mother's honor. The story told, the faithful half-breed dies, with a parting injunction to Philip to kill Lang and destroy the incriminating papers in his possession.

During a lull in the fighting, Lang tries to escape through a window with Josephine. His action is seen by Philip, who rushes over to protect her. In the struggle which follows, Lang manages to gain the upper hand, and reaches for his knife to end Philip's life. Seeing his danger, Josephine releases the dogs, with a command to kill. As though they knew the sorrows of their mistress, the shaggy beasts leap upon the struggling forms, single out Lang and kill him with their merciless fangs. Philip informs her that he knows all, and that she need no longer fear for her mother's honor, as he has destroyed the papers. She tells him that she has always loved him, and Philip looks forward to a happy future—in God's country—with the woman of his choice.

MR. JACK HIRES A STENOGRAPHER (Vitagraph—May 1).—The cast: Mr. Jack (Frank Daniels); His Wife (Rose E. Tapley); His Stenographer (Betty Howe); His Clerk (J. P. Tucker). Written by Bruno Lessing. Produced by C. J. Williams.

Mr. Jack now dictates his mail through a screen. And if you saw what was on the other side of the screen, you'd give him credit for being a sensible man. In advertising for a "steno," Jack, with an eye for feminine charm, specifies "good looking." After considerable difficulty, he secures a "pippin." She knows nothing about stenography, but with Mr. Jack this is no drawback. They become friends, and he allows her to believe him single. When wifey enters, things look quite gloomy for Jack, but he gets out of the difficulty by telling the astonished girl that she is a "looney" cousin who thinks she is his wife.

Later, Mrs. Jack sees Jack and the girl in an affectionate pose. Once more Jack shows himself equal to the occasion by explaining that the stenographer is "looney" and he is trying to humor her. Mrs. Jack makes sure that the "crazy key pounder" gets the grand bounce. Jack meets the girl once more at lunch, and when wifey appears on the scene Jack beats a hasty exit, disguised as a table, leaving the impression that he is the "looniest" of the trio. The Mrs. then hires an ancient stenographer for Jack, whose only redeeming feature is her ability to write letters well. Jack saves himself much mental agony by using the aforementioned screen.

HIS DUKESHIP, MR. JACK (Vitagraph—May 8).—The cast: Mr. Jack (Frank Daniels); Mrs. Jack (Miss Alice Washburn); Daisy, a young heiress (Miss Adele De Garde); Daisy's Aunt (Miss Ida L. Williams); The Duke (Ed Favor). Written by Bruno Lessing.

As a bundle carrier, Mr. Jack is a first-class "chicken chaser." Wifey takes him to the department store, intending to use him as an express wagon on the return trip, but she is left in the lurch when Daisy, a pretty heiress, saunters by. Following heiresses is second nature with Mr. Jack, and when he overtakes her, he makes a hit by allowing her to think him the Duke de Pazaz. A reception is held at the girl's home, and Jack gets a job as butler. Still thinking him the Duke, Daisy feels very romantic when she sees him disguising himself as a butler just to be near her.

Jack makes himself a general nuisance as butler and gets himself in various kinds of trouble, but the real fireworks start when the original and genuine Duke de Pazaz appears and asks to be announced. Jack uses his new method of announcing, which consists chiefly of throwing the party to be announced into a spare room, stealing his hat, coat and cane, and then locking the door. He gets his brain working once more when the Mrs. appears at the front door, and waits impatiently for admittance. Seeing the baker in the kitchen, Mr. Jack distracts his attention for a moment and steals his tray, which he uses to cover his face as he passes his better half at the door. He then "borrows" the baker's wagon, and beats a hasty retreat, meanwhile enjoying tasty French pastries "on the house."

BRITTON OF THE SEVENTH (Vitagraph—Five Parts—May 8).—The cast: Lieut. Tony Britton, at 30 (Darwin Karr), at 70 (Charles Kent); General Bobby (Bobby Connelly); Barbara Manning (Eleanor Woodruff); General Custer (Ned Finley); Captain Granson (Harry Northrup); Frances Granson (Eulalie Jensen); Rain-in-the-Face (Logan Paul); Otanowah (Marion Henry); Madge Eversly (Rose E. Tapley). Scenario written by Jasper Ewing Brady. Produced by Lionel Belmore.

"Things are different now, Bobby. The Seventh is down in Mexico now after a bandit, but they're prepared. When your granddad was in the Seventh, we had old-fashioned muskets and sabres and poor means of communication. Feel sleepy, Bobby? All right, grandpop will put you to bed." 'Twas Tony Britton who spoke; Britton of the Seventh, now old and gray, speaking to his little grandson who was busy mapping out an important campaign in Mexico, with tin soldiers. He then put the youngster to bed and resigned himself to reminiscences of his life as a soldier.

Once more he sees old "Rain-in-the Face" making love to Otanowah, and she demands that he prove his bravery by laying the scalp of a pale-face at her feet. Rain ambushes and kills two soldiers of the Seventh and next day their scalps are presented to Otanowah. The news of the murder gets to camp.

At this time Britton was in love, or thought he was, with Frances Granson, whose husband was a brute. When Barbara Manning came to the fort, he knew that he never had loved Frances, but he could not summon up the courage to tell her. Now, in his reverie, Britton sees himself set out with Tom Custer at the head of two troops, in search of the red murderer. Once more, he asks Barbara for her hand in marriage, and is told to return after the search. Rain is caught; and the whole tribe is incensed at his capture. The red devil is thrown into jail and forgotten, until one day his cell is found empty; Rain has escaped, leaving a threat to have the heart of old Captain Yates.

Granson leaves the post, to be gone ten days, and his wife, tired of his abuse, determines to desert him. She implores Britton to run away with her. He promises to take her as far as the station, for in those days it was a perilous trip, and after much pleading on her part, says he might possibly continue. On reaching home, he reconsiders his decision and sends a note to her, telling that under no circumstances will he go further. He meets her and they ride away. Thinking she had received his note, Britton makes no mention of it. That night Granson returns unexpectedly to the post, finds the note, and conceals it. He then starts in pursuit. Along the trail Britton hears shots behind him, and turns to see Granson, trying to hold off four Indians. Though he knows Granson for a cur, the honor of the Seventh demands that he help him out, so he lends the aid of his pistol to drive off the redskins. At the station Frances begs Britton to continue with her, claiming that she had not received his note, but she is not believed and Britton returns to the fort after putting her on the train. At the post he finds himself accused of conduct unbecoming an officer; and his accuser is the man whose life he had just saved. He is compelled to resign in disgrace.

Then the redskins go on the war path, and the Seventh is ordered after them. Britton starts out to do scout duty. He carries valuable information to Custer, who allows him to join Eversly's forces. He begs Reno to push forward and save Custer, but it is all to no avail. Then—too late—they do advance; to find that vast field covered with the dead bodies of their comrades who died fighting in that hell hole. The body of Yates is found terribly mutilated—Rain fulfilled his threat. The tears come to Britton's eyes as he recalls that tragic sight.

Then Britton faints from the loss of blood. When he awakes he is given the note which caused all the trouble. It had been found tightly clutched in the lifeless hand of Granson, who died as a man if he had not lived as one. Britton is exonerated, then reinstated with honor. His name cleared, he marries Barbara, who always believed in his innocence. And now, after reviewing the events of years gone by, his fondest wish is that little Bobby shall grow up to be a soldier—a soldier of the Seventh.

KERNEL NUTT, THE JANITOR (May 15).—The cast: Kernel Nut (Frank Daniels); his wife (Alice Washburn). Written by Charles Brown. Directed by C. Jay Williams.

Nutt finds it impossible to concentrate his mind on fixing radiators when a pretty blond stenographer is in the room. He therefore concentrates on the "steno" instead, and is requested, by the point of a masculine boot, to leave the room. Poor Nutt, a lover of peaceful slumber, is forced by friend wife, to seek employment. He gets a job as janitor, makes himself an all-around nuisance and is finally handed the "grand razoo." This pleases him greatly until the vision of the Mrs. waiting for him with a rolling pin, appears before him. He concludes that it would be safer for him to sleep on the premises.

He is awakened from his snoozing by sounds from the superintendent's office and on investigating finds two burglars looting the safe. They are both friends of his, so he plays poker for the "haul" and wins it. They leave him in possession of it when the "bulls" appear on the scene. Nutt then tells a thrilling tale of his battle with the "yeggs" and the grateful superintendent rewards him by offering him his job back. Nutt disdainfully refuses his kind offer and struts majestically from the room. At home wifey is glad to see him, or rather, the young fortune which he had extracted from the roll before returning it to the "supe."

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ONE of the most luxurious and the best equipped photoplay houses west of the Mississippi river is the Wareham theater. It is located in Manhattan, Kansas, and is owned and managed by Harry P. Wareham. The management has spent $15,000 in remodeling this pleasure palace. A great deal of the money spent has not been spent where it can be seen, but has been expended in so arranging the house that for arrangment and convenience it can be compared favorably with picture theaters in larger cities. The capacity of the auditorium is 1,100, and each seat is upholstered. An undistorted view of the screen can be had from any angle of the seating plan.

Wareham Theater and Airdome, Manhattan, Kan.

There are no posts in the theater. The balcony, though

Interior of Wareham Theater, Manhattan, Kan.

containing 400 seats, does not rest on pillars. It is supported on steel arches. The decorations are done in elaborate but tasteful manner. They are the work of skilled men. One of the richest features of the decorations is the velvet curtain. This was made specially to the order of Mr. Wareham. It measures 23 by 27 feet and contains 727 square feet of the heaviest specially woven velvet. The operating room has been constructed in such a manner that all fire laws and regulations have been more than complied with. The walls, ceiling and floor of the room are of asbestos and should there be any sort of an accident it would be confined to this room. There is a steel cabinet for the storing of reels which are not in immediate use. Two projection machines are employed.

The ventilation system of the Wareham theater is so perfect that there is practically no stale air in the auditorium even when it is packed to its capacity. The system installed is Sturtevant. An air shaft that reaches high above the smokes and vapors of the business district supplies the air that is sucked and blown into the theater. There are two giant fans, electrically driven, which cause the circulation of this air. In the winter this current of air is blown across a series of steam radiators. In summer the air current is driven through a spray of iced water. One of the giant fans is located at the bottom of the air shaft below the floor of the stage. The other is on the roof of the building. The one below sucks the air down the shaft and blows it across the radiators or through the water spray. The one on the roof sucks out the vitiated air, aiding the one in the basement.

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Two years ago the Dreamland theater, Galena, Ill., was opened by H. C. Clauer. It met with popular approval at its dedication, and by the application of efficient business methods and by a careful study of the likes and dislikes of his patrons Mr. Clauer has been able to keep his little photoplay house well before the eyes of the populace. It has a pretty and artistic interior, and its furnishing and projection equipment are modern. There are 216 seats in the

Dreamland Theater, Galena, Ill.

auditorium, and a clear perspective of the screen can be had from any one of them.

Two shows a day are given—the first at 7:30, and the other at 9:00. Matinees are given on Saturdays only. The program is made up of Paramount and Metro pictures. Mr. Clauer has learned that his patrons are only too willing to pay a reasonable price for a good entertainment, so he has fixed his prices at 15 cents for adults and 10 cents for children. "Quality and not quantity is what the patrons of the Dreamland look for," says Mr. Clauer. The Dreamland does quite a lot of advertising, and it has its own private billboards situated in prominent places in Galena. The Dreamland is a fireproof theater. The aisles are wide, the projection clear, the attendants courteous, and the ventilation perfect. In short, it is a cozy little place to seek an evening's recreation.

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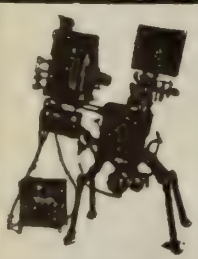
(*Continued on page* 1409.)



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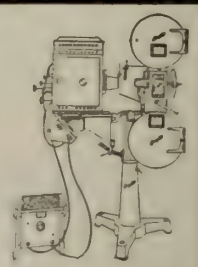

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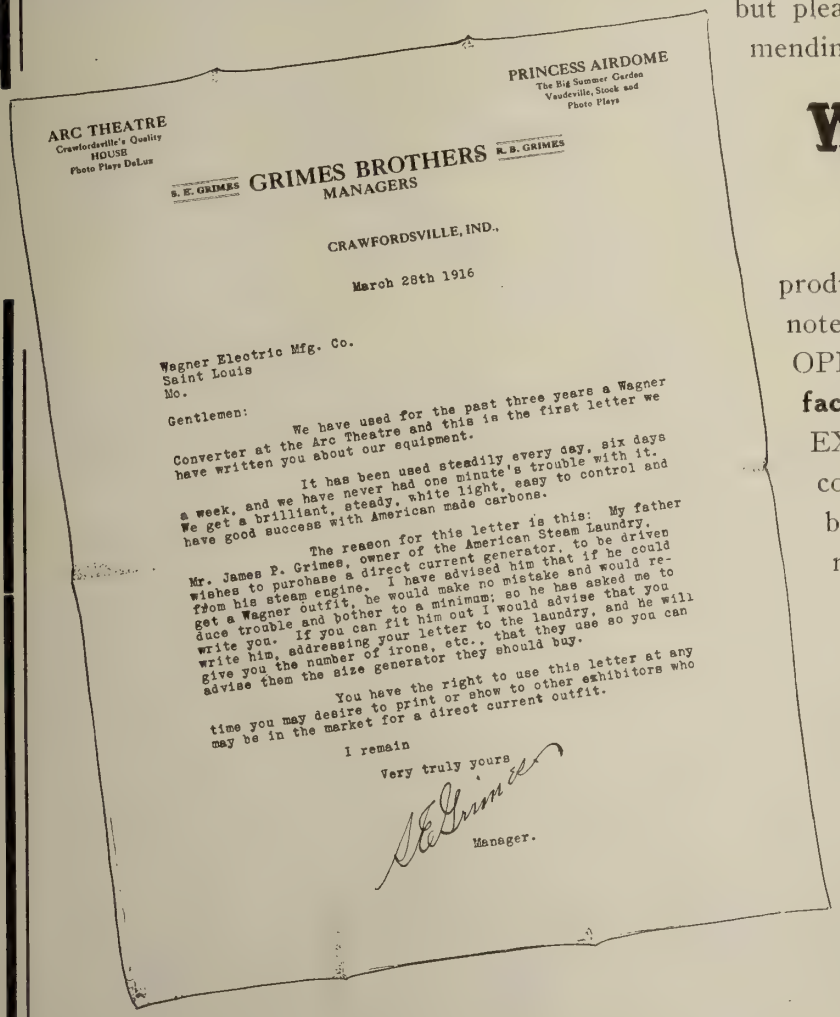
NOT ONLY SATISFIED



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S. E. GRIMES GRIMES BROTHERS R. B. GRIMES
MANAGERS

CRAWFORDSVILLE, IND.,

March 28th 1916

Wagner Electric Mfg. Co.
Saint Louis
Mo.

Gentlemen:

We have used for the past three years a Wagner Converter at the Arc Theatre and this is the first letter we have written you about our equipment.

It has been used steadily every day, six days a week, and we have never had one minute's trouble with it. We get a brilliant, steady, white light, easy to control and have good success with American made carbons.

The reason for this letter is this: My father Mr. James P. Grimes, owner of the American Steam Laundry, wishes to purchase a direct current generator, to be driven from his steam engine. I have advised him that if he could get a Wagner outfit, he would make no mistake and would reduce trouble and bother to a minimum; so he has asked me to write you. If you can fit him out I would advise that you write him, addressing your letter to the laundry, and he will give you the number of irons, etc., that they use so you can advise them the size generator they should buy.

You have the right to use this letter at any time you may desire to print or show to other exhibitors who may be in the market for a direct current outfit.

I remain

Very truly yours

S. E. Grimes

Manager.

but pleased to the extent of recommending the purchase of other

Wagner Quality

products to his friends. Please note this is not simply the OPINION of this customer, it is **fact** founded on the great teacher EXPERIENCE. Reliability, continuity of service, dependability, freedom from trouble or repairs—call it what you will, it is the most important factor TO YOU in the purchase of projecting apparatus.

To neglect to investigate

Wagner WYHITE LIGHT Converters

is an injustice to yourself and your patrons.

Let us send Bulletin 10923 and a booklet "Standing Room Only"—a collection of letters from more than satisfied customers. You may know some of them. Write today.

Wagner Electric

Manufacturing Company, St. Louis, Mo.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See pages 1380, 1382.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem.

Wednesday—Biograph, Edison, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Apr. 24—The Blind Princess and the Poet (Drama) (Biograph Reissue No. 47).
Apr. 25—Celeste (Two parts—Drama).
Apr. 26—The Spring Chicken (Three parts—Comedy).
May 1—Swords and Hearts (Drama) (Biograph—Reissue No. 48).
May 8—Fit for Burning (Three parts—Dr.).
May 6—During the Round-Up (Drama) (Biograph—Reissue No. 49).
May 9—Merry Mary (Two parts—Com.-Dr.).
May 15—The Perfidy of Mary (Drama) (Biograph Reissue No. 50).
May 17—Beverly of Graustark (Three parts—Drama).
May 22—The Mistake (Drama) (Biograph-Reissue No. 51).
May 23—Who's Looney Now? (Two parts—Comedy).

EDISON.

May 3—The Real Dr. Kay (Comedy).
May 9—Celeste of the Ambulance Corps (Three parts—drama).
May 10—A Mix-Up in Black (Comedy).
May 16—The Littlest Magdalene (Three parts—Drama).
May 17—Robbing the Fishes (Comedy).
May 23—The Duel (Three parts—Drama).

ESSANAY.

Apr. 19—Canimated Nooz Pictorial No. 9 (Cartoon).
—A Scenic Subject on the same reel.
Apr. 22—Her Naked Soul (Three parts—Dr.).
Apr. 24—The Strange Case of Mary Page, No. 14, "Recrimination" (Two parts—Drama).
Apr. 25—The Little Samaritan (Two parts—Drama).
Apr. 26—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—Scenic Subject on the same reel.
Apr. 29—The Danger Line (Three parts—Dr.).
May 1—The Strange Case of Mary Page, No. 15 (Two parts—Dr.).
May 2—In the Moon's Ray (Two parts—Dr.).
May 3—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy).
May 6—Once a Thief—? (Three parts—Dr.).
May 9—A Return to Youth—and Trouble (Two parts—Comedy-Drama).
May 10—The Fable of the Good Fairy and the Lorgnette and Why She Got It Good (Comedy).
May 13—The Jester (Three parts—Drama).
May 16—The Double Cross (Two parts—Dr.).
May 17—Vernon Howe Bailey's Sketch Book of San Francisco (Cartoon).
A Scenic subject on the same reel.
May 20—A Rose of Italy (Three parts—Dr.).
May 23—The Condemnation (Two parts—Dr.).
May 24—Canimated Nooz Pictorial No. 10 (Cartoon).
—A scenic subject on the same reel.
May 27—The Schemers (Three parts—Drama).

KALEM.

Apr. 18—Ham and Preparedness (Comedy).
Apr. 19—Their Taking Ways (Comedy).
Apr. 21—A Double-Barreled Courtship (Com.).
Apr. 22—The Governor's Special (No. 76 of the "Hazard's of Helen" Railroad Series—Drama).
Apr. 24—The Millionaire Plunger (No. 5 of the "Social Pirates"—Two parts—Dr.).
Apr. 25—Ham's Waterloo (Comedy).
Apr. 26—Counting Out the Count (Comedy).
Apr. 28—A Lucky Mistake (Comedy).
Apr. 29—The Trail of Danger (No. 77 of the "Hazards of Helen" Series—Dr.).
May 1—The Master Swindlers (No. 6 of the "Social Pirates"—Two parts—Dr.).
May 2—Ham and the Masked Marvel (Com.).
May 3—Romeo of the Coal Wagon (Com.).
May 5—The Dumb Heiress (Comedy).
May 6—The Human Telegram (No. 78 of the "Hazards of Helen" Railroad Series) (Drama).
May 8—The Rogue's Nemesis (No. 7 of the "Social Pirates"—Two parts—Dr.).
May 9—The Tank Town Troupe (Comedy).
May 10—Not What the Doctor Ordered (Com.).
May 12—A Lunch-Room Legacy (Comedy).
May 13—Hazards of Helen Railroad Series No. 79, "The Bridge of Danger" (Dr.).
May 15—Sauce for the Gander (No. 8 of the "Social Pirates"—Two parts—Dr.).
May 16—The Irish Rebel (Drama).
May 17—The Artful Dodger (Comedy).
May 19—An Innocent Vampire (Comedy).
May 20—One Chance in a Hundred (No. 80 of the "Hazards of Helen Railroad Series—Drama).

LUBIN.

Apr. 20—The Heart's Tribute (Three parts—Drama).
Apr. 22—Millionaire Billie (Comedy).
Apr. 24—Germs and Microbes (Comedy).
Apr. 27—Playthings of the Gods (Three parts—Drama).
Apr. 29—Love and Bullets (Comedy).
May 1—The Buckshot Feud (Comedy).
May 2—The Candle (Two parts—Drama).
May 4—None So Blind (Three parts—Dr.).
May 6—Father's Night Off (Comedy).
May 8—Skirts and Cinders (Comedy).
May 11—The Wheat and the Chaff (Three parts—Drama).
May 13—Jenkins' Jinx (Comedy).
May 15—Otto the Artist (Comedy).
May 16—The Beggar King (Two parts—Dr.).
May 18—Jackstraws (Three parts—Drama).
May 20—The Winning Number (Comedy).
May 22—Otto the Hero (Comedy).
May 25—Prisoners of Conscience (Three parts—Drama).
May 27—Oh, You Uncle! (Comedy).

SELIG.

Apr. 15—The Beauty Hunters (Comedy).
Apr. 17—The Three Wise Men (Three parts—Drama).
Apr. 17—Selig-Tribune No. 31, 1916 (Topical).
Apr. 20—Selig-Tribune No. 32, 1916 (Topical).
Apr. 22—Too Many Chefs (Comedy).
Apr. 24—The Woman Who Did Not Care (Three parts—Drama).
Apr. 24—Selig-Tribune No. 33, 1916 (Topical).
Apr. 27—Selig-Tribune No. 34, 1916 (Topical).
Apr. 29—Badgered (Drama).
May 1—The Man Within (Three parts—Dr.).
May 1—Selig-Tribune No. 35, 1916 (Topical).
May 4—Selig-Tribune No. 36, 1916 (Topical).
May 6—The Elephant's Gratitude (Animal—Drama).
May 8—A Stranger in New York (Three parts—Drama).
May 8—The Selig-Tribune No. 37, 1916 (Topical).
May 11—The Selig-Tribune No. 38, 1916 (Topical).
May 13—The Sheriff's Duty (Western—Drama).
May 15—The Hard Way (Three parts—Drama).
May 15—The Selig-Tribune No. 39, 1916 (Topical.)
May 18—The Selig-Tribune No. 40, 1916 (Topical.)
May 20—A Boarding House Ham (Comedy).

VIM.

Apr. 14—The Sleuths (Comedy).
Apr. 20—All for a Girl (Comedy).
Apr. 21—Hired and Fired (Comedy).
Apr. 27—What's Sauce for the Goose (Comedy).
Apr. 28—The Rivals (Comedy).
May 4—The Brave Ones (Comedy).
May 5—Home-Made Pies (Comedy).
May 11—The Water Cure (Comedy).
May 12—The Pretenders (Comedy).
May 18—Thirty Days (Comedy).
May 19—A Fair Exchange (Comedy).
May 25—Baby Doll (Comedy).
May 26—Villains and Violins (Comedy).

VITAGRAPH.

Apr. 15—Sin's Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Educational).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama (Broadway Star Feature).
Apr. 24—The Rookie (Drama).
Apr. 28—Terry's Tea Party (Comedy).
Apr. 29—The Man Hunt (Three parts—Drama) (Broadway Star Feature).
May 1—Jane's Husband (Comedy).
May 5—Some Chicken (Comedy).
May 6—The Resurrection of Herror (Three parts—Drama) (Broadway Star Feature).
May 8—The Double-Double Cross (Comedy).
May 12—Out Ag'in In Ag'in (Comedy).
May 13—Accusing Voice (Three Parts—Dr.). (Broadway Star Feature).
May 15—A Lucky Tumble (Comedy).—Scenes in Iceland (Scenic).
May 19—More Money than Manners (Comedy).
May 20—Miss Adventure (Three parts—Drama) (Broadway Star Feature).
May 22—The Cost of High Living (Comedy).
May 26—The Battler (Comedy).
May 27—The Primal Instinct (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES.

Apr. 1—Out of the Quagmire (Broadway Star Feature—Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).
Apr. 29—The Man Hunt (Three parts—Dr.).
May 6—The Resurrection of Horror (Three parts—Drama).
May 13—Accusing Voice (Three parts—Dr.)
May 20—Miss Adventure (Three parts—Dr.).
May 27—The Primal Instinct (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Apr. 14—Haunted and Hounded (Three parts—Drama).
Apr. 21—When Might is Right (Three parts—Drama).
Apr. 28—The Broken Promise (Three parts—Drama).
May 5—The Oath of Hate (Three parts—Dr.).
May 12—Broken Fetters (Three parts—Drama).
May 19—A Child of Fortune (Three parts—Drama).
May 21—Spellbound (Five parts—Drama).
May 26—The Chorus Girl and the Kid (Three parts—Drama).

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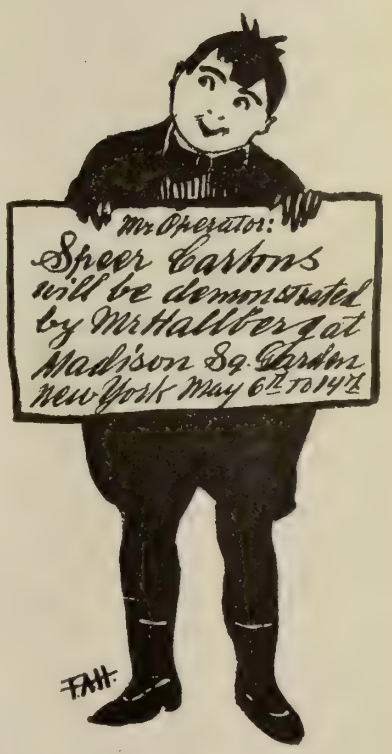

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Madison Square Garden

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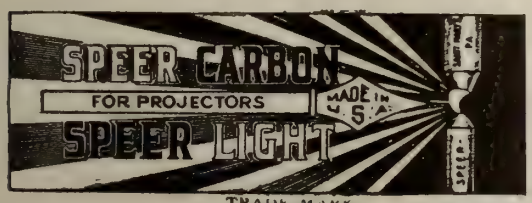

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Kleine Optical Co., 166 N. State St., Chicago, Ill.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1380, 1382.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 19—Number 16 (Topical).
Apr. 26—Number 17 (Topical).
May 3—Number 18 (Topical).
May 10—Number 19 (Topical).
May 17—Number 20 (Topical).
May 24—Number 21 (Topical).

BIG U.

Apr. 20—Oh, What a Whopper (Two parts—Baseball—Comedy).
Apr. 26—Lonesome House (Drama).
May 4—The Beloved Liar (Three parts—Dr.).
May 11—No release this day.
May 19—Nadine of Nowhere (Drama).
May 25—Corporal Billy's Comeback (Two parts Drama).

BISON.

Apr. 22—The Passing of Hell's Crown (Two parts—Western—Drama).
Apr. 29—The Torrent of Vengeance (Two parts—Drama).
May 6—The Leap (Two parts—Drama).
May 13—A Fight for Love (Two parts—Drama).
May 20—Hulda, the Silent (Two parts—Dr.).
May 27—The Wedding Guest (Two parts—Dr.).

GOLD SEAL.

Apr. 18—The Best Man's Bride (Two parts—Drama).
Apr. 25—The Other Half (Two parts—Society—Drama).
May 2—The Purple Maze (Two parts—Dr.).
May 9—The Mark of a Gentleman (Two parts—Drama).
May 16—Darcy of the Northwest Mounted (Three parts—Drama).
May 23—The Woman Who Followed Me (Two parts—Comedy-Drama).

IMP.

Apr. 18—Love Laughs at Dyspepsia (Com.).
Apr. 21—The Haunted Bell (Two parts—Mystery—Drama).
Apr. 25—Billie's War Brides (Comedy).
Apr. 28—Why Mrs. Kentworth Lied (Three parts—Drama).
Apr. 30—Through Flames to Love (Two parts—Drama).
May 2—When Slim Was Home Cured (Com.).
May 4—Won With a Makeup (Comedy).
May 5—Just Kitty (Drama).
May 9—When a Wife Worries (Comedy).
May 10—The Go-Between (Drama).
May 12—The Capital Prize (Two parts—Dr.).
May 16—When Slim Picked a Peach (Comedy).
May 21—Claudia (Comedy).
May 23—The Health Road (Drama).
May 26—The Unconventional Girl (Two parts—Drama).

JOKER.

Apr. 15—Hubby Puts One Over (Comedy).
Apr. 22—Just Yet But Not Quite (Comedy).
Apr. 29—The Jitney Driver's Romance (Com.).
May 6—A Perfect Match (Comedy).
May 13—A Wife for a Ransom (Comedy).
May 20—A Raffle for a Husband (Comedy).
May 27—A Stage Villain (Comedy).

LAEMMLE.

Apr. 23—No release this day.
Apr. 27—Miss Blossom (Two parts—Drama).
May 4—No release this day.
May 5—The Thief of the Desert (Drama).
May 7—The Marriage of Arthur (Two parts—Comedy—Drama).
May 11—Her Husband's Faith (Two parts—Drama).
May 14—Her Great Part (Comedy—Drama).
May 18—Grouches & Smiles (Comedy—Drama).
May 19—Heartaches (Two parts—Drama).
May 25—No release this day.
May 28—No release this day.

L-KO.

Apr. 30—No release this day.
May 3—The Bankruptcy of Boggs & Schultz (Comedy).
May 7—Mr. Buddy Briggs Burglar (Comedy).
May 10—The Great Smash (Three parts—Comedy).
May 14—No release this day.
May 17—Gaby's Gasoline Glide (Two parts—Comedy).
May 22—No release this day.
May 24—A Busted Honeymoon (Comedy).
May 28—Gamboling on the Green (Comedy).

NESTOR.

Apr. 24—His Wooden Leg (Comedy).
Apr. 28—The Newlyweds Mixup (Comedy).
May 1—Her Hero Maid (Comedy).
May 5—Lem's College Career (Two parts—Comedy).
May 8—Potts Bungles Again (Comedy).
May 12—Never Lie to Your Wife (Comedy).
May 15—He's a Devil (Comedy).
May 19—The Wooing of Aunt Jemima (Comedy).
May 22—Her Celluloid Hero (Comedy).
May 26—Her Husband's Wife (Comedy).

POWERS.

Apr. 27—Such Is Life in China (Comedy).
Apr. 29—A Family Affair (Comedy).
May 6—No release this day.
May 11—Mr Fuller Pep—He Tries Mesmerism (Comedy—Cartoon).
—Some Monkey Stars (Ditmars Educational).
May 13—No release this day.
May 18—A Toyland Robbery.
—Little Journeys in the Frozen North, Nome, Alaska (Educational).
May 20—Their Social Smash (Comedy).
May 25—Mr. Fuller Pep—He Dabbles in the Pond (Cartoon).
—The Juvenile Dancer Supreme (Leha Baskette in a Group of Classic Dances).
May 27—Storming the Trenches (Comedy).

RED FEATHER PHOTOPLAYS.

Apr. 24—Thrown to the Lions (Five parts—Drama).
May 1—Dr. Neighbor (Five parts—Drama).
May 8—A Huntress of Men (Five parts—Dr.).
May 15—A Youth of Fortune (Five parts—Dr.)
May 22—Half a Rogue (Five parts—Drama).

REX.

Apr. 27—Chicken Hearted Jim (Drama).
Apr. 30—Their Anniversary (Comedy).
May 2—Eleanor's Catch (Drama).
May 7—Scaling the Jungfrau (Educational—Scenic).
May 9—War in Mexico (Top.).
May 14—A Soul for Sale (Three parts—Dr.).
May 16—No release this day.
May 18—A Wife at Bay (Two parts—Drama).
May 21—Love Triumphant (Two parts—Dr.).
May 23—Virginia (Drama).
May 26—Harmony in a Flat (Comedy).
May 28—A Gentle Volunteer (Three parts—Drama).

VICTOR.

Apr. 19—Royal Love (Three parts—Drama).
Apr. 21—Globe Trotting.
Apr. 28—No release this day.
May 3—The Girl Who Feared Daylight (Two parts—Drama).
May 12—A Strange Confession (Drama).
May 17—The Three Wishes (Drama).
May 24—The Limousine Mystery (Two parts—Drama).

UNIVERSAL SPECIAL FEATURE.

May 1—The Adventures of Peg o' the Ring No. 1, "The Leopard's Mark" (Two parts—Drama).
May 8—The Adventures of Peg o' the Ring, No. 2, "A Strange Inheritance" (Two parts—Drama).
May 15—The Adventures of Peg o' the Ring, No. 3 (Two parts—Drama).
May 22—The Adventures of Peg o' the Ring (No. 4, "The Circus Mongrels") (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama).

Mutual Film Corp.

AMERICAN.

Apr. 22—Realization (Three parts—Drama).
Apr 24—The Counterfeit Earl (Two parts—Drama).
Apr 27—A Broken Genius (Three parts—Dr.).
May 1—Pierre Brissac the Brazen (Two parts—Drama).
May 8—The Touch on the Key (Two parts—Drama).
May 11—The Profligate (Three parts—Drama).
May 15—The Pretender (Two parts—Drama).
May 18—Four Months (Three parts—Drama).

BEAUTY.

Apr. 23—The Bookworm's Blessed Blunders (Comedy).
Apr 26—Bugs and Bugles (Comedy).
Apr 30—Two beds and No Sleep (Comedy).
May 3—Billy Van Deusen's Ancestrie (Com.).
May 7—All for Nuttin' (Comedy).
May 10—Skelly's Skeleton (Comedy).
May 14—No title (Comedy).
May 17—Billy Van Deusen's Fiancee (Comedy).
May 21—Twenty Minutes in Magic (Comedy).

CENTAUR.

May 13—The Jungle Outcasts (Two parts—Drama).
May 20—High Lights and Shadows (Two parts—Drama).

CUB.

Apr. 21—The Conquering Hero (Comedy).
Apr 28—The Traitor (Comedy).
May 5—M. T. Dome's Awful Night (Comedy).
May 12—Jerry's Perfect Day (Comedy).
May 19—The Harmony and Discord (Comedy).

FALSTAFF.

Apr. 22—Simple Simon's Schooling (Comedy).
Apr 24—Dad's Darling Daughters (Comedy).
Apr 29—Willing Wendy to Willie (Comedy).
May 1—The Dashing Druggist's Dilemma (Comedy).
May 6—The Skilful Sleigher's Strategy (Com.).
May 8—The Kiddie's Kaptain Kid (Comedy).
May 13—Freddie's Frigid Finish (Comedy).
May 15—Deteckters (Comedy).
May 20—Steven's Sweet Sisters (Comedy).

GAUMONT.

May 3—See America First, No. 34, "Yosemite National Park" (Topical).
—Kartoon Komics (Cartoon).
May 7—"Reel Life" (The Mutual Film Corp.).
May 10—See America First, No. 35, "Atlanta, Ga." (Scenic).
—Kartoon Komics (Cartoon).
May 14—"Reel Life" (The Mutual Film Corp Magazine).
May 17—See America First, No. 36, "Yosemite National Park" (Scenic).
—Kartoon Komics (Cartoon).
May 21—"Red Life" (Futual Film Magazine).

MUSTANG.

Apr. 13—Silent Selby (Three parts—Western—Drama).
Apr. 14—A Flickering Light (Two parts—Dr.).
Apr. 21—The Return (Two parts—Drama).
Apr 28—Unlucky Luke (Two parts—Western—Drama).
May 5—With a Life at Stake (Two parts—Drama).
May 12—The Gulf Between (Two parts—Dr.).
May 19—The Blindness (Two parts—Drama).

MUTUAL WEEKLY.

Apr. 12—Number 67 (Topical).
Apr. 19—Number 68 (Topical).
Apr 26—Number 69 (Topical).
May 3—Number 70 (Topical).
May 10—Number 71 (Topical).
May 17—Number 72 (Topical).

THANHOUSER.

Apr. 18—The Girl from Chicago (Two parts—Drama).
Apr. 20—A Man's Sins (Three parts—Drama).
Apr 25—A Man of Honor (Two parts—Dr.).
Apr 29—The Carriage of Death (Three parts—Drama).
May 2—The Weakling (Two parts—Drama).
May 4—The Spirit of '61 (Three parts—Dr.).
May 9—When She Played Broadway (Two parts—Drama).
May 16—The Answer (Two parts—Drama).

(*Mutual Releases continued on page* 1416.)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1380, 1382.)

(*Mutual Releases continued from page* 1414.)

MUTUAL MASTERPICTURE DE LUXE.

Apr 27—The Stain in the Blood (Signal—Five parts—Drama. (No. 96).
May 1—The Quality of Faith (Gaumont—Five parts—Drama) (No. 97).
May 4—Lying Lips (American—Five parts—Drama) (No. 98).
May 8—The Overcoat (American—Five parts—Drama) (No. 99).
May 11—Her Father's Gold (Thanhouser—Five parts—Drama) (No. 100).
May 15—The Isle of Love (Gaumont—Five parts—Drama) (No. 101).
May 18—The Courtesan (American—Five parts—Drama) (No. 102).

MUTUAL SPECIAL FEATURE.

May 8—The Secret of the Submarine, No. 1 (Two parts—Drama).
May 15—The Secret of the Submarine No. 2 (Two parts—Drama).
May 22—The Secret of the Submarine, No. 3 (Two parts—Drama).

VOGUE.

Apr. 23—Slipping It Over on Father (Com.).
Apr 25—The Island That Never Was (Com.).
Apr 30—Bungling Bill, Doctor (Comedy).
May 2—Out for the Count (Comedy).
May 7—Bungling Bill's Dream (Comedy).
May 9—Germatic Love (Comedy).
May 14—A Mix-Up at Rudolph's (Comedy).
May 16—The Man with the Hod (Comedy).
May 21—The Chinatown Villains (Comedy).

Pathe Exchange, Inc.

BALBOA.

Apr. 8—The Girl Who Won (Three parts—Drama).
Apr. 15—The Girl that Didn't Matter (Two parts—Drama).

GOLD ROOSTER PLAYS.

Mar. 21—The Woman's Law (Five parts—Dr.).
Apr. 18—Big Jim Garrity (Five parts—Dr.).

MITTENTHAL FILM CO.

May 1—Trouble Enough (Comedy).

PATHE.

Apr 22—Siberia, the Vast Unknown, No. 5 (Scenic).
—Glimpses of San Francisco (Picturesque America) (Scenic).
Apr. 24—The Iron Claw, No. 9, "Arrows of Hate" (Two parts—Drama).
Apr. 29—How Birds Feed their Young (Educational).
—The Towns of Tunis (Northern Africa—Scenic).
May 1—The Iron Claw, No. 10, "The Living Dead" (Two parts—Drama).
May 1—Siberia, the Vast Unknown, No. 6 (Scenic).
—How Small Sea Creatures Breed (Educational).

PATHE NEWS.

Apr. 22—Number 33, 1916 (Topical).
Apr 26—Number 34, 1916 (Topical).
Apr 29—Number 35, 1916 (Topical).
May 3—Number 36, 1916 (Topical).
May 6—Number 37, 1916 (Topical).
May 10—Number 38, 1916 (Topical).
May 13—Number 39, 1916 (Topical).

PHUNPHILMS.

Mar. 22—In Soft in a Studio (Comedy).
Mar. 29—Lonesome Luke, Circus King (Com.).
Apr. 3—Skylight Sleep (Comedy).
Apr. 12—Luke's Double (Comedy).
Apr 19—Lady Killers (Comedy).
Apr. 26—Them Was the Happy Days (Comedy).

STARLIGHT.

Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Releases.

AUTHORS FILM CO., INC.

Mar.—Her Redemption (Drama).
Mar.—Love's Sacrifice (Drama).
Mar.—Sins of the Father (Drama).
April—Alsace (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.

May 1—The Crippled Hand (Five parts—Dr.).
May 8—The Gilded Spider (Five parts—Dr.).
May 15—Elusive Isabel (Five parts—Drama).
May 22—A Son of the Immortals (Five parts—Drama).
May 29—Naked Hearts (Five parts—Drama).
June 5—The Eye of God (Five parts—Drama).

FOX FILM CORPORATION.

Apr. 17—A Modern Thelma (Five parts—Dr.).
Apr. 24—A Man of Sorrow (Five parts—Dr.).
May 1—Blazing Love (Five parts—Drama).
May 8—The Eternal Sapho (Five parts—Dr.).

INTERNATIONAL FILM SERVICE INC.

Apr. 24—Has It Ever Happened to You? (Cartoon).
—With the Allies at Salonica (Topical).
May 1—The Mysteries of Myra, No. 2 (Two parts—Drama).
May 8—The Mysteries of Myra (No. 3) (Two parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Apr.—City of Illusion (Five parts—Drama).

JUVENILE FILM CORPORATION.

Mar.—A Chip Off the Old Block (Comedy).
Mar.—Chip's Elopement (Comedy).
Mar.—Chip's Backyard Barnstormers (Two parts—Comedy).
Mar.—Chip's Rivals (Comedy).

METRO PICTURES CORPORATION.

Apr. 17—Playing with Fire (Popular Plays & Players—Five parts—Drama).
Apr. 24—The Comeback (Five parts—Drama).
May 1—The Snowbird (Rolfe—Five parts—Drama).
May 8—A Million a Minute (Quality—Five parts—Drama).
May 15—The Spell of the Yukon (Popular Plays & Players—Five parts—Dr.).
May 22—Notorious Gallagher (Columbia—Five parts—Drama).
May 29—The Scarlet Woman (Popular Plays & Players—Five parts—Drama).

METRO-DREW COMEDIES

Have been released in the following order:
The Count of Ten (Comedy).
Number One (Comedy).
Childhood's Happy Days (Comedy).
Their Quiet Little Honeymoon (Comedy).
The Swooners (Comedy).
System Is Everything (Comedy).
Their First (Comedy).
The Model Cook (Comedy).
Sweet Charity (Comedy).

PARAMOUNT PICTURES CORPORATION.

Apr. 24—Heart of Nora Flynn (Lasky—Five parts—Drama).
Apr 27—The Moment Before (Famous Players Five parts—Drama).
May 1—David Garrick (Pallas—Five parts—Drama).
May 4—The Red Widow (Famous Players—Five parts—Drama).
May 8—Maria Rosa (Lasky—Five parts—Dr.).
May 11—Alien Souls (Lasky—Five parts—Dr.).
May 15—The Trust (Famous Players—Five parts—Drama).
May 18—Pasquale (Morosco—Five parts—Dr.).
May 22—The Frameup (Lasky—Five parts—Drama).
May 25—Saints and Sinners (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Apr. 27—Col. Heeza Liar Wins the Pennant (Comedy).
May 3—Al Falfa's Scientific Diary (Comedy).
May 10—A Toyland Paper Chase.
May 17—Bobby Bumps and His Goatmobile (Cartoon—Comedy).
May 24—Kid Casey the Champion (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

May 1—The Dog Eaters of Benguet.
May 8—"Hiking" With the Igorots.
May 15—Among the Head Hunters.
May 22—Cruising Through the Philippines.
May 29—The Murderous Moros of Mindanao.
June 5—Visiting the Sultan of Sulu.
June 12—The Penal Colony of Palawan.

TRIANGLE FILM CORPORATION.

Releases for week of April 30:
The Children in the House (Fine Arts—Five parts—Drama).
The Beggar of Cawnpore (Ince—Six parts—Drama).
The Lion and the Girl (Keystone—Two parts—Comedy).
His Bitter Pill (Keystone—Two parts—Comedy).
Releases for week of May 7:
The Good Bad-Man (Fine Arts—Five parts—Drama).
The No-Good Guy (Ince—Five parts—Dr.).

UNICORN FILM SERVICE CORPORATION.

May 4—The Spirit of Revenge (Lilly—Two parts—Drama).
May 4—Reel Redskins (Comedy).
—Boy Scouts (Comedy).
May 5—The Smiling Bandit (Rancho—Dr.).
May 5—Pete's Peculiar Pal (Gayety—Com.).
May 5—The Sacrifice (Supreme—Drama).
May 6—Our Boys in Pursuit of Mexican Bandits (Two parts—Drama).
May 6—A Dog Gone Romance (Comedy).
—A Bare Escape (Comedy).
May 7—The Rivals (Utah—Drama).
May 7—Count Meout (Comedy).
May 7—Gold and Dross (Puritan—Drama)
May 8—Tess of the Hills (Supreme—Two parts—Drama).
May 8—Our Darling Needs Nourishment (Comedy).
—The Syncopated Melody (Comedy).
May 9—His Indian Wife (Hiawatha—Two parts—Western—Drama).
May 9—Deceiving Dad (Comedy).
—U. S. Cavalry at Fort Meyer.
May 10—Hold-Up at Devil's Pass (Western—Drama).
May 10—Tango and Poker (Hippo—Comedy).
May 10—For His Brother's Sake (Puritan—Drama).

WORLD-EQUITABLE.

May 1—The Feast of Life (World—Five parts—Drama).
May 1—Twin Triangles (Equitable—Five parts—Drama).
May 8—Her Maternal Right (World—Five parts—Drama).
May 15—Sudden Riches (World—Five parts—Drama).
May 22—Tangled Fates (World—Five parts—Drama).
May 29—The Other Sister (World—Five parts—Drama).
June 5—The Woman of It (World—Five parts—Drama).

V-L-S-E, INC.

Apr. 21—Hearst Vitagraph News No. 32 (Topical).
Apr. 24—The Little Shepherd of Bargain Row (Essanay—Five parts—Drama).
Apr. 24—God's Country and the Woman (Vitagraph—Eight parts—Drama).

THE BEACON FILMS, INC.

May —Get Villa Dead or Alive (Two parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1380, 1382.)

Apr. 24—Hearst-Vitagraph News No. 33, 1916 (Topical).
Apr 24—Mr. Jack Goes Into Business (Vitagraph—Comedy).
Apr. 28—Hearst-Vitagraph News No. 34 (Topical).
May 1—At Piney Ridge (Selig—Five parts—Drama).
May 1—Hearst-Vitagraph News No. 35 (Topical).
May 1—The Law Decides (Vitagraph—Seven parts—Drama).
May 1—Mr. Jack Hires a Stenographer (Com.).
May 5—Hearst-Vitagraph News No. 36 (Topical).
May 8—Love's Toll (Lubin—Five parts—Dr.).
May 8—His Dukeship, Mr. Jack (Comedy) (Last No.).
May 8—Hearst-Vitagraph News No. 37 (Top.).
May 12—Hearst-Vitagraph News No. 38 (Top.).
May 15—Sherlock Holmes (Essanay—Seven parts—Drama).
May 15—Hearst-Vitagraph News No. 39 (Top.).
May 15—Kernel Nutt Wins a Wife (Comedy).
May 15—The Ordeal of Elizabeth (Vitagraph—Five parts—Drama).
May 19—Hearst-Vitagraph News No. 40 (Top.).
May 22—Kernel Nutt, the Janitor (Comedy).
May 22—Hearst-Vitagraph News No. 41 (Top.).

GEORGE KLEINE.

Apr. 19—The Mishaps of Musty Suffer "Just Imagination" (Comedy).
Apr. 26—The Mishaps of Musty Suffer "Out of Order" (Comedy).
May 3—The Mishaps of Musty Suffer "Coming Down" (Comedy).
May 22—Gloria's Romance, No. 1, "Lost in the Everglades" (Drama).
May 29—Gloria's Romance, No. 2 (Drama).

States Right Features

ALL FEATURE BOOKING AGENCY.
Apr.—The Fire King (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.
Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.
Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.
Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.
Mar.—The Birth of Character (Five parts—Dr.)

DOMINION EXCLUSIVES, LTD.
Apr.—Nurse and Martyr (Drama).

EL DORADO FEATURE FILM CO.
Mar.—The Impersonation (Five parts—Drama).

E. & R. JUNGLE FILM CO.
Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO.
Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FEINBERG AMUSEMENT CO.
April—Following the Flag in Mexico (Topical)

GREAT NORTHERN FILM CO.
Mar.—The Mother Who Paid (Five parts—Dr.)

HIPPODROME FILM COMPANY.
Mar.—At the Front with the Allies (Topical).

IL GIORNALE ITALIANO.
April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.
April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.
April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.
Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.
Apr.—The Folly of Revenge (Nola—Five parts—Drama).

OLYMPIC MOTION PICTURE CO.
Mar.—The Little Orphan (Five parts—Drama).

PUBLIC SERVICE FILM COMPANY.
March—Defense or Tribute? (Topical).

RAVER FILM CO.
Mar.—Driftwood (Five parts—Drama).
Mar.—The Fortunate Youth (Drama).
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

THE SUN PHOTOPLAY CO.
May—A Woman Wills (Five parts—Drama).

THE GEO. A. MAGIE DISTRIBUTING CO
Mar.—Villa—Dead or Alive (Topical).

VARIETY FILMS, INC.
April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.
Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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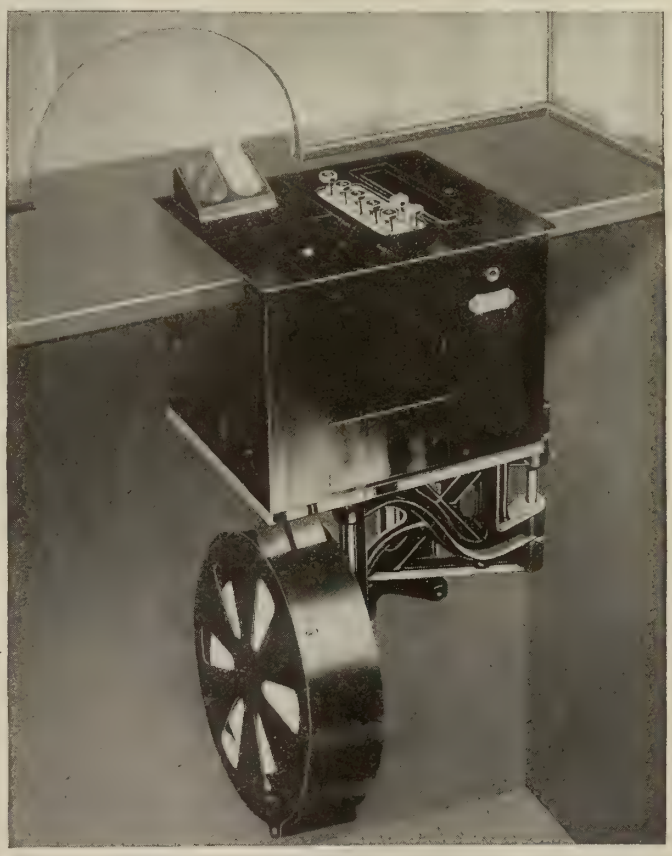

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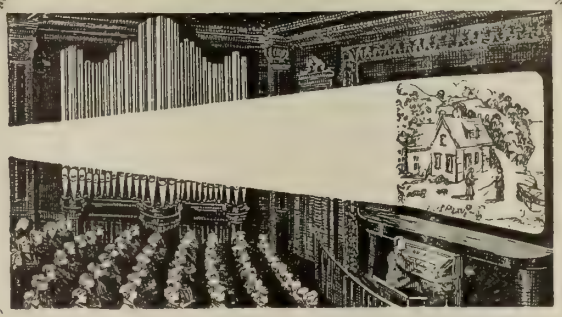

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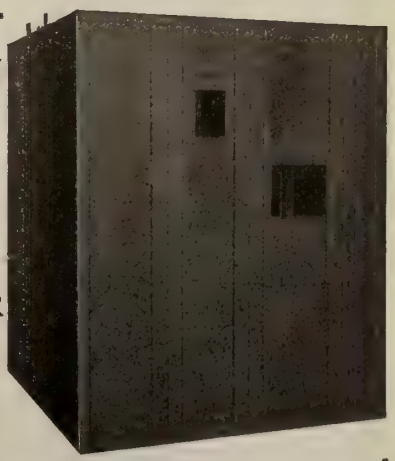

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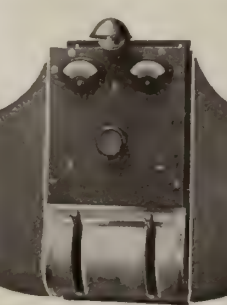

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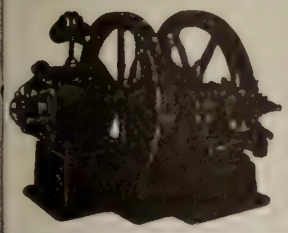

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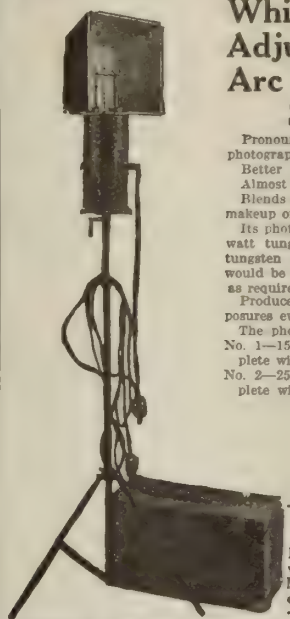

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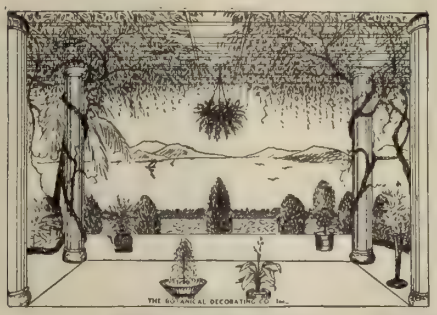

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	1915	1914	1913	1915	1914	1913.
Argentina	$94,677,644	$56,274 246	$25 575 667	$52 983.035	$27,127,958	$54 980 415
Bolivia*	35 000	172	398	980,000	805.876	962.459
Brazil	120,099.305	95 000.622	100 947,735	84.888,540	23,275.894	39.901,203
Chili	37.284.043	24.238.713	29.553,823	17.800.611	13.627 618	16.616.912
Colombia*	19.615.000	17.547,987	15,714.447	17.213,000	5,784.275	7.647.165
Ecuador*	5.290.000	3.355.916	3.462.567	3 277.000	2.504.014	2.821.646
Guiana, British*	260,000	222.969	98 045	1,971.000	1,812,684	1.630.244
Guiana, Dutch*	620.000	1.034.508	813.325	594.000	655.244	731.806
Guiana, French*	49,000	.....	31 821	553,000	282,430	318.793
Paraguay*	63,000	61,198	67.220	61,000	88,595	215,058
Peru*	15.455.000	11 269,941	10.824.587	7,520.000	5.876,487	7.608,916
Uruguay*	13,644.000	9.597.168	1.860.609	8.099.000	4.153,438	7.617.110
Venezuela*	14.475.000	10 916.934	9.308.761	7.398.000	5,023.532	5.462.441
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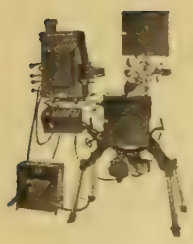

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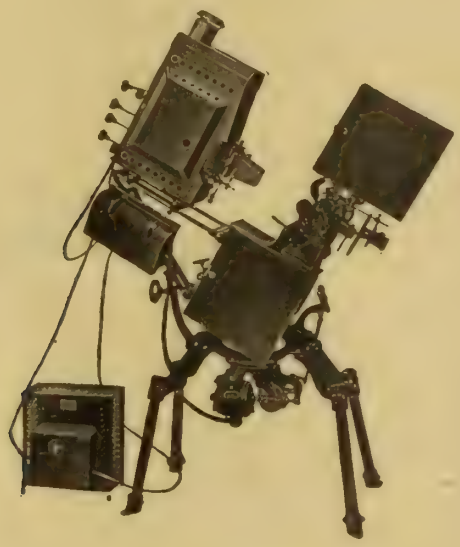

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WEEK after week, a steady stream of letters keeps pouring in from exhibitors all over this country. READ those printed below and remember that people are people the world over.

D. E. Stewart, manager of the Red Mill Theatre, Hamilton, Ont., writes: "As the oldest Universal exhibitor in Canada, I feel that I ought to say a few words concerning the success of a mixed program policy WHICH I HAVE HELD TO UNINTERRUPTEDLY FOR OVER FIVE YEARS. I have taken nothing but Universal program AND HAVE SUCCEEDED WONDERFULLY. In Canada the past two years have been exceptionally trying and ONLY THE FITTEST HOUSES HAVE SURVIVED THE STRAIN. Certainly a program of mixed reels is the thing."

P. J. Nolan of the Rex Theatre, Ottawa, says: "The Rex Theatre in Ottawa HAS BEEN MAKING GOOD PROFITS USING UNIVERSAL SERVICE, WHILE MANY OTHER HOUSES USING FEATURES ALONE HAVE BEEN WORKING AT A DEAD LOSS."

Harry Pomeroy of the Belmont Theatre, Toronto, writes: "We have strong opposition in the residential section of Toronto, where one might suspect that the big features would be the best drawing card. However, with the REGULAR UNIVERSAL PROGRAM, we have been filling the house, playing to capacity WEEK AFTER WEEK."

If there is the least doubt in your mind as to which is the best plan for you to pursue, get busy and ASK YOUR PEOPLE. Take a test vote every night for a week or every afternoon or as often as you like.

Don't rely on your own judgment. ASK YOUR PATRONS! Then write or wire your nearest Universal Exchange for the Universal Program.

Flora Parker DeHaven in "The Madcap." From the story by the celebrated author and artist, George Gibbs. Nineteenth Red Feather Production. Directed by Wm. C. Dowlan. Released June 5. It's a dangerous thing for a young woman as pretty as Flora to throw conventions to the winds, no matter how innocent her intentions may be. You see she was very rich, and she had tried everything wealth and position had to offer—even to driving a racing car and an aeroplane, and she was bored. Didn't know what to do to kill time, and when she met the big silent portrait painter, who was inclined to ignore her, she enjoyed him as a novelty. He set out for a week's walking trip and she went with him. Of course they were discovered and what everyone said was a-plenty, you can be sure of that. It is a situation that will grip your audiences, and establish Flora Parker DeHaven more surely than ever as a star who can get it over whether it is emotions, heart throbs or light and joyful romance and love making. Book this for the treat it will give your patrons and for the prestige it will bring your house.

Herbert Rawlinson in "The Rose Colored Scarf." With dainty Agnes Vernon. Three Reel Gold Seal Romantic Society Drama. Directed by Wm. Worthington. Released June 6. It's a darned lucky thing for Herbert that he kept that piece of rose colored scarf in his pocketbook for two long years, because Agnes surely thought he'd forgotten her, until he flashed the fragment for an alibi. Herbert loved her all right, but as her father's chauffeur he had about as much right or chance to win her as the man in the moon, even though he was born a gentleman. Agnes plotted to make him see things different and luck, love and her woman's wits all being on her side she won hands down—no—arms up around her neck. A bully picture that will please every audience, make 'em feel good all over and thank you for three reels of "regular" entertainment.

"Object Matrimony." With Harry Myers and Rosemary Theby. Two Reel Victor Comedy-Drama. Released June 7. Harry's object was matrimony all right, but he was so darned busy making love to Rosemary that he lost his job. Then he became a professional fiance for a marriage broker, showing up at Rosemary's house with a pocketful of phoney engagement rings. Dodging widows with large families and old maids with cats and parrots soon put Harry on the blink so he collected his salary and—well, what would you do if the girl was willing? A lot of fun.

"Alias Jane Jones." With Edna Maison and Edward Hearn. Two Reel Laemmle Detective Drama. Directed by Ray Meyers. Released June 8. This is a double-barreled detective story; at first it masquerades as a crook story and you don't know whether to sympathize with Edna, the lovely confidence woman, or not. But when you find out that she loves Edward you're glad to learn that she is the cleverest of women detectives, and they can get the license whenever they want to.

"The Scorpion's Sting." Three Reel Imp Melodrama. Released June 9. I don't care how highbrow a person is, he (or she) simply craves good, old blood and thunder mellerdrama every so often, and sometimes oftener. And here you've got it. A chance for everyone to be a dyed-in-the-wool gallery god for a while; to see the villain suffer and the hero triumph; crime punished and virtue rewarded and a close-up with the hero and hero-wine in each other's arms. Splendidly acted, lavishly produced and directed with great judgment.

"The Cage Man." With G. Raymond Nye and Roberta Wilson. Two Reel 101-Bison Drama of Revenge. Directed by Jacques Jaccard. Released June 10. One of the most unusual stories of the season. The lucky rival for the hand of a beautiful girl soon neglects her for his club and the poker table. The unsuccessful one is a doctor who chivalrously protects the lonely wife, and successfully controls his passion. In a drunken rage the husband shoots at the doctor, misses him but kills a policeman called by the butler to stop the fight. The husband goes to prison, serves his time and is released—with but one idea burned into his maddened brain—REVENGE. What follows makes the biggest and tensest situations followed by a most unexpected climax you have ever seen, and finishes a remarkable and fascinating picture.

Ben Wilson in "The Sheriff of Pine Mountain." With Dorothy Phillips. Two Reel Rex Drama of the North. Directed by Ben Wilson. Released June 11. Ben is always there when it comes to the red blooded rugged, manly stuff and your audiences will be glad to revel in this picture of the Northern snows on the hot days of June following release date. While this is a story of mistaken identity, it is worked up in a new and novel manner that makes it one of the most original stories of the year.

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WORLD PICTURES
WILLIAM A. BRADY
IN ASSOCIATION WITH
WORLD FILM CORPORATION
presents
ALICE BRADY
ROBERT WARWICK
GAIL KANE
CARLYLE BLACKWELL
MURIEL OSTRICHE
EDWIN AUGUST
CLARA WHIPPLE
ALEC FRANCIS
FRANCES NELSON
CLARA KIMBALL YOUNG
HOLBROOK BLINN
KITTY GORDON
HOUSE PETERS
MOLLIE KING
JOHN HINES
DORIS KENYON
ARTHUR ASHLEY
ETHEL CLAYTON
ALICE BRADY
The unrivaled star of the screen
IN
"TANGLED FATES"
A NOVEL PLAY, FULL OF THE CHARM OF THE FAR NORTH AND THE THRILL OF THE BIG CITIES. A TALE OF EXCITING ROMANCE WITH A BEAUTIFUL AND HAPPY ENDING
DIRECTED BY TRAVERS VALE
ANOTHER QUALITY PICTURE—READY SOON
WORLD FILM CORPORATION

WORLD PICTURES
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QUALITY FIRST
William A. Brady's first letter of instructions addressed to his co-workers of the World Film Corporation, read:
"The memory of quality never dies. Beginning at once, our united efforts must produce pictures that not only entertain and instruct, but which will be of a high moral standard-CLEAN PICTURES, PLEASANT TO REMEMBER. Therefore it is my wish that every employee of this gigantic organization, through his or her work, aim for Quality-First."
As proof that World Pictures, Brady-Made are Quality-First pictures, book all past releases and your immediate success will cause you to insure permanent success by making permanent arrangements for all future releases of
BRADY-MADE PICTURES
WORLD FILM CORPORATION

FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
INTRODUCES
THE NOTED ENGLISH STAGE FAVORITE

PEGGY HYLAND

IN
A PICTURIZATION OF
HENRY ARTHUR JONES'
CELEBRATED DRAMA

"SAINTS AND SINNERS"

IN FIVE PARTS
RELEASED MAY 25TH ON THE
Paramount Program

FAMOUS PLAYERS FILM CO
ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

BLUEBIRD Photoplays Announce
RUPERT JULIAN
in "NAKED HEARTS"
A charming heart interest story of the constancy of true love. From Lord Tennysons beautiful poem "Maud." An all star cast of players, including Douglas Gerrard, Francelia Billington, Zoe Bech, Jack Holt and Nanine Wright
Directed by Rupert Julian
Book through your local Bluebird Exchange
Executive Offices
BLUEBIRD (INC)
1600 Broadway, New York

THE unprecedented leap to popularity of the remarkable screen productions appearing under the BLUEBIRD brand is readily understood when the character of the releases, past and proposed, is considered.

Few photoplay features can measure up to the standard of "John Needham's Double," "The Crippled Hand," "The Gilded Spider," or "Elusive Isabel," to mention a few of the most recent BLUEBIRD releases; while Tyrone Power and Lois Weber in "The Eye of God," a notable Lois Weber production, and Rupert Julian in "Naked Hearts," based on Lord Tennyson's "Maud," established a new standard in the art of the photodrama.

You are advised to watch for the announcements of current BLUEBIRD releases. It is your duty to your patrons to give them an opportunity to judge for themselves of BLUEBIRD quality. It is your privilege to book BLUEBIRD Photoplays and establish for your house an unusual and desirable prestige.

For Bookings communicate with Your Local
BLUEBIRD Exchange or the Executive Offices

BLUEBIRD PHOTOPLAYS, Inc.
1600 BROADWAY, NEW YORK

A BIG THEATRE THAT WAS TOO SMALL

The Strand Theatre, New York, is one of the finest and biggest theatres in the United States. When it was opened the wiseacres said, "It's too big—you'll never fill it. Besides, motion pictures won't last long anyway!"

The wiseacres were wrong. They usually are. Motion pictures—particularly the Lasky kind—never were more popular than at the present time.

When the Strand Theatre played Lasky's Geraldine Farrar in "Carmen," 144,000 persons paid admission in one week.

Last week on the same screen "Maria Rosa" with the same star and produced by the same company was presented. All previous attendance records were smashed.

That's what the public thought about "Maria Rosa."

This is what the New York Newspapers Thought:

THE TIMES—"Maria Rosa" is as good if not a better picture than "Carmen."

THE AMERICAN—Attracted a record audience, and the scenes were applauded as if the actors themselves were portraying them instead of their likenesses.

THE HERALD—Miss Farrar another fiery film heroine.

THE TRIBUNE—As the love-tossed Maria Rosa Geraldine Farrar is superb.

THE WORLD—Miss Farrar's work apparently pleased the audience more than her "Carmen."

THE SUN—Beautifully achieved. "Maria Rosa" far above the average.

A UNANIMOUS VERDICT

American Distributors
Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE *(Ltd)*

JESSE L. LASKY FEATURE PLAY CO. (Inc)

FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky Pres. | **Samuel Goldfish** Vice-Pres and Treas. | **Cecil B. DeMille** Director Gen.

Oliver

PRES

GEORGE "PASQ

IN

SHOWING WONDERFUL SNAPSHOT OF AUTOMOBILE ACCIDENT, WHICH ILLUSTRATES THE DANGERS TO WHICH **MYRTLE STEDMAN** AND **PAGE PETERS** EXPOSED THEMSELVES WHILE WORKING IN **GEORGE BEBAN'S** FAMOUS PICTURE "**PASQUALE**"

RELEASED

PRODU

PUBLICITY OFFICE
220 WEST 42 ND STREET
NEW YORK, N.Y.

The Oliver Morosco

Canadian Distributors------FAMOUS PLAYERS FILM

PARAMOUNT

Morosco

ENTS

BEBAN

UALE"

PASQUALE ASKS COLOMBO FOR HIS OPINION OF THE APPLE WHICH AN IRATE CUSTOMER HAS JUST RETURNED.

MAY 18 TH

CED BY

Photoplay Co.

STUDIOS
211 NORTH OCCIDENTAL B'V'D.
LOS ANGELES, CALIF.

SERVICE, LTD.---------Montreal Toronto Calgary

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Paramount Pictures

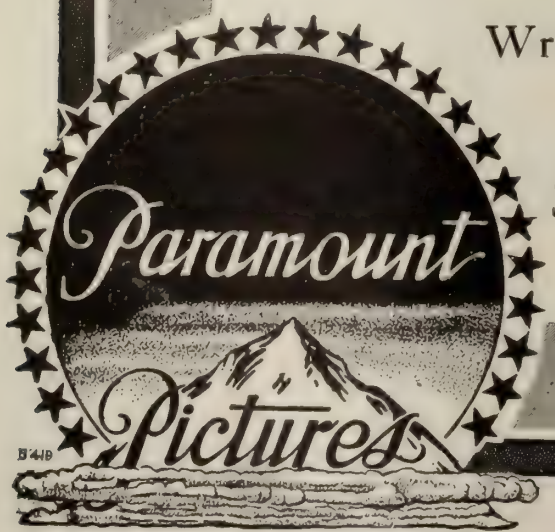
are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

Permanent success is achieved by the motion picture theatre that gets a reputation for consistent quality of attractions. The public knows the Paramount Trademark guarantees consistent quality.

Are **YOU** satisfied?

Write Our Exchange To-Day.



Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

ARE YOU SATISFIED ?

WEEK'S RELEASES

Daniel Frohman Presents
HAZEL DAWN in THE FEUD GIRL
produced by
Famous Players Film Co.

Oliver Morosco Presents
GEORGE BEBAN in PASQUALE
produced by
The Oliver Morosco Photoplay Co.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES No. 15
"Among the Head Hunters"

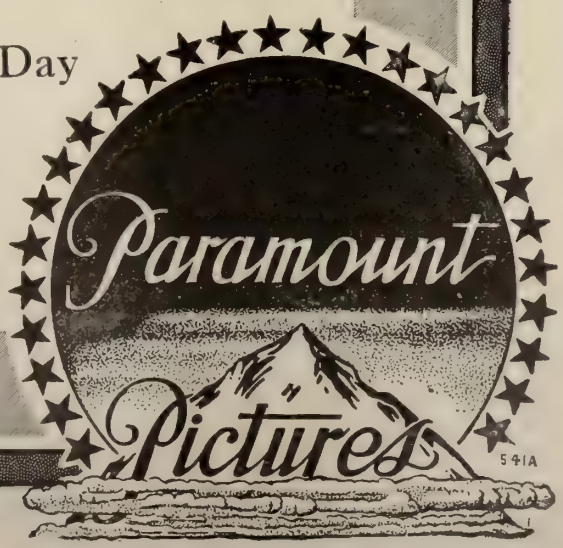
PARAMOUNT PICTOGRAPHS No. 15

Preparedness.
Better Babies.
Chicken Farming.
Hazards of Happifat.
Political Cartoon—by J. R. Bray.

PARAMOUNT-BRAY ANIMATED CARTOON No. 19
"Miss Nanny Goat on the Rampage"

Write Our Exchange To-Day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



Paramount Pictures

Short Subjects

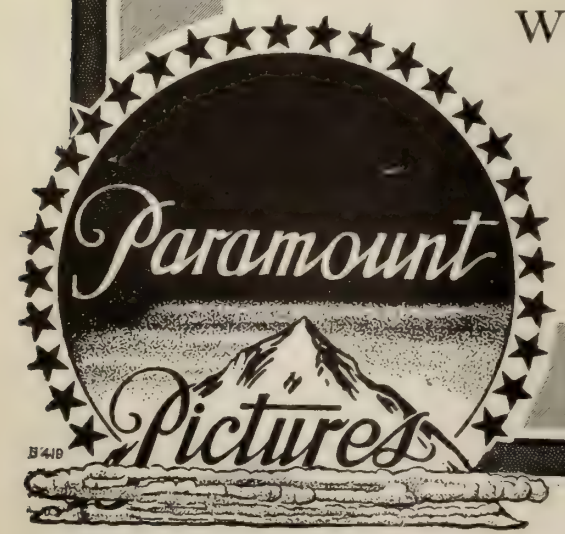
To entertain all your patrons, to increase the number of your patrons, and to widen the circle from which these patrons are drawn:

Paramount Pictographs
Paramount-Burton Holmes Travel Pictures
Paramount-Bray Animated Cartoons and Bray-Gilbert Silhouettes

The exhibitor who is definitely "Building Up" will find these short subjects a very efficient aid.

Are **YOU** satisfied?

Write Our Exchange To-Day



Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

The Five Reel Feature *in the* General Service

Knickerbocker Star Features

offer the biggest proposition for the exhibitor in the General Film Service—a five reel feature with a popular star of the first magnitude

EVERY 4 WEEKS ON SUNDAY

The productions comprise big stories written by the foremost scenario writers of the country, superbly staged under skillful direction, with casts of able players, and magnificently photographed.

The Publicity

A big variety of one, three and six sheet posters by our own artists.

Lobby displays in stands 6 by 2½ feet.

Two-color press sheets with ready-made newspaper stories and advertisements.

Special publicity direct from this office to leading newspapers.

Heralds, slides, streamers, cuts, mats, etc.

Large colored photographs and 8 by 10 black and white prints.

First Release

LOIS MEREDITH

—in—

Spellbound

Direction of H. M. and E. D. HORKHEIMER

Coming

HENRY KING

—in—

Pay Dirt

A gripping story of the West, by

H. M. HORKHEIMER

Released June 17th

326 Lexington Avenue
New York City

UNICORN FILM SERVICE CORPORATION

If You Are a Live Exhibitor Read This

YOU want the best one and two reel subjects on the market, don't you? Particularly if you can secure them at the right prices.

Then remember this.

UNICORN FILM SERVICE offers the very best one and two reel subjects—with casts composed of the most popular actors and actresses in the country, many of them being stars of the first magnitude—at prices for service which are much lower than you are now paying.

We release regularly 21 reels every week—Comedy, Drama and Western. Comedies that are really humorous—Dramas with the big punch—Westerns full of real thrills.

Our film is printed in the most completely equipped laboratory in the world, insuring clear and clean prints that will please your audiences.

Posters accompanying each subject are of the strong compelling character—the kind that you have been looking for.

Use Unicorn Service and Make Money

EXCHANGES:

New York City	130 West 46th St.	W. L. Merrill
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Springfield	167 Dwight St.	Wm. F. O'Brien
Bangor	Eastern Trust Bldg.	W. J. Brennan
Buffalo	23 W. Swan St.	H. E. Hughes
Syracuse	565 S. Salina St.	Geo. A. Hickey
Albany	680 Broadway	William Lawrence
Philadelphia	1309 Vine St.	A. G. Steen
St. Louis	3628 Olive St.	Sam Werner
Kansas City	Gloyd Bldg.	J. W. Morgan
Minneapolis	Produce Exchange	J. C. Woolf
Indianapolis	129W.WashingtonSt.	L.J.Meyberg
Chicago	Mallers Bldg.	L. J. Schlaifer
Cleveland	750 Prospect Ave.	L. C. Gross
Pittsburg	125 Fourth Ave.	Jack Kraemer
Detroit	183 Jefferson St.	W. D. Ward
Cincinnati	531 Walnut St.	Harry E. Coffey
Denver	1436 Welton St.	L. Goldstein
Western Division Manager		**J. A. Eslow**
Eastern Division Manager		**Fred B. Murphy**

To be Opened

Atlanta San Francisco Dallas Washington
Salt Lake City Seattle Portland
New Orleans Los Angeles

The men in charge are experienced film men who will co-operate with you in every way. Write the exchange in your territory or direct to the New York home office.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th St. New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

Released on the Metro Program May 22nd

METRO PICTURES
VIOLA DANA
The youngest real screen star in the world will shortly make her METRO debut in a new wonderplay
Miss Dana appears only in
METRO PICTURES

GENERAL FILM SERVICE

Mr. Exhibitor:

How much do you charge to profit and loss each year because of experimental service?

You get value—You give value

There is no experimenting

with

GENERAL FILM SERVICE

General Film Company
440 Fourth Avenue
New York

GENERAL FILM SERVICE

America's Most Famous Fun-Maker

SIS HOPKINS in "A BABY GRAND"

Supported by Henry Murdock and Frank Minzey

A thousand foot laugh that follows after Sis tells the old folks there's a "grand new baby" at the unforgiven elopers' house instead of "a new baby grand." Sis attempts to get a substitute baby and picks a pickaninny which tangles affairs worse than ever.

Released Friday, May 26th.

"One Reel Features"—With Box-Office Value—Cost No More than "One Reel Pictures."

Kalem One-Reelers Have Guaranteed Drawing Power—The Stars are Known to Every Picturegoer.

"THE BOGUS GHOST"

Ethel Teare makes a captivating spook in a swift-moving one reel comedy.

Released Wednesday, May 24th.

"HAM'S BUSY DAY"

The jealous rivalry of Ham and Bud for the favor of the pretty nurse furnishes a riotous comedy.

Released Tuesday, May 23rd.

"THE CAPTURE OF 'RED' STANLEY"

Helen Gibson in a Thrilling "Hazard of Helen"

Released Saturday, May 27th

The most striking results ever secured by night photography aid the gripping effect of this one reel "Hazard." In addition to the railroad atmosphere, horseback riding of breath-catching daring is seen throughout the picture.

One and Three Sheet, 4-color Posters With All Kalem One Reel Releases.

KALEM COMPANY

235-239 W. 23d St., New York City

GENERAL FILM SERVICE

TOM MIX!!

Tom Mix, bless his ole pictur, is the only honest-to-goodness cowboy in th' movies.

Yep! He's the only eighteen carat rough rider, roper and marksman!

Tom Mix is there with the stuff.

He's the only man in the movies today who has a following among those who know how to ride, and shoot, and rope.

When Tom Mix pictureplays are flashed on the screen the public appreciates that the real dope in the cowboy line is being presented.

Tom Mix, who crams his pictureplays chock full of daring exploits, and who is in an exclusive class when it comes to Western stunts, appears only on the General Film program.

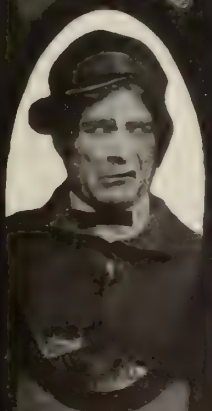
A series of Tom Mix comedies are in course of preparation.

Tom Mix comes across with "Crooked Trails" for release Saturday, June 3rd.

"The Hare and the Tortoise" is another unusual story featuring Fritzi Brunette, released through General Film Service on Monday, May 29.

Selig Polyscope Co.
Chicago and Everywhere

GENERAL FILM SERVICE



June 8

"THE SEA DOGS"

with

"Plump and Runt"

(Hardy and Ruge)

Oh! A life on the ocean wave...
Isn't all it's said to be.

* * *

June 9

"A DOLLAR DOWN"

with

"Pokes and Jabbs"

(Burns and Stull)

The strange adventures of
an instalment piano.

* * *

Comedy posters that start the laugh

326 Lexington Avenue, New York City

UIM COMEDIES UIM

Every
Thursday
PLUMP
and RUNT

Every
Friday
POKES
and JABBS

GENERAL FILM SERVICE

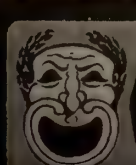
SHADOWS

FRANK MAYO
and
LILLIAN WEST
in one of the most remarkable
Knickerbocker Star Features
Released June 2

We won't tell you the story, but in this picture there is the most wonderful double exposure ever shown on the screen.

Knickerbocker
~Star Features~

The Quality Three Reel Release



Every Friday in The General Film Service

General Film Service

Police! for Rothapfel

After Film Inspection, New York's Ultra-Progressive Manager Gets

Essanay-Chaplin Comedy for Rialto Theatre

Beginning May 21 Beginning May 21

Mr. Exhibitor:

Acceptance by Mr. Rothapfel of a film, after personal inspection, stamps that particular picture with the approval of a competent, critical judge who knows what motion picture theatre patrons want.

Essanay-Chaplin "POLICE!", released thru General Film Company Branches met the test squarely and won. Your patrons will surely approve this film.

General Film Company (Inc.)
440 Fourth Avenue
New York

GENERAL FILM SERVICE

Thomas A. Edison, Inc.

Present

"The Coward's Code"

featuring

GRACE WILLIAMS and CURTIS COOKSEY

in this nerve-tensing struggle between might and right—a three-reel classic that runs the whole gamut of human passions and emotions.

Released May 23rd

One, two and three sheet posters.

Order from Morgan Lithograph Co., Cleveland, Ohio.

Also a single-reel picturing "THE CECROPIA MOTH," a wonderful scientific subject, and a ridiculously funny animated cartoon entitled "TOM, THE TAMER" AND "KID KELLY." Released May 24th.

THOMAS A. EDISON, INC., PIONEER MAKERS OF MOTION PICTURES ORANGE, N. J.

Edison

ADDRESS MOTION PICTURE CORRESPONDENCE TO 2826 DECATUR AVENUE BEDFORD PARK, N. Y.

GENERAL FILM SERVICE

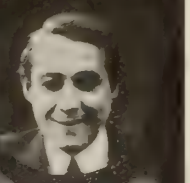
"POLICE"

The Very Latest

ESSANAY-CHAPLIN

feature comedy.

Charlie Chaplin



calls it one of his best films.

It's Chaplin back in his old time slap-stick, with his hand-me-down suit and worn-out shoes.

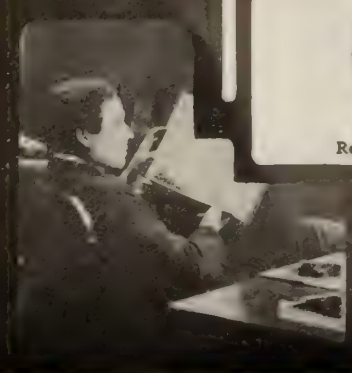
It's riotous, tempestuous, teeming with action from start to finish.

There is a gale of laughter in every foot.

Trade Mark
Reg. U.S. Pat. 1907

Essanay
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago



GENERAL FILM SERVICE

Essanay Makes Classics Of Its Short Subjects

"THE CONDEMNATION"

presenting

DARWIN KARR and NELL CRAIG

A woman is indiscreet. The husband, insane with jealousy, is on the verge of committing a crime that would have wrecked four lives. He discovers his mistake in time and both husband and wife learn their lesson.

2 act drama, May 23

"CANIMATED NOOZ PICTORIAL NO. 10"

By Wallace A. Carlson

Side-splitting caricatures on people and events.

Cartoon and scenic, May 2

"THE SCHEMERS"

presenting

ELIZABETH BURBRIDGE and JOHN JUNIOR

Filled with subtle and delicate humor and a vein of whole hearted, wholesome fun that gives genuine pleasure to all.

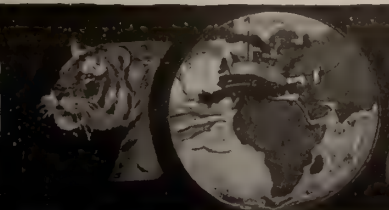
3 act comedy-drama, May 27

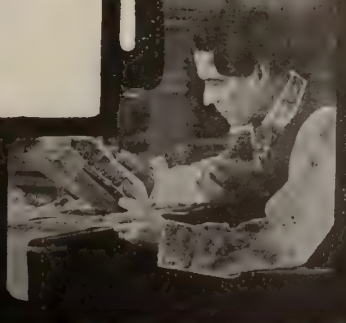
Trade Mark Reg.U.S.Pat.1907

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago





GENERAL FILM SERVICE

Regular Vitagraph Releases

"The Cost of High Living"

One-Part Comedy, Monday, May 22

Presenting: —

WILLIAM DUNCAN, Corinne Griffith, Carmen Phillips, Edgar Keller, Anne Schaefer.

"The Battler"

One-Part Comedy, Friday, May 26

Presenting: —

HUGHEY MACK in a Comedy of Heavyweights and Thrills.

"The Primal Instinct"

Three-Part Drama, Saturday, May 27

BROADWAY STAR FEATURE

Presenting: —

LEAH BAIRD, Don Cameron, Van Dyke Brooke, Jack Ellis and Leila Blow.

RELEASED THROUGH THE GENERAL FILM COMPANY

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

VITAGRAPH

Presents

LEAH BAIRD

in

"THE PRIMAL INSTINCT"

A Three-part Drama

A mother anxiously awaits the return of her son—

She is tricked by an unscrupulous lawyer to believe of his death in a ship-wreck—

He persuades the mother to make her companion, whom he intends to marry, heir to the estate—

In her last moments the son returns—

The lawyer's plans are frustrated when the companion becomes the wife of the son—

Poverty, love and luxury are all combined in this screen drama which is another example of

BROADWAY STAR FEATURES THAT ARE KNOWN
AS THE BEST THREE-REELERS IN THE WORLD

Released Saturday, May 27
Through the General Film Co.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

LUBIN
RELEASES

Monday, May 22
DAVY DON COMEDY
"OTTO THE HERO"
(One Act)

Thursday, May 25
"PRISONERS OF CONSCIENCE"
(Three Act Drama)

Saturday, May 27
"OH, YOU UNCLE!"
(One Act Comedy)

LUBIN

GENERAL FILM SERVICE

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GENERAL FILM COMPANY

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General Film Company
440 Fourth Avenue
New York

VITAGRAPH

Blue Ribbon Features

That Have Shown the Way in Filmdom

The Juggernaut
The Island of Regeneration
Hearts and the Highway
The Sins of the Mothers
Crooky
The Badge of Courage
The Wheels of Justice
Mortmain
Playing Dead
The Dust of Egypt
The Man Who Couldn't Beat Conscience
The Turn of the Road
Heights of Hazard
The Cave Man
A Price for Folly
What Happened to Father

Thou Art the Man
Green Stockings
My Lady's Slipper
The Island of Surprise
A Night Out
The Crown Prince's Double
The Writing on the Wall
Kennedy Square
For a Woman's Fair Name
The Hunted Woman
The Hero of Submarine D-2
The Supreme Temptation
The Two-Edged Sword
The Vital Question
Artie, the Millionaire Kid
Britton of the Seventh

"The Battle Cry of Peace"

"A Call to Arms Against War"

By J. Stuart Blackton From Hudson Maxim's Book, "DEFENSELESS AMERICA"
A Proven Record Breaker

Special Blue Ribbon Features

EDNA MAY
In "Salvation Joan"
Seven-Part Drama
By Marguerite Bertsch

"God's Country and the Woman"
Eight-Part Drama
From the book by James Oliver Curwood

"The Law Decides"
Seven-Part Drama
By Marguerite Bertsch

COMING MAY 22nd

ANITA STEWART

in

"THE SUSPECT"

Six Part Drama Written by H. J. W. Dam From His Play "The Silver Shell"
Picturized and Produced by S. Rankin Drew

BOOK AT ALL
V. L. S. E. BRANCHES

BIG FOUR FEATURE PLAY V L S E

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

THE FUNNIEST SERIES
with the
FUNNIEST MAN ON THE SCREEN
has just been completed.

The series consists of twelve "Escapades of Mr. Jack" which include

MR. JACK

A Hall Room Hero
Wins a Double Cross
Ducks The Alimony
The Hash Magnate
Trifles
Inspects Paris
A Doctor by Proxy
Mr. Jack's Hat and The Cat
Mr. Jack's Artistic Sense
Goes Into Business
Hires a Stenographer
His Dukeship, Mr. Jack

enacted by the renowned comedy king FRANK DANIELS

EXCELLENCE CREATES DEMAND

The Vitagraph Company, meeting the demands of the exhibitor, announces:

FRANK DANIELS
in new comedies entitled
"THE KERNEL NUTT SERIES"
the first of which will be:
"KERNEL NUTT, THE JANITOR"

BIG FOUR FEATURE PLAY V L S E

These superlative single reelers
Released through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

EQUITABLE

RELEASES

(PARTIAL LIST)

AVAILABLE ON OPEN BOOKING PLAN
TAKE YOUR CHOICE
YOU CAN'T CHOOSE WRONG

Date	Titles	Stars
June 5	"The Woman in 47"	Alice Brady
" 6	"The Price"	Helen Ware
" 7	"The Shadow of Doubt"	Carlyle Blackwell
" 8	"The Dragon"	Margarita Fischer
" 9	"The Chain Invisible"	Bruce McRae and Gerda Holmes
" 10	"Trilby"	Clara Kimball Young
" 11	"The Price of Happiness"	Mary Boland
" 12	"The Better Woman"	Lenore Ulrich
" 13	"Man and His Angel"	Jane Grey
" 14	"The Struggle"	Frank Sheridan
" 15	"Should a Wife Forgive"	Lillian Lorraine
" 16	"The Reapers"	John Mason and Clara Whipple
" 17	"The Devil's Toy"	Edwin Stevens and Adele Blood
" 18	"Passers By"	Charles Cherry
" 19	"Sealed Lips"	William Courtenay
" 20	"The Labyrinth"	Gail Kane

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH
WORLD FILM CORPORATION

THE POWER OF THE PRESS

IN practically every large centre, V. L. S. E. pictures are reviewed by the newspapers in the same manner that legitimate stage productions are treated.

The following excerpt from the "Cleveland Plain Dealer" will illustrate the tremendous publicity which editors are putting behind these pictures *of their own initiative and solely on the merits of the productions.*

From the Cleveland Plain Dealer

V. L. S. E. Producing Companies are hitting the high spots. Charlie Chaplin's "Carmen" and "The Ne'er Do Well" are two of the big certain money makers of the year, while exhibitors regard "Dollars and the Woman" as the best five-reel feature seen in many months.

Now Vitagraph rings the bell again with "God's Country and the Woman". This is an eight-reel feature of which we shall have more to say later. The reader can look out for this picture. It is one of the big things of the season. Some of the New York critics hail it as the greatest production of the year. We have seen it and hasten to assure the fans that it is something to look forward to.

If you seek those productions which are accompanied by the power and the prestige of the press, you would do well to book V. L. S. E. offerings regularly.

V. L. S. E. Inc.

"THE REDEMPTION OF DAVE DARCEY"

Featuring

James Morrison
Belle Bruce
Billy Billings

A desperate fight for his better self leads a man to strange places. He is aided in his fight by the wife of his employer. The man succeeds in repaying the woman by saving her husband from a disastrous affection for another woman.

IN FIVE PARTS

THE VITAGRAPH COMPANY OF AMERICA

Released through V.L.S.E. *Inc.*

LUBIN

"LOVE'S TOLL"

By

Daniel Carson Goodman

Author of

"Souls in Bondage"

"Gods of Fate", etc

Featuring

Rosetta Brice

and

Richard Buhler

A heart-beating play of a woman who marries with a lie in her heart, and of a man from whose lips the cup of trust and happiness is dashed.

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*

SELIG
Offers

"INTO THE PRIMITIVE"

Written by Robert Ames Bennet

Charming **Kathlyn Williams.** Supported by Guy Oliver and Harry Lonsdale in a Sensational Five Act Drama of Jungle Life.

Into the Primitive Into the Jungle Into the Wilderness Unarmed and Afraid Two Men and a Woman!

SELIG

Released through V.L.S.E. *Inc.*

William Gillette

is presented in

"SHERLOCK HOLMES"

in seven acts

Arthur Berthelet
Director

Essanay Features

"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"
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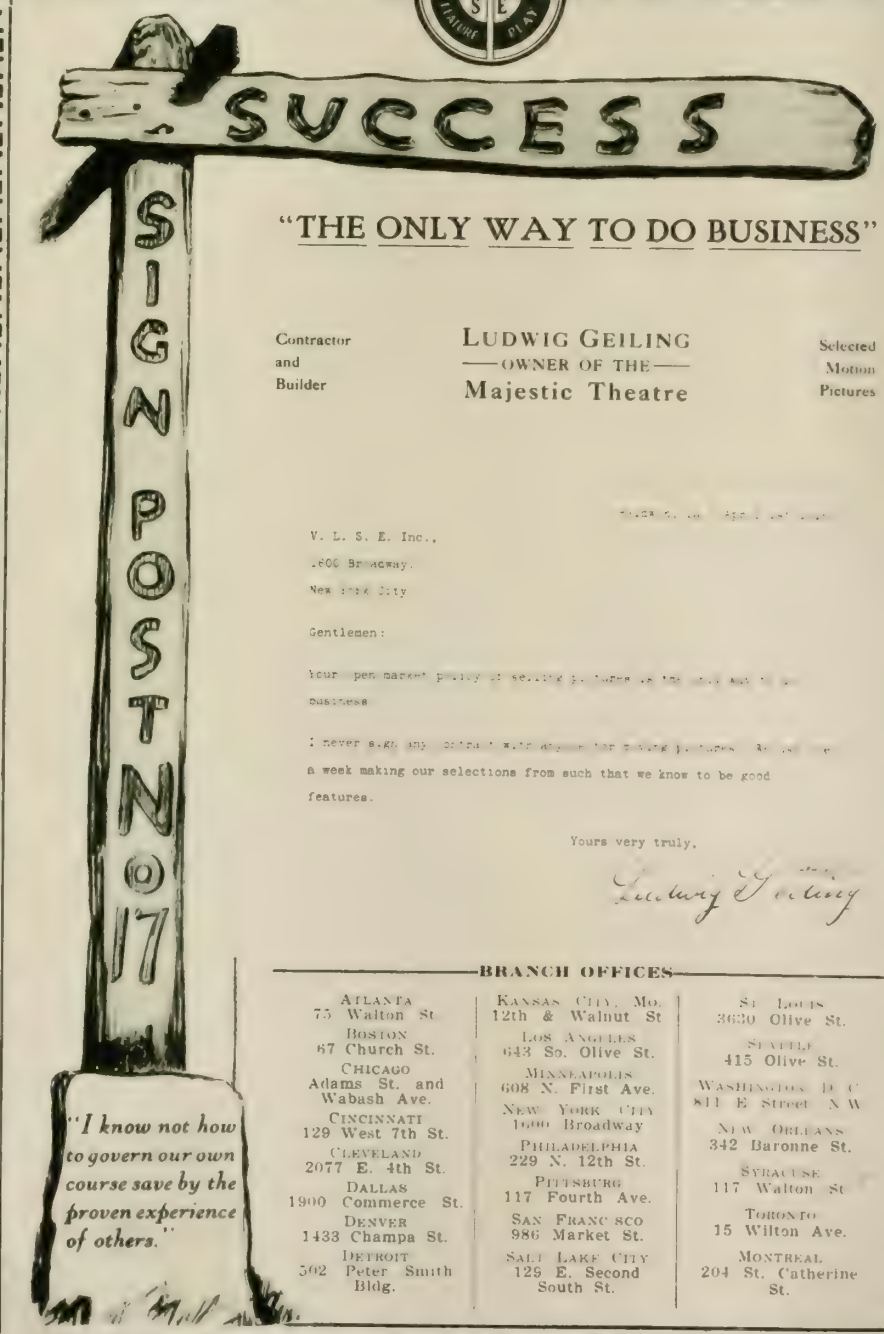

LUBIN

"THE ONLY WAY TO DO BUSINESS"

Contractor and Builder

LUDWIG GEILING
—OWNER OF THE—
Majestic Theatre

Selected Motion Pictures

V. L. S. E. Inc.,
1600 Broadway,
New York City

Gentlemen:

Your open market policy of selling [illegible] business

I never [illegible] a week making our selections from such that we know to be good features.

Yours very truly,

Ludwig Geiling

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204 St. Catherine St.

V.L.S.E. Inc.

"Cheap At Any Price"

Says Exhibitor Who Drew Packed House And State's Governor With

Charlie Chaplin's Burlesque On "CARMEN"

ACTOGRAPH THEATRE
SACRAMENTO - - CALIF.

Sacramento, Calif., Apr. 26th, 1916.

V. L. S. E. Inc.,
New York City.

Gentlemen:

You will be interested to know what I did with "Carmen."

Well, there were three surprises.

First, the high class of patrons attracted, inclusive of Governor Johnson himself.

Second, the smashing of all box office records.

Third, that Sacramento is a good picture town if you give them the goods.

Any picture that will attract like this is cheap at the price.

We lined them up as early as 7:30 and kept them that way for five days.

If you have any more at home like "Carmen," save them for

Yours very truly,

ACTOGRAPH THEATRE

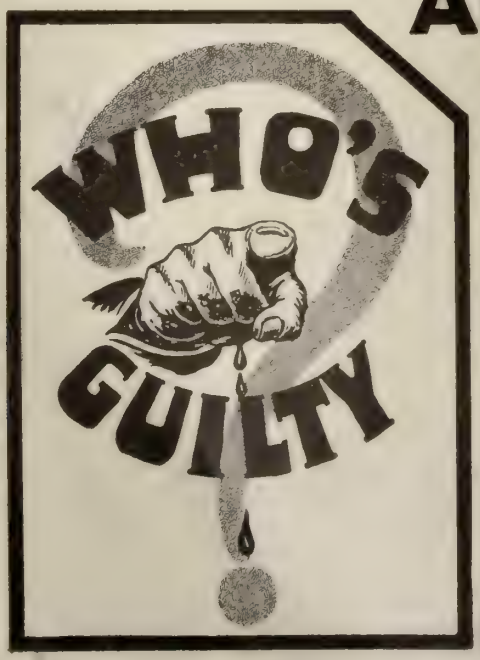
Released Through All
V.L.S.E. Offices

Essanay

GEORGE K. SPOOR, PRESIDENT

Over $14,000 worth PATHÉ'S WHO'S

Was booked at the **GRAND** day of the **WHEREVER EXHIBITORS SEE IT THE ANNA NILSSON** and co-starred in this production of 14 two each complete



Produced by **ARROW**

The PATHÉ EXCHANGE inc.

of business on new series

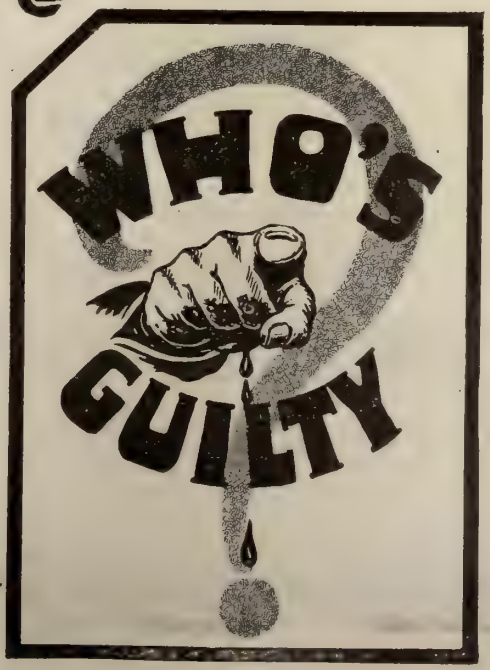
GUILTY?

CENTRAL PALACE in one exposition.

THIS SERIES THEY PROCLAIM BEST EVER

TOM MOORE are ultra-dramatic -part photo novels in itself.

FILM CORPORATION



EXECUTIVE OFFICES 25 WEST 45th ST. NEW YORK

PATHÉ presents the play adapted from CLYDE FITCH'S The GIRL WITH

Featuring KATHARINE L'ESTRANGE

Written in Mr. Fitch's best manner, this play enjoyed wonderful success upon the stage.

As a photo-play it has been splendidly produced by POPULAR PLAYS and PLAYERS and is forceful, convincing, and dramatic from start to finish.

RELEASED THE WEEK OF MAY 15th

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

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five-part Gold Rooster
FITCH'S great play
THE GREEN EYES
KAELRED and JULIAN

KATHARINE KAELRED

PATHÉ'S

The IRON

The biggest business ever

A strong statement truly but the serial itself is its own best proof!

Was there ever a better cast than **PEARL WHITE, PATHE'S** peerless fearless girl, Creighton Hale and Sheldon Lewis?

The IRON CLAW'S BEST BOOST-WHO SHOW IT!

The PATHÉ EXCHANGE inc.

CLAW

puller of any serial screened!

Was there ever a better story more full of "pep and action" than this by Arthur Stringer with scenarios by Geo. B. Seitz?

Is there any better director than EDWARD JOSÉ, producer of a long and successful line of Gold Rooster Plays?

ERS ARE THE EXHIBITORS

EXECUTIVE OFFICES 25 WEST 45th ST. NEW YORK

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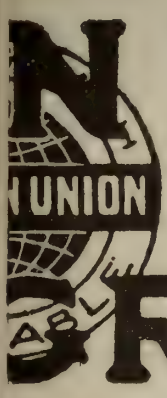
BILLIE BURKE IN GLORIAS ROMANCE OPENED
STUDEBAKER THEATRE YESTERDAY HELD THEM
PRODUCTION BIGGEST BOX OFFICE PROPOSITI
WITH BILLIE BURKE IN GLORIAS ROMANCE
WEEKS IN HISTORY OF THEATRE WHEN WE
WONDERFUL BUSINESS RESULTS YESTERDAY EX



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TO CAPACITY BUSINESS AT OUR
OUT AFTERNOON AND EVENING. STAR CAST
ON HAVE EVER PLAYED. PREDICT STUDEBAKER
WILL ENJOY MOST PROFITABLE TWENTY
CONTRACTED FOR FILM ANTICIPATED
CEEDED OUR EXPECTATIONS BY FAR

JONES LINICK & SCHAEFER
BY AARON JONES

Terriss Film Corporation

PRESENTS

The Eminent Artist

TOM TERRISS

IN

My Country First

All Star Supporting Cast. A Big Advertisement for Every House That Shows It. A Six Reel Feature of Throbbing Interest.

Deals With the Burning, Vital Questions of the Day, Patriotism! Preparedness!

Directed by TOM TERRISS

UNITY

The NEW Name that Means a New Era, for Manufacturer and Exhibitor Alike

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The Unity Picture Corporation

PRESENTS

The International Favorite

SHELDON LEWIS

IN

The Pursuing Vengeance

From the Famous Novel of Burton E. Stevenson "The Mystery of the Boule Cabinet." A Photodrama That Will Pack Any Theatre.

Creating a Sensation Everywhere. Crammed with Thrills, Heart Interest, Mystery, Suspense

Produced by MARTIN SABINE

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SECURITY
INTEGRITY
METHOD
EFFICIENCY

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MUTUAL PICTURES

REPAID

A gripping two-part "Flying A" drama with Edward Coxen, Lizette Thorne and George Field—the story of a young man's sacrifice to save his father's business and his mother's happiness.

Directed by Thomas Ricketts. Released May 22nd.

The Reclamation

This is a virile story of a terrific fight for water rights in western desert lands—a five-part Masterpicture featuring Franklyn Ritchie and Winnifred Greenwood.

Directed by Edward Sloman. Released May 25th.

Adjusting His Claim

John Steppling tries a fake street car injury which is exposed by John Sheehan, who marries the girl, Carol Halloway—in this "Beauty" comedy.

Directed by Archer McMackin. Released May 24th.

Jack

This is a pretty love story of the western plains ably enacted by Anna Little, Frank Borzage and Jack Richardson—a two-reel "Mustang" subject.

Directed by Frank Borzage. Released May 26th.

The Pork Plotters

Getting fun out of speculation in pork. Orral Humphrey and Lucille Ward put over a new angle in this "Beauty" comedy.

Directed by Orral Humphrey. Released May 28th.

These are all strong subjects, featuring widely popular stars.

BOOK THEM TODAY!!

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutua Film Corporation.

AMERICAN FILM COMPANY, Inc. SAMUEL S. HUTCHINSON, Pres. Chicago, Illinois

MUTUAL PICTURES

NATIONAL NUTS

A VOGUE comedy on the "Great American Game." See Ben Turpin, the celebrated comedian, pitching for one of the Coast League teams, causing a roar of laughter from eighteen thousand fans. Paddy McQuire and Rena Rogers, too, in this VOGUE mirth-maker.

Directed by Jack Dillon *Released May 28th*

Rival Rogues

Rube Miller is back. He and Arthur Tavares are the rival rogues. Madge Kirby and Alice Neice, VOGUE'S favorites, round out the group of merrymakers.

Directed by Rube Miller *Released May 23rd*

A Vogue Comedy on the bill means a packed house. Book these and play to pleased patrons.

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

Vogue Films, Inc.
Gower and Santa Monica
Los Angeles, Cal.

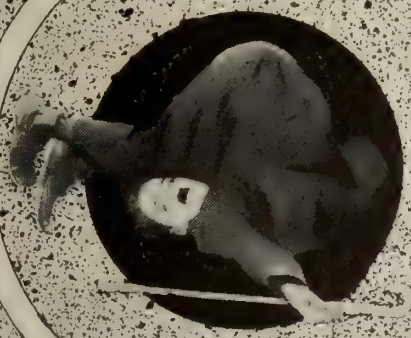
Slapstick With A Reason

VOGUE COMEDIES

MUTUAL-CHAPLIN
A HIT!!
THE FIRST
CHAPLIN COMEDY
PRODUCED UNDER
THE MUTUAL'S
$670,000.00
CONTRACT
RELEASED THE

MUTUAL CHAPLIN SPECIALS

CHARLIE CHAPLIN



in

THE FLOOR WALKER

EVEN THE FAMOUS CRITIC, HARVEY F. THEW ADMITS "2 LAUGHS TO THE FOOT—4000 LAUGHS IN ALL"

WEEK OF MAY 15

MUTUAL PICTURES

GAUMONT
ANNOUNCES
NEW THREE-REEL RELEASES
of
FIVE-REEL EXCELLENCE
SAME GAUMONT PLAYERS AS SEEN
IN LONGER FEATURES

FIRST RELEASE-MAY 25

"ARMADALE"

THE GREATEST NOVEL OF ITS DAY
by WILKIE COLLINS
IN 3 REELS

Stars
IVA SHEPARD
ALEXANDER GADEN

Gaumont

3 GREAT GAUMONT SINGLE REELS—
MUTUAL WEEKLY
SEE AMERICA FIRST
KARTOON KOMICS
"REEL LIFE"
THE MUTUAL FILM MAGAZINE

Gaumont Co.
FLUSHING, N.Y. JACKSONVILLE, FLA.

The Mysteries of Myra
is an established success.

Every episode has more intensive situations than the last.

We advise exhibitors to see *all* episodes of The Mysteries of Myra.

Mysteries of Myra

¶ Speaking of records, without boasting we would say that The Mysteries of Myra has established a precedent that others will strive hard to equal. The actual bookings on this *feature series* have never been equalled or even approached.

INTERNATIONAL FILM SERVICE, Inc.
No. 2 COLUMBUS CIRCLE NEW YORK CITY

MUTUAL PROGRAM

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR

GEORGE OVEY

MARGARET GIBSON

WILLIAM CLIFFORD

THE BOSTOCK ANIMALS

These animals will be at Luna Park, Coney Island, for the summer of 1916 (opening May 27th). Animal pictures will be produced there which the public (your customers) will be permitted to witness, thereby increasing their interest in my productions. Book them.

Studios: Los Angeles, California
Laboratories: Bayonne, New Jersey
London Office: 93 Conodour St., London, England

DAVID HORSLEY PRODUCTIONS

Mr. Horsley now in Los Angeles, Cal.

BEATRIZ MICHELENA *in*

CELEBRATED PRIMA DONNA

Here is a production that bristles with intense situations. Climax follows climax with gripping continuity until the story reaches its big culmination. The plot in its revealment makes most exacting demands for emotional powers to which Beatriz Michelena responds supremely.

To be distributed through State Rights.
Trade showing in New York City in June.

California Motion Picture Corporation
Alexander Beyfuss, General Manager San Rafael, California

"THE WOMAN WHO DARED"

by
C.N. & A.M. WILLIAMSON

BETTER THAN PROGRAM PICTURES

©1916 CALIFORNIA MOTION PICTURE CORPORATION

As the French Opera singer, Beatriz Michelena plays a role to which her type and temperament are particularly well adapted. In this part she is convincing and true and big and reveals new powers of screen interpretation—a great actress in a great role.

All Star Cast including Andrew Robson, William Pike and Albert Morrison

SURE-FIRE! EVERY WEEK!

The SOCIAL PIRATES

Its whirlwind start is film history. Go to your General Film Exchange to-day and let the late episodes show you how that swift pace is being maintained and bettered. No wonder "The Social Pirates" is dispossessing long features all over the country!

MARIN SAIS and OLLIE KIRKBY

Are Presented in Vivid Portrayals in the Next Release:

"THE MISSING MILLIONAIRE"

Released Monday, May 22d

GEORGE BRONSON HOWARD has provided a gripping tale of mystery for the ninth episode. In the effort to solve the startling disappearance of the munitions manufacturer the girls place themselves in terrible danger but their sharp wits finally win the day.

"The Social Pirates" is a Special General Film Release—backed by wide-spread newspaper publicity and a complete line of advertising aids. Fifteen Two-Reel Episodes, each complete.

KALEM COMPANY

235-39 West 23 Street

New York City

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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J. P. Chalmers, Founder.

Published Weekly by the

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J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
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The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page 1590*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, May 27, 1916

Facts and Comments

SOME exhibitors have mooted the question whether the ordinary rules of credit applying in other lines of business ought not to be extended to the film field. One man from a city in the Middle West said he had been paying his film bills in advance for a good many years and still was paying them in advance. Lately when he was asked by his bank to give references he hesitated, giving the name of the exchange he was dealing with for, he said, "a man compelled to pay his bills in advance is not looked upon as a good risk by the bank."

Of course there are two sides to this as to every other question. One thing, however, will be admitted by all: The man who pays promptly ought not to be made to suffer for the slow and uncertain accounts. A fair syste of rating the exhibitor might offer a solution. We will be glad to publish suggestions on the point.

* * *

IN our last issue we reported no less than three motion picture expositions all being held practically at the same time. THE MOVING PICTURE WORLD has repeatedly expressed its belief that one grand annual exposition is all the industry needs and the experiences of the recent past have confirmed our belief. This one grand annual exposition ought to command the generous co-operation of all branches of the industry.

* * *

NO one more than film men and especially exhibitors approve of the recent decision by the courts as to the punishable character of advertisements. We have both state and Federal laws seeking to make advertisers stick to the truth and making them liable for obvious misrepresentations. The law is of the greatest benefit to the honest advertiser and it ought to help the dishonest or reckless advertising in his efforts to resist temptation. Of course the law plainly applies to false statements about circulation. Newspapers and trade publications are amenable to this law.

* * *

WE are credibly informed that churches all over the country are busily collecting signatures on petitions to be presented to Congress in favor of the Smith-Hughes censorship bill. We earnestly hope that the film men will not be found asleep at the switch. THE MOVING PICTURE WORLD is pointing the way. Read the article in this week's issue and then send for our blanks and use them conscientiously. Delay may be dangerous.

* * *

A NEWSPAPER out in Iowa assures its readers that a man "may become drunk on motion pictures." We agree. He may if he sees too many at one sitting. That's one of the reasons we are opposed to more than seven reels at one session and seven reels is our maximum. Personally we prefer five or six and most of the intelligent patronage of motion pictures is with us. An exhibitor who overfeeds his audience with pictures is various kinds of a fool.

* * *

ALMOST every one of our readers must be interested in projection. We advise them all to ponder Mr. Richardson's fine lecture on that all-important subject. THE MOVING PICTURE WORLD surely has done its share toward doing away with bad projection and all its bad consequences. We cannot help mentioning one common fault. It is a fault which we are sorry to say is found in some of the supposedly best theaters in the country and one which could easily be avoided. We are referring to overspeeding. The President, in his recent speech at the dinner at the Biltmore, mentioned overspeeding as something that made him hesitate to patronize the pictures. Personally we feel like throwing a brick at the screen whenever the overspeeding starts. Perhaps we are throwing the brick in the wrong direction.

* * *

THE impressive showing made by the opponents of the Christman-Wheeler censorship measure at Albany is chiefly remarkable for this one thing: But one of the anti-censorship speakers directly represented the film interests. It is gradually becoming apparent to all thinking men that the fight against censorship is a fight against a vicious principle rather than a fight for dollars and cents.

The Light They Shed

By Louis Reeves Harrison.

THE critic can not be blamed for a sense of fatigue when he is called upon to witness a production whose denouement results from an overheard conversation or an intercepted letter. Producers of that sort of stuff should be compelled to pronounce *"Overheard Conversation! Intercepted Letter!"* fifty times a day until cured. The monotony of it has come to be so deadly that the very sight of a portiere, the director's steady prop, where a door should be, may be taken as a warning that the entire presentation is to be one of dreary artificiality, far removed from reality of life and sincerity of thought.

Business is business. "We have an actor on our hands, and we must find plays for him." "We have just bought a menagerie, and if we are to have a drama which is to be judged by its fidelity to the best principles of our social life, it must make concessions to the circus." Why should stuff patched together according to this or that purely mechanical formula be put in the same class as the work resulting from sincere creative impulse? The latter may only be a splendid attempt at art, but if it is an attempt to stir fine feeling and resolute thinking, it deserves critical encouragement—the shabby concession may well be relegated to pages of biased publicity.

Nine out of ten machine-made plays, lacking any real feeling or thought to start them going, minus heart and brains at their birth, may wander along through five reels of stock scenes only to end in some disappointing compromise. From start to finish they are about as cheering as a dinner in the home of your slightly-intoxicated friend when his wife does not expect you. They cause you to wish you were anywhere else.

In the matter of response to a demand for better pictures, there are producers of large means and honest aspirations who do not know how to go about it. Some of them do not even take pains to study the question. They plunge along determinedly, making lavish expenditure where it is wholly unnecessary, pruning down where they merely curtail the big essential, true artistry. They are engaged in artistically visualizing stories that either contain an insistence on things as they are, or that afford an escape from reality into the field of romance, yet some of them imagine that they are merely running a business.

That sort of procedure is responsible for the poorly-selected, badly-treated pictures which are demanded in a hurry, created in a hurry, edited in a hurry and sent broadcast as examples of what can be done in the new art. Practically every one of those widely-circulated examples of artistic incompetence casts a shadow wherever it goes, a shadow on the receipts of the exhibitor, a shadow on the hopes of audiences who look for something better, a shadow on the entire industry.

Among other causes of stupid production is vanity of the kind shown at exhibitions of blooded animals, where the man with the most money gets the blue ribbon for a purchased dog or horse and accepts congratulations as if he really had something to do with the making of a winner. He may even believe that he took a chance when he paid out his good money. Another cause is the unfounded belief that a director who has done well with fine material can be handed a bunch of stale scenarios and evolve from them a lot of brilliant and compelling dramas of the screen, prize-winners sired by strays who have been foraging among the dams of plagiarism.

The story whose high point depends on old theatrical tricks like the overheard conversation and the intercepted letter, or one whose artistic merits must be sacrificed to suit something the producer happens to have on hand, a star or a circus, can not be other than mechanical. A dramatist may consider certain interpreters who would do well in the roles he is creating; it may even help to keep certain images in mind, but the highest kind of interest in a play depends upon action and reaction between character and experience, neither of which are drawn from the theatre, but from life as visible to all of us.

Now we may set up a hero who tries to do all the good he can, a villain who thwarts him to the very end and a much-persecuted heroine who erred through her affections. These are only manikins to whom are arbitrarily assigned a settled line of conduct. For the modern audience they have the reminiscent interest of a Punch-and-Judy show—we can recall that they once amused us, but they afford no insight into the workings of the human mind, none into the human heart. People in manikin plays interest us about as much as do those who pass in the street.

Why does the villain do the deed? We are not deeply impressed that he does it until he is made human and we are shown his temptations, his faltering, his impelling hate, his restraining fear, all that goes to demonstrate that he need not be beyond the reach of our sympathies, even in doing wrong. From the moment that light is thrown on the workings of human character that character becomes fascinating. High interest does not depend upon mechanical incident, and there is nothing a real star longs for so much as a role which throws light on the workings of the human mind and heart.

The weakness of present-day production lies in the assignment of false values. The business man who is blundering around in it really does not know where to place his money to advantage. The natural trend of his own ability is toward distribution. To him a market is the first essential. He has been compelled in other lines to either create a market or to conquer one in existence by commercial methods. Office efficiency, factory system, selling force, publicity cleverness, all these appeal to him as first requisites, but what do they really amount to when a play does not win on its own merit? Is good will established on a basis of fine quality or on a lack of it?

Plays of fine quality shed light on human character or on what is affecting the human heart and human mind of today. Even farce may throw searching rays on our foibles and follies, and there is scarcely a production succeeding on stage or screen that is lacking in social significance.

In the midst of a period of publicity-created stars, with salaries soaring like war stocks, producers are beginning to look around in vain for men really capable of writing plays for movie stars, just as on the stage, which the stars have left because no playwright of ability would provide what is exacted. The stupidity of regarding drama as an instrument for a popular actor instead of a vehicle for thought and feeling, which the popular actor may interpret has emptied some of the finest theatres, but it may prevail for a while, even in the midst of our celebrating our recognition of creative genius as exemplified in The Gentleman from Stratford, who told us all plainly that "The play's the thing."

Masterpieces

By W. Stephen Bush.

LET me tell you the story of an exhibitor who has a just grievance against a press agent parading in the disguise of a reviewer. Of course you will know at once he is not on the staff of The Moving Picture World.

The exhibitor in question had his eye on a certain picture, but he was not sure whether he wanted it. He was waiting for a review of the picture. The "review" came. It was a frenzy of laudation. Epithets which would require revision if applied to the best picture ever made were thrown around with reckless abandon. Deducting fifty per cent. it was still a masterpiece. The exhibitor felt his last doubt vanish before the sun of so much certainty and forthwith booked the picture. Then he went ahead and advertised it and his patrons believed him, for he had always tried to tell them the truth. The picture came. It was pure fromage. Men and women went out slowly and sadly while the pictorial abortion was reeled off. Some of them looked reproachfully at my friend, the aforesaid exhibitor.

When the show was over the exhibitor rushed into his office and took a pair of scissors. He clipped the false review from the sheet which had deceived him and wrote out a little review himself. He was fair or at least tried to be, and then he pasted the foolish review on a piece of paper and placed his own review beside it. He put the "deadly parallel" into an envelope and sent it to the publication which had made him such a poor return for his subscription. He received a long and tearful letter of regret, but interesting as it was, it failed to make good the harm done by unconscionable puffing. There are editors who will sell their very soul for a page or two of advertising.

One Exhibitor's Remedy for Padding

By W. Stephen Bush.

SUCCESS in the business of exhibiting motion pictures depends more than ever it did on the personality of the exhibitor. The essence of personality is brains. Pleasant manners, an engaging appearance, courtesy, and other smaller elements of personality are of course important, but the power of thinking is the deciding factor. Here is a young exhibitor in a large city in the interior of this state who has added to the prestige of his theater and to the size of his bankroll by the simple expedient of taking the padded stuff out of five reel features that ought to have been cut before they were sent out.

"It's a tough job," he said to me, "but I find it pays. My audience has more than once complimented me on the good short features I am running. They notice the difference."

I asked him how much he cut out. He answered with the air of one who recollects a lot of hard work well done, that the padded stuff varied in length from 200 to 1,000 feet.

It has always struck me as a curious phenomenon that some exhibitors and buyers of negatives as well often inquire as to the length of a film as the prime consideration.

"If it is less than five reels I can't use it," or on the other, "if it is more than two reels it means nothing to me."

These men are dreadfully dogmatic about it too. They know just exactly what they want and their lips curl in fine scorn when you feebly attempt to talk about quality. These experts on length will tell you: "I don't care how good it is, if it isn't three reels I wouldn't buy it with counterfeit money."

Men who talk like that and who act as they talk will ruin the finest theater if they are allowed to practice their theories long enough. They do not realize that the value of every unit on their program depends entirely on quality and not at all on length.

Help to Fight Federal Censorship

By W. Stephen Bush.

THE fight against Federal Censorship will presently shift to the floor of the House of Representatives at Washington. A majority of the committee on education have agreed to report the Smith-Hughes Bill favorably. There will be a minority report against the bill. It is true that the numerous amendments to the bill make it less of an evil. The crude work of the fanatics who prepared the original bill in 1914 has almost entirely disappeared in the new bill. The bill even in its amended form is still objectionable because it contains the vicious principle of censorship. The Moving Picture World voices the almost unanimous sentiment of the industry in recording its everlasting protest against any legislation which imposes upon the motion picture a legal restraint prior to publication.

We urge every man interested in the freedom of the screen and in the proper development of the motion picture to get busy gathering signatures on petitions of protest against the passage of the Smith-Hughes Bill. What we want are the signatures of men and women who are not in any way connected with the production or exhibition of motion pictures. The Moving Picture World has prepared blank petitions which fill all the requirements. These blanks will be sent to all exhibitors who want to use them. The Moving Picture World and the motion picture exhibitors know that sound public sentiment is overwhelmingly *Against Censorship of Motion Pictures*. This is not a guess, but a well proven fact. The Moving Picture World took an active part in a direct appeal to the patrons of motion pictures in this state on the question of censorship. We published a careful analysis of the election figures, showing that in every county in which an active campaign had been waged the returns showed an increased majority against the proposed constitution. Another proof was the fight against censorship on the floor of the assembly at Albany. A dozen assemblymen rose in their seats opposing both the Ahern and the Cristman-Wheeler Bills in response to urgent requests from their home constituencies.

Let us, therefore, mobilize public sentiment for the fight on the floor of the House of Representatives. The minority report drafted and signed by the ablest men on the committee indicates that they will speak their minds on the floor. Every petition sent to Congress, every word of request to the members of the House will be an aid and a comfort to these unselfish and thoroughly American champions of freedom of expression. One fact in particular needs to be emphasized. This question of censorship has an importance far beyond film circles. It strikes at the foundations of liberty. It concerns every American who believes in American ideals and in American political institutions. We protest against censorship not only because it seeks to lay unjust hands on a great industry, not only because it means a blow to an art which must be a great factor in popular education, but chiefly because it violates both the letter and the spirit of the best traditions of American liberty.

Not a single sensible argument can be advanced in favor of Federal or any other kind of motion picture censorship.

Club Women to Discuss Pictures

General Federation of Women's Clubs Will Hold Motion Picture Conference During Big Convention in New York Beginning May 23—Picture Makers to Take Active Part.

By Betty Shannon.

FROM May 23 to June 3, thirty thousand of America's leading women will be gathered in New York City. The occasion will be the biennial meeting of the General Federation of Women's Clubs, and every state and city and county in the United States will be represented by at least one delegate. The most important phase of this tremendous gathering of intelligent American women to the motion picture industry is the fact that the motion picture is to be recognized for the first time by club women of the nation. At this meeting the motion picture is to given a prominent place on the program and motion picture men are to be allowed to speak for themselves.

It is only during the past year that club women have really bestirred themselves regarding the output of this, the fifth largest industry in the world. Gradually, with the awakening to the real vital power in the community—in their own communities—of the pictures on the screen, they have begun to consider what they have termed "the motion picture problem." At first, most of them were alarmed because they were not pleased with the type of pictures they knew their children and other people's children were seeing in the picture theaters. Their first thoughts were turned to censorship. Then the leading women of the country, the heads of important committees, the officers, began to see the injustice and the futility of censorship, either federal or state.

There will be many women from small communities and smaller cities in the west and south who will come with their hearts and minds set on censorship. But it is the determination of the leading women to educate the club women as a body up to the knowledge that nothing but a demand which pays producers in dollars and cents will give to them the sort of pictures that they want their children to see. It is not the adult film which seems so important to them. They are the home makers and the mothers of the nation, and it is the sort of pictures which they think safe for the children of the nation to see that they are seeking.

This is the first time since the very beginning of the General Federation of Women's Clubs that the General Federation has held its biennial meeting in New York City. It is the most auspicious time and place for the producers and exhibitors of the motion picture industry to really get in touch with these 30,000 women, who will go back to their local communities to tell the millions of people who couldn't come, to publish reports in their local newspapers, to interest their clubs, their schools, their churches, their business men, their congressmen and statesmen in whatever they hear in New York City.

There is to be one big conference devoted entirely to the motion picture. Mrs. Charles Cartwright, of Minneapolis, Minn., is the chairman of the Drama Department of the General Federation. She has arranged for a meeting to be held at the Seventh Regiment armory on Saturday afternoon, May 27, at 4 o'clock, at which not only all the women interested in motion pictures will be present, but motion picture producers and everyone actively engaged in the film industry will be welcome. The leading speaker will be Miss Mary Gray Peck, whose name is already familiar to most of the motion picture producers for her splendid attitude against censorship. She appeared at Albany on Thursday, May 11, speaking against censorship with the motion picture men who went to use their influence against the passage of the Cristman-Wheeler bill. Miss Peck's talk at the motion picture conference will be on "Censorship."

Mrs. Alice Rice Carroll, of Boston, will give a talk on "Co-operation Between Club Women, Producer and Exhibitor to Provide Suitable Pictures for Children."

Orrin G. Cocks, secretary of the National Board of Review, will discuss "The National Board of Review and the Child Problem."

The side of the motion picture producers—that side which has never been presented by an actual picture producer before directly to club women, and the side about which they know the least—will be presented in a talk by John R. Freuler, president of the Mutual Film Corporation. This program will be followed by an open discussion from the floor, in which the motion picture men are asked to join.

Three minute speeches will be made during this discussion by Mrs. Elizabeth Sears, editor of "Film Fun"; Miss Helen Duey, editor of the motion picture department of the "Woman's Home Companion"; Miss Mary Newell Eaton, of the Drama League of Grand Rapids, Mich.; Mrs. William Horton Foster, of the Community Service Motion Picture Company, of Boston.

The meeting will be presided over by three women—Mrs. Cartwright, already mentioned as chairman of the drama department, who has arranged the program; Miss Helen Varick Boswell, chairman of the Educational Committee, and Mrs. George Zimmerman, chairman of the Civic Committee. It is their one aim to give the American club women, and through them, since they are the leaders of the communities in which they live, the nation, a fair, clear idea of motion pictures from every standpoint, and to try to bring about between themselves and the producers of motion pictures an understanding about the market and demand which will be mutually beneficial.

The Motion Picture Board of Trade Will Take Active Part.

Through the efforts of Mrs. Elizabeth Sears, the editor of "Film Fun," the Motion Picture Board of Trade will take an active part, supplying the conference with moving picture equipment, operators and whatever pictures the women might want to use. There will, of course, be conferences held on all subjects in which the women are interested. The Conservation Department, Art, Literature, Education, Health, Civic, Household Economics Department and all the others will have special meetings. At any or all of these the Motion Picture Board of Trade will show any pictures available on those subjects.

J. W. Binder, secretary of the Board of Trade, and other members will be in attendance at the armory all the time to dispense information, and an exhibition room will be maintained in which pictures will be shown all the time.

Special exhibitions of children's programs and details of how children's programs may be run at a profit to exhibitors and thus made practical will be demonstrated.

The club women will be given a special performance at the Rialto theater by S. L. Rothapfel on Tuesday morning, May 23. Other plans are yet to be announced.

Nurse Cavell Picture Coming Soon

C. Post Mason Hopes to Duplicate Sensational Canadian Success in This Country.

WITH the tragedy of Edith Cavell, the martyred nurse, still fresh in the minds of the American public, a picture, produced in Australia and giving a sympathetic interpretation of the life of the heroic woman up to the moment of her execution, is being exploited in Canada and the United States by C. Post Mason, who for ten years has been associated with the most important amusement interests in Australia. Mr. Mason was in New York recently arranging for the presentation of the film at a Broadway theater, where it may be shown in conjunction with the "Official Australian Navy Pictures."

The success of "The Martyrdom of Nurse Cavell," which in this country may be given the additional title of "A Nurse's Sacrifice," has been phenomenal. Handled in Canada by the Famous Players Releasing Company, it is being offered in the best theaters of the larger cities to capacity business. At the Gaiety, in Toronto, during a week when other houses offered the strongest kind of opposition with "The Birth of a Nation" and "Britain Prepared," the sale of seats on the first day totalled six thousand. It is said that in the audiences attracted and the enthusiasm aroused, "The Martyrdom of Nurse Cavell" has set a new mark for Toronto.

Vera Pearce, called the most beautiful woman in Australia, plays the leading role, supported by Harrington Reynolds and other players of recognized ability, who worked under the direction of Mr. Mason and John Gavin at Spencer's studio in Sydney. Every effort was made to give an accurate, uncolored version of the tragic events in Belgium preceding the execution. The picture is in four reels and probably will be offered to state rights buyers in the United States. The Australian navy pictures, taken with the cooperation of the Australian government, have been officially indorsed. The sinking of the Emden, the fleet in action and scenes showing the hundreds of boys in training for the service are included in these two reels.

Mr. Mason was born in Vermont and was well known as a vaudeville singer before he went to England and later to Australia, where he became identified with the J. D. Williams Amusement Company, Australasian Films and Hugh D. Mackintosh. In addition to directing the touring departments for amusement enterprises, he has managed some of the biggest sporting events witnessed in Australia during the past ten years, among them the bicycle races at Sydney and Melbourne.

Board of Trade Exposition Is a Success

Forty Thousand Paid Admissions Testify to the Approval of the New York Public—Large Number of Exhibits and Stage and Screen Shows Provide Entertainment for Picture Men and Citizens Generally—Plans Already Under Way for Next Year's Exposition

THE first trade show of the Motion Picture Board of Trade of America, Inc., came to a close on Sunday, May 14. In the nine days that the Madison Square Garden was open to the public, 38,960 persons paid their way into the big amusement hall. They had been entertained probably in a larger degree than had the patrons of any previous exposition. We are speaking, of course, of the large public that follows the motion picture. On the trade side, too, there was much to interest visiting exhibitors and exchange men. The exposition was a success, from the social side and also from the financial. That the Board of Trade should be able to put over its show with a balance on the right side of the ledger in spite of the fact that it immediately followed a six-day similar exposition set at naught the predictions of some of the wiseacres. It was not believed by many of the men who are acquainted with expositions that the New York public would be interested in a motion picture show for more than a week. That such impression was proved to be contrary to the facts is in a measure due to the entertainment provided by the management of the exposition. This is demonstrated by the increasing attendance during the week. Friday was the banner day, and the number on that day would undoubtedly have been exceeded on the day following had it not been for the counter-attraction of the history-making preparedness parade.

That during the nine days the Board of Trade gained experience that will be of value to it in future expositions—and that the shows will constitute an annual affair is already assured—there can be no question. Very likely, for one thing, it has been determined that no advantage accrues in opening the exposition hall as early as 11 o'clock in the morning; that the floor space devoted to dancing might have been better used in other ways—for instance, an elaborate stage setting, such as the patrons of motion pictures see in the more pretentious productions, might have created more interest for the larger number. Then, too, the comparative absence of the leading players was a disappointment to many who attended. Only a few of the companies made it a point to secure the attendance of their prominent artists. One of the leaders in this respect was the Vitagraph. Other concerns whose players in numbers were seen in their booths were the Universal, the International and the Mutual.

The motion pictures shown on the big screen at the Fourth avenue end of the arena proved one of the best attractions of the week. All of the companies contributed of their more worthy unreleased subjects. In spite of the handicap of competing powerful unshaded lamps Operator Sol Abrams, from his little tower over the office of the manager in the center of the floor, was able by the use of an amperage ranging from seventy-five to one hundred to put on well-projected pictures. The dimness of the first two days was eliminated by increasing the depth of the shadow box. While pictures were not being shown the "juice" was thrown into the Cooper Hewitts on the stage and pictures were taken for the edification of patrons. Between the two attractions the hundreds of seats in the improvised theater were generally well filled, some of the occupants refusing to leave for counter-attractions in other parts of the hall.

As was pointed out in the Moving Picture World of last week, the Garden, with its many decorations, presented a most pleasing appearance. To the adornment of the ceiling and sides were added the many details of the individual booths. Flowers, the real thing and the well-simulated, the artificial, were in profusion. In artistry the Paramount, the Vitagraph and the Fox were especially notable.

For the successful issue of the initial show of the Board of Trade the credit will in large measure go to Executive Secretary J. W. Binder and Publication Committee Chairman Thomas M. Alexander, aided by Harry A. Cochrane, general manager of the Garden. Commodore J. Stuart Blackton, president of the board, was in continual attendance. Other officers of the board were present every evening.

During the week there were many events that stood out. One of these was the spectacular entrance of more than a hundred exhibitors from Manhattan, Brooklyn and the Bronx, who on Tuesday evening entered the hall and paraded around it. They had been marshalled by Samuel H. Trigger and Samuel Spedon, the latter of whom was in command. The little diversion was arranged to prove the good will of the exhibitors toward the Board of Trade. The committee of Chicago exhibitors at present in New York arranging for the coming exposition and convention in Chicago in July of the Motion Picture Exhibitors' League of America remained throughout the length of the show. This delegation was composed of William J. Sweeney, Fred Schaefer, of Jones, Linick & Schaefer; L. H. Frank and Fred W. Hartmann.

During the week the exposition was honored by the attendance of men of prominence. Among these were Hugo Munsterberg of Harvard University, who has added to his other works one on the motion picture; John Hays Hammond, Daniel Frohman, Vincent Astor, William Randolph Hearst, Rear Admiral Nathaniel R. Usher, Collector Dudley Field Malone and Rabbi Stephen S. Wise.

Among the features of the week were the addresses in the concert hall on Wednesday by F. H. Richardson and J. H. Hallberg, their general subject being projection. Nicholas Power was chairman. There was a goodly attendance of theater managers and operators. On Thursday Paramount showed the Morosco feature, "Pasquale," in which George Beban is starred. At the close of the subject Mr. Beban addressed the large audience and told the pathetic story of "Colombo," the old horse of the San Francisco Italian, from which "Pasquale" had been adapted. The story was told in Mr. Beban's inimitable style, and its telling was heartily applauded. Saturday was Vitagraph day, and the big Brooklyn studio was represented by all its players, who were introduced from the stage in a specially prepared setting.

The closing day was given over to the International Film Service, which presented its players, who had journeyed from up state to be present. Directors Theodore and Leo Wharton of "The Mysteries of Myra" also attended. The initial episodes of the serial were shown on the screen, as were also several of the cartoon comedies drawn by the Hearst artists. There were sketches drawn on the stage by George McManus, of "Bringing Up Father"; George Herriman, of "Krazy Kat"; Tom McNamara, of "Us Boys"; Cliff Sterrett, of "Polly and Her Pals," and Hal Coffman. Announcement was made of the winners of the new talent contest, of the six young women who will be given a chance to appear in International pictures. The big silver cup awarded by the International to the woman receiving the largest number of votes as the most popular motion picture actress went to Irene Castle.

One of the pleasant sidelights of the week was the luncheon given to the members of the trade press by the International. John W. Grey of the publicity department sat at the head of the table, and at his right hand was E. A. McManus, general manager of the International. Every one of the twenty-five diners got away from the two-hour session in good shape, praising the menu and the host who conceived it. J. K. Burger was so successful in creating a new edition of his famous "Yellow Jacket" that the party combined in drinking his health in an "International." It was a real party.

More than one hundred exhibitors, many of them accompanied by their wives, accepted the invitation of the Vitagraph Company to visit the Flatbush studio on May 11. Under the guidance of Samuel Spedon they saw pictures in the making and met a number of the Vitagraph stars, Edith Storey and Lillian Walker among them. A buffet luncheon was served. After a tour of the plant the exhibitors expressed themselves as being much impressed by the completeness of the equipment and the activity in all of the studios.

On the afternoon of Saturday Commodore Blackton was formally presented with an oil painting of himself. The gift was from John M. Lakin, president of the Acme Lithographing Company. Mr. Binder made the presentation speech, which was fittingly responded to by Mr. Blackton.

The show came to a successful conclusion on Sunday evening. From the standpoint of the trade as well as of the public it had been one of the best that New York has seen. What has been accomplished in spite of handicaps augurs much for those to come in the future. The Board of Trade has introduced itself to the citizens of New York as makers

of entertainment. It has drawn new attention to the industry, from the financial and from the manufacturing side. It has done much to bring home to the public the great question of legalized censorship, of its inequities, of its evils. One of the fruits of the exposition should be a wider public knowledge of the handicaps under which the motion picture is created today.

When asked on Sunday evening for his impressions of the exposition Secretary Binder said:

"The exposition has been a great success. We will make a little money, but what is even of greater moment, we are closing the exposition without a single dissatisfied exhibitor. That is something that cannot be measured in dollars and cents. Moreover, I feel that the thousands who have thronged the Garden night after night have, because of this exposition, a better understanding of the magnitude of the motion picture art and of the part it is bound to play in the making of America's future. This is what we started out to accomplish, and I feel we have done it.

"On behalf of the Board of Trade and individually, I want to thank everyone who helped to make the exposition possible by their loyal co-operation both prior to the opening and during its continuation. Had it not been for this generous and whole hearted support the exposition would not have been possible.

"To the exhibitors who came from Greater New York, and in fact from all over the country, I personally want to say, I thank you all. There have been no evidences of any division at this exposition. On the other hand, everywhere was that spirit of unity and co-operation which is at once the keynote and the moving power of all great achievements.

"I predict that as the outcome of this season of motion picture carnival in New York there is bound to be in the future not only a better understanding of the motion picture art on the part of the public, but there will be unity where before discord may have existed, and there will be established forever the heartiest co-operation in all branches of the industry.

"Next year there will be but one exposition. It will be carefully planned. A beginning has already been made. A very large number of the Garden exhibitors have already signed tentative contracts for next year's show. It will be the greatest of its kind ever held."

"The magnificent showing made by the trade press at the First National Motion Picture Exposition has done more than anything else to prove the stability and importance of the motion picture art and industry," said Commodore Blackton. "No other industry in the history of the world has ever developed in so short a time informative periodical literature of such value and completeness. This was the unanimous verdict of the public as well as the men financially interested in pictures."

List of Garden Exhibitors.

Among the firms represented at the Board of Trade exposition were the following:

Mutual Film Corporation.

The exhibit of the Mutual Film Corporation, just at the left of the entrance, received much attention from visitors. The Mutual section was divided into two parts, business and social. On the left of the gate was the reception room, on the right were many desks with cards bearing the names of the Mutualites who, in the New York exchange of the company, take care of the exhibitors. In the reception room the chairs were in tapestry and gold. Flowers and palms added to the comfortable atmosphere. Electric lights in profusion added to the decoration of the booth. J. G. Rohlfs and Hopp Hadley were in charge of the booth. Manager Beck of the New York exchange was on the job each evening. Mr. Rohlfs said on Thursday new bookings had aggregated $15,000. Wednesday was Mutual day, and in the evening there were present President John R. Freuler and General Manager John C. Graham. The Thanhouser players were in attendance in the evening. On the stage they put on a scene which was shown to Thursday visitors.

Vitagraph Company.

The quarters of the Vitagraph company were artistically furnished under the supervision of Charles Chapman, scenic art director of the big Flatbush studio. The upholstery, a combination of black, wistaria, green and white, for the wicker couches and chairs, was all made at the studio. At the back of the booth a landscape painting extended the entire length. The effect at which the artist aimed and which he attained was that of the veranda of a country home, with mountains in the distance. Trailing vines and Japanese lanterns added to the illusion. A number of handsome wicker lamps and photographs of players contributed to the making of a most attractive booth. Miss Rose Tapley was in charge both afternoon and evening. Aiding her was a corps of the young women players of the company. The throngs that jostled about the booth testified the popularity of the exhibit and those in charge of it.

Universal Film Manufacturing Company.

The Universal had a large display just to the left of the entrance. At the rear of the booth was a great animated illuminated American flag, one of the more striking features of the exposition. There were many framed pictures of popular Universal players. Also on show was the big silver cup presented by the company for the coming twenty-four-hour stock chassis automobile race. Big electric letters called on all beholders to "Demand the Yankee Doodle Program—Universal Motion Pictures." H. H. Van Loan was in charge of the booth, as he was also of the prettily-decorated quarters of Bluebird on the opposite side of the arena.

J. H. Hallberg.

A fountain electrically illuminated played in the center of the large Hallberg exhibit. On display was a large assortment of motion picture apparatus. There were a Power 6B projector, a Baird and a Simplex; a complete miniature stage setting of the Rialto Theater; Kliegl spotlight; a Hallberg Twentieth Century Motor Generator and switchboard; a Rialto screen and a Satin Gold Fiber; Speer carbons, Caille automatic ticket selling machine chopper and change maker; Eck hurricane fans; new Hallberg adjustable economizer; Speedco Arc Controller; chairs from the Peabody School Furniture Company; Feaster Non-Rewind Machine, and the Stereomotorgraph, an automatic advertising device for window display. Mr. Hallberg was in charge, assisted by W. H. Rabell.

Universal Stage Lighting Company.

In the booth of Klieglight company, George C. Dodd demonstrated the devices of the concern which are specially designed to give intense light for motion picture purposes. One of the more striking of these is a table lamp of fifteen amperes, approximating 8,000 candle-power. There was also being shown the new 100-ampere spotlight built by Kliegl Brothers. This is designed to give directors an unusual light for extraordinary purposes. It was this lamp that provided the searching rays that swept the big arena during the week. Other lights were the burglar, for picturemaking purposes, and the studio lighting units, the Klieglight and Liliput.

Vim and Knickerbocker.

At the booth of the Vim comedies and the Knickerbocker Star Features Mark Dintenfass entertained his friends.

Kineticartoon Corporation.

In the booth of the Kineticartoon were many of the famous censorship drawings, which afterward were animated, of Charles Raymond Macauley. There were drawings also of Mr. Macauley's associates, Dan Smith, F. M. Follett and A. B. Heath.

Panchromatic Twin Arcs.

At the headquarters of the Panchromatic Twin Arcs were five types of arc lamps. Also there were a complete Panchroma travel outfit, a Moon screen and a large line of imported cameras. Mr. Allison, of Allison & Hadaway, was in charge.

Acme Lithographing Company.

President John M. Lakin, assisted by Reginald Belcher, entertained visitors at the Acme booth and showed them his daily changed samples of pastel posters and lithographs in from four to twelve colors.

Eastman Kodak Company.

The Big Eastman booth in the balcony was in charge of George Blair, Richard Brady and W. P. Wentz. The wall of the booth was ornamented with many photos of the Eastman manufacturing process.

Menger & Ring.

In the booth of the Menger & Ring Company were many small and large sample frames for theater display, ticket boxes, mirrors for dressing rooms, flower boxes for side decorations and changeable signs.

Pierson Film Cleaning Machine.

M. C. Darby, manager of the company, demonstrated to visitors his big machine, really two in one, for cleaning, softening and redeveloping film.

Paramount Pictures Corporation.

The Paramount occupied 1,500 feet of space, the largest single exhibit. It was also one of the most artistic. There were three distinct divisions, divided by a low railing. There was a lounging room in the center, and flanking it was a reception room and a distribution room. The entrance to each was a bower of roses. Along the seventy-five feet at the back were large oil paintings of famous Paramount stars, the leaders of the programs of the Famous Players, Jesse L. Lasky company and Morosco-Pallas. A large illuminated trade mark of the company was a conspicuous feature. The general scheme was a replica of a Viennese pergola, treated after the Italian school. It was designed by Professor Hoffman, and was executed by the Hester Decorating Company. A few feet in front of the paintings and extending the entire length of the booth were garlands of magnolia leaves covered with gold and suspended on short obelisks. The latest thing in Chinese lamps, too, were in evidence. The wicker chairs and couches were all furnished with most comfortable springs. The heads of the company were constant visitors during the week. These included W. W. Hodkinson, the president, and James Steele, of Pittsburgh and Chicago; William E. Smith, of Philadelphia; William L. Sherry, Raymond Pawley and Hiram Abrams, of the board of directors. William F. Bossner was in charge of the booth.

Los Angeles Chamber of Commerce.

The Los Angeles Chamber of Commerce had an elaborate industrial display designed to give an idea of the more prominent of the products of Southern California—fruits, nuts and vintages. A. W. Kinney, head of the industrial bureau of the Chamber, was present ready to tell visitors the advantage of Los Angeles. In active charge of the exhibit was R. R. Holbrook.

Essanay Film Manufacturing Company.

The Essanay Company had a booth in charge of Gardner Wood, the eastern representative of the concern, and B. H. Stern and E. F. Longwell. There was a display of portraits of the company's players. The furniture was in wicker.

Nicholas Power Company.

On display at the booth of the Nicholas Power Company were three Six B machines, two Six A machines and one Six combination, the latter a road outfit. Among the other Power machines in the Garden were the two in the main exhibiting booth in the center of the arena, one in the concert hall, one in the Vitagraph booth and one in J. H. Hallberg's. There was also in operation a large model of the Power intermittent movement. Will C. Smith was in charge of the display. Present frequently during the week were Nicholas Power, Treasurer Edwin Earl and General Manager John F. Skerrett.

William Fox Company.

The Fox booth was artistically arranged. The scheme was blue. The layout was semi-circular in form. Large oil paintings of the manufacturer and his more prominent players were banked in blue drapery. A couch in the prevailing color extended the length of the room. The chairs were in white wicker.

International Film Service.

There was a pronounced military coloring to the display of the International Film Service. A good-sized tent, two regulation three-inch field pieces, a machine gun and a wireless outfit were prominent. On display was the thousand-dollar cup to be awarded the motion picture actress receiving the largest number of votes during the exposition. There were also twenty-five smaller cups to be given the "also rans." John Gray was in charge of the exhibit. Aiding him were James Driscoll, Frank Hoskins and John Green. Among those present during the week were E. A. McManus, general manager; J. K. Burger, manager of exchanges; Joe E. Engel, manager of the New York Exchange, and Leo Brooks.

Novelty Slide Company.

The booth of the Novelty Slide Company was decorated with a fountain and artificial flowers. Two large revolving illuminated cylinders carried 360 samples of the company's products in the slide field. General Manager Joseph Coufal was in charge.

Westinghouse Electric Manufacturing Company.

The Westinghouse Company was represented by a large display of goods adapted to motion picture purposes. There was a large motor generator set, ampere and volt meter, panel for generating set, No. 1½ Sirocco blower and a Westinghouse Cooper Hewett mercury arc rectifier. The exhibit was in charge of E. P. Crowell, salesman for the moving picture department, and B. K. Strader.

Automatic Ticket Selling and Cash Register Company.

The Automatic had five machines on display, including a single, a double, a triple and a quadruple. The exhibit had much interest for the public as well as for the trade in general. In charge of the booth were L. C. Manning, H. L. Coleman and Mr. Perrin.

Arthur Leslie Publicity Headquarters.

The Leslie booth was responsible for some of the enlivening influences during the earlier days of the show, before the general public had begun to throng to the Garden. Many trick balloons were distributed. On the Sunday evening following the opening thousands of sweet peas were distributed as souvenirs. Many of the unattached players here made their headquarters. Mr. Leslie was aided by Mrs. Leslie and his charming daughter.

Film Fire Prevention Company.

The interesting display of the Film Fire Prevention Company was in charge of the inventor, Anton Szeliga, and E. L. Wood and R. L. Barstow, Jr. Mr. Wood explained the working of this ingenious device, by which, in case the film catches fire, many things automatically and instantly happen. Chief of these is the cutting of the film and the sealing of the two magazines, the closing of the port, the throwing on of the house lights and also of a small lamp placed where it can be seen by the orchestra leader—a signal to get busy. Last, and most important, the light in the projection machine itself is extinguished. All this is done in the fraction of a second, as this writer saw for himself. The device also is said to be fool proof, Mr. Szeliga was for some years associated with Pathe Freres of Austria, as expert electrician. He conceived the idea while in their employ, and it is only recently that the machine was perfected. Patents have been taken out in practically all countries.

Cooper-Hewitt Electric Company.

The Cooper-Hewitt Company had on display one of its elevator winged stands, of the same description as the several stationed on the stage and which, for the making of pictures, were in constant use throughout the exposition. There was also an enlarging lamp, a Cooper-Hewitt outfit for making titles and animated cartoons. Those in charge of the booth were W. C. Hubbard, A. S. Hubbard, W. A. D. Evans and J. P. O'Shea.

Motion Picture Apparatus Company, Inc.

Robert Hastings, agent of the company, had on display a large number of specialties in motion picture apparatus. Among these were cameras, tripods and a printer with many features.

M. J. Wohl & Co.

The Wohl company displayed its Broadside and Duplex lamps and a portable seventeen-pound affair. There were several varieties of diffusers, with spun glass. A top light had a cone-shaped container of spun glass. There were in all six types of lamps. M. J. Wohl and M. Mayer were in charge of the booth.

National Carbon Company.

The National had a large exhibit of carbons, for stereo and motion picture work, for searchlights and flaming arcs. One of its features is the metallic pencil carbon, designed to do away with shadows on the screen. W. C. Kunzmann, formerly an operator and theater manager, who has in recent years specialized in carbons, said his company had spent thousands of dollars in experiments. He said he was convinced from the reports coming in from all over the country that the National had been successful in its efforts to produce a carbon equal to any. A. D. Spear, the New York representative of the National, and A. E. Carrier were the others in charge of the display.

Motion Picture-Scope Company, Chicago.

W. J. Patterson was demonstrating the Portoscope, a portable motion picture projector for churches, lodges, clubs and homes. The weight of the machines is from 28 to 45 pounds. The Portoscope is adapted to standard film and stereopticon.

Collection from National Museum.

In a small case were several models of primitive motion picture machinery. The exhibit was loaned by the National Museum, where it has been for twenty-one years. It represented the development work of C. Francis Jenkins of Washington. Among the exhibits were a printing machine, stereoscopic projector and eye piece, early perforator, projector for 3⅝-inch film unperforated; in a rough box was a camera of the intermittent type of the vintage of 1890. There were also a camera of the continuous type of the period of 1890 and a Phantoscope of the early nineties.

The Screen Club.

The Screen Club had a booth attractively fitted up with period furniture and statuary and proved a welcome resting place for the visiting members of the club.

National Cash Register Company.

The N. C. R. Company exhibited its 1916 ticket printing register. These machines print, count and issue tickets in rapid manner. As illustrating its simplicity one of the littler film actors manipulated the two-color machine with celerity.

Typhoon Fan Company.

The Typhoon Fan Company had on display in different parts of the arena six types of its product. The largest of these was a twelve-foot affair over the main doorway. In charge were Ernest Glantzberg, Douglas Faulkner and James F. Daly. They reported forty-two orders taken during the show, for theaters all the way from Colon, Panama, to Westminster, B. C.

Simplex Photo Products Company.

The Simplex company, specializing in lamps and cameras, displayed portable arc lights, motion picture cameras carrying 50 and 100 feet of film, film printers and reflecting lamps for photographic work. Present during the week were A. H. Hotte, B. J. Nasief and Richard Pollard.

Paragon Films, Inc.

At the booth of the Paragon throughout the week there was conducted a mock court which made much amusement for visitors. Arrests were made of the prominent as well as of the lesser known persons, and invariably a fine was imposed. Some escaped with a levy of 17 cents, while others were forced to contribute as much as $1, all of which was turned over to the Board of Trade fund for fighting censorship legislation. The Paragon also prosecuted its campaign for the securing of signatures against the Cristman-Wheeler bill, now before the Governor. The number of names at the end of the week, which represented the efforts of the Paragon company for several weeks, totaled 88,000. Tim Cronin presided as judge. Irving Hay was the prosecuting attorney, Joe Edmunds portrayed Bad Bill Censor and Eddie Corbett was the finger print expert. Among those forced to say "Good morning, Judge," were Commodore Blackton, Harry Houdini, James J. Corbett, Eddie Foy, John T. Kelly and Blanche Ring.

The Trade Press.

Among the motion picture trade papers represented at the exposition were the Moving Picture World, Motion Picture News, Motography, the Morning Telegraph and Motion Picture Mail, as well as the Motion Picture Story Magazine and the Motion Picture Classic.

LOUIS TRACY TO WRITE FOR PATHE.

Noted picture maker met noted author the other day when J. A. Berst, vice-president and general manager of Pathe, entertained in his office Louis Tracy, the English novelist, and persuaded him to lend his talents to screen work. Mr. Berst was one of the pioneers in believing that if a manufacturer was to spend fifteen or twenty thousand dollars in producing a picture the services of trained minds were necessary in the writing of the scripts. Several years ago when fifty dollars was considered a high price for a scenario, Mr. Berst purchased the work of men and women of trained

Mr. Berst and Mr. Tracy Signing Contract.

literary ability, and paid sums running into the hundreds. The wisdom of his policy is proven by the fact that today every large producing company is doing it, and large sums are being paid for the motion picture rights to well-known novels and plays. The list of Pathe Gold Rooster Plays bears ample witness to this tendency of the day.

As a result of the meeting of Messrs. Berst and Tracy, the author is to write "The Grip of Evil" for Pathe, a serial story which will be picturized and released probably during the early summer. Among Mr. Tracy's books are "The Wings of the Morning," "The Pillar of Light," "The Silent Barrier," "Karl Grier," "A Son of the Immortals" and "The Great Mogul."

Protest Against Censorship

Splendid Assemblage of Public Spirited Citizens and a Host of Film Men Appear in Executive Mansion and Tell Governor Whitman Why They Are Against the Cristman-Wheeler Bill—Advocates of the Measure Make a Poor Showing.

By W. Stephen Bush.

WHETHER the hearing before the Governor of this State will result in a veto of the Cristman-Wheeler bill time alone will tell. There can be no doubt whatever about the spendid showing made by the film interests. There can be no doubt that a powerful and numerous element in the State is opposed to censorship. It is most significant too that this element is neither directly nor indirectly connected with motion pictures.

There were other evidences of anti-censorship sentiment made manifest at the memorable hearing in the Executive Chamber. The film interests or rather the foes of censorship not only used more than their allotted time, but they had a mass of reserves which were never called into action. On the other hand the friends of the bill were all heard long before their time had expired. The applause which followed the speakers on our side was spontaneous and prolonged. Frequently applause interrupted them. There were but faint ripples to greet the efforts of the men who spoke for the bill. There was force, conviction and dignity in the manner and matter of every man who spoke on our side. No argument commanded more attention and respect than that made by the woman who spoke briefly and so vigorously for the freedom of the screen.

The advocates of censorship expressed in their delivery no less than in their logic all the mental crudity and all the confused notions of morality which inspires the fanaticism of self-commissioned reformers. It was observed by many that the atmosphere of the Executive Chamber was distinctly charged with anti-censorship feeling. There is something in the American mind which sets up the cry of rebellion whenever any ancient instrument of oppression is dragged into the open and exposed to public view. We become transported with righteous anger when we take a close view of the pillory or the thumbscrew. Censorship belongs to the age of the torture chamber.

All Filmdom Was There.

The anti-censorship hosts went up to Albany on a special train. John C. Flinn, of the Lasky forces, had accepted the responsibility of getting the great crowd together and seeing them safely bestowed on the special. It was commendable foresight to have a special train. The scheduled train at 8:45 would have looked like a subway express at the rush hour if the foes of the Cristman-Wheeler bill had been forced to seek accommodation on it. As it was the ten-car special afforded room and comfort to every one. One of the cars bore the name of Myra. E. A. McManus declined to comment on this fact, but it was noticed that he immediately made his headquarters in the car and that he sought to impart an air of mystery to his movements.

Among those present were: John R. Freuler, president of the Mutual; Joseph Brandt of the Universal, Jesse L. Lasky, Arthur S. Friend, Walter W. Irwin, general manager of the V-L-S-E.; Richard A. Rowland and Joseph Engel of the Metro Pictures Corporation, E. A. McManus of the International, Hugh Hoffman, representing Blue Bird; J. Robert Rubin, National President Fred. J. Harrington, Edwin Thanhouser, Walter Lonergan, Arthur James of the Metro, William M. Seabury, W. A. Johnston, John C. Flinn, J. A. Berst, W. A. Parsons, Martin W. Littleton, Dr. Charles H. Parkhurst, Lawrence Abbot of the People's Institute, Dr. Cranston Brenton and Dr. Orrin G. Cocks of the National Board of Review. There were plenty of exhibitors too. The up-State delegation was headed by L. A. Buettner and almost all of the Albany and Schenectady men were there. Greater New York was represented by Samuel H. Trigger, Louis Smith, Louis Blumenthal, Louis Manheimer, Benjamin Title, A. Levine and very many others too numerous to mention.

Never was the run to the State Capital made more smoothly and swiftly. The three hours on the train were largely devoted to consultation among the speakers. The result of these consultations appeared in most pleasing form in the course of the hearing, a perfect and complete program had been mapped out, each speaker covered some particular angle of the subject, there was no overlapping and no waste of any kind. The one feature of hearing which impressed the newspaper men present lay in the fact that but two of the speakers were interested in films and that only one or two hurried references were made to the position of an organized body within the industry.

Immediately after the arrival of our delegations camera men got busy and filmed the different groups as they emerged from the depot and afterward as they ascended the steps of the costliest capitol in the world.

Governor Bows to the Camera.

At the top of the steps and just as the delegations were about to enter the building proper Governor Whitman appeared and was immediately beseeched by the indefatigable and fearless camera men to "get into the picture." The Governor, who is one of the most affable and approachable men in public life today laughingly consented and did all the camera men asked him to do. He jokingly deprecated the absence of Dr. Parkhurst, saying he had the best right to be in the picture.

The Scenes in the Executive Chamber.

The Executive Chamber is one of the most notable features of the re-building of the capitol in 1884. It is perhaps the most historic spot in the annals of the State and has been the scene of many a grave and dramatic episode. Crowded to its utmost capacity the chamber may hold a scant three hundred people. On the afternoon of Thursday, May 11, it was crowded somewhat beyond its capacity. Neither ingress nor egress were possible after the contending forces had swarmed into the place. Seats were at a high premium and the standing room was utilized to the last inch. In spite of its smallness there is a dignity about this chamber, there is an atmosphere of solemnity, which inspires respect. Portraits of all the great and little Governors of the Empire State look down upon the audience from the distinguished Clinton to the freshly painted Dix.

Governor Whitman, after having gracefully submitted to the cameras, led the informal procession up the interior stairs to the Executive Chamber and after chatting with a group of the delegation disappeared into his private office, adjoining the Executive Chamber. He was attended by his military secretary. The men in charge of the hearing put the finishing touches on their preparations, chairs were found for many unexpected and distinguished visitors and precisely at 2:40 o'clock the Governor entered the chamber. Everybody rose and the Governor bowing quickly sat down and announced the subject of the hearing, reading for this purpose the enacting clause of the Cristman-Wheeler bill. J. Robert Rubin, counsel for the Exhibitors' League, acted as master of ceremonies and introduced all of the speakers on our side. He jockeyed a little bit for the best position in the argument, i. e., the last part. In this, however, he was unsuccessful and the foes of the bill had to present their side first.

Colby's Brilliant Attack.

It was thought very fortunate for the film side to have for its first speaker Bainbridge Colby. Mr. Colby is incisive, forceful, he has a perfect command of language. He possesses the rare gift of humor and as it is humor not untinged with sarcasm it is invaluable in a speaker who sets out to combat folly and to riddle prejudice. There were moments when the forceful and striking utterances of the anti-censorship speakers sounded much like the reverberating echoes from the editorial files of The Moving Picture World. Mr. Colby said that the question of censorship "far transcends the question of regulating the motion picture." "This matter," he continued, "concerns every liberty-loving American for censorship means an attack on our popular form of Government." Mr. Colby demanded to know who were to be "these three or five demi-gods" to be entrusted with the regulation of public morals. No matter how great our expectations they will, in the end, appear as just "two ordinary samples of the two-legged species willing to take a job at $4,000 a year." "Think of using the word 'proper' in connection with a statute of this kind," exclaimed Mr. Colby. "Think of five persons telling us what is proper and what is improper in motion pictures. Censorship is such a strange thing amid our political institutions. It has no relation whatever to our legal system, it is hard to classify under our form of Government. It's nothing new. It is the attempted revival of an old odious abuse, which has proved an absolute failure. The censorship of the stage in England has been condemned and ridiculed by all the great contemporaneous writers of Great Britain, such men as Arthur Pinero, Israel Zangwill and George Bernard Shaw."

Advancing a step or two toward the Governor, Mr. Colby pointed his finger at the Executive of the Empire State, and addressed directly and personally: "You sir," he cried, "are not clothed with arbitrary power; you are a statutory officer, whose powers are checked and regulated and guarded against by proper laws. Because censorship originated with the churches it is not necessarily sound. Censorship and intolerance have nestled under the eaves of the church for centuries. I do not doubt that the church has helped in the upbuilding of good citizenship and that it is one of the finest

forces in the community, but the churches have a bad record in the matter of censorship. You know they used to burn each other's bishops because there wasn't sufficient conformity to censorship. If Your Excellency has seen the well-known play, 'The Wizard of Oz,' you will remember that the man of straw and tatters was unable to talk until provided with a crude sort of brain. When he then began to speak, he immediately made a speech in favor of reform (laughter). He has had a lot of imitators since. In England, censorship had its origin in political corruption. The powers of censorship were employed by the father of bribery, Horace Walpole, who resented the exposures of his methods by Fielding. Remember, sir, the strong influences that work for clean pictures within the industry itself. This influence has been great in the past and we have every reason to suppose that it will be greater in the future. Stop this assault upon the noble freedom of the screen. We do not want to go back to the days of the witchburners and to all the crude absurdities of Puritan days in New England."

For what seemed more than a full minute, the Executive Chamber resounded with bursts of applause.

The Governor Had Seen the Picture.

The next speaker was Walter W. Irwin, representing the V-L-S-E, of which he is the general manager. After declaring that the motion picture had the same right to preach national defense or other propaganda as the editor of a newspaper, Mr. Irwin said that it had been stated by many people of the Middle West, that the cordial reception attended President Wilson on his recent trip to St. Louis and other cities, of that section, in support of national defense, was primarily due to the fact that the widely known patriotic film, "The Battle Cry of Peace," had previously been extensively exhibited there. He made the prediction that in censoring such pictures as this, as was done in Pennsylvania, the censors were becoming "the heedless instruments of their own destruction."

"The great American public never goes wrong on a moral issue," said Mr. Irwin. "Particularly does this apply to the Empire State. Governor Hughes was re-elected because of his campaign and support of the Race Track bill, which as he explained, meant the fulfillment of one of the provisions of the State Constitution. No bill ever had so many powerful organizations actively in opposition. The worst elements in the State were aligned against it; but the great mass of the people, as usual, spoke in favor of righteousness.

"This characteristic of the American public is conclusive proof that the motion picture could not have attained the universal support it possesses if it had not been for its strength in moral and educational standards, as well as in dramatic and technical standards. If the question of censorship were submitted to the millions of people in this State, who value pictures as their chief means of entertainment and education, the answer would be almost unanimous. Solely by virtue of the merit of its product, this industry has become the fifth largest in the United States."

Here Mr. Irwin started to ask the Governor whether he had seen the picture. The Governor nodded his head emphatically and followed the rest of Mr. Irwin's argument with considerable attention. Continuing his speech Mr. Irwin said:

"In fact, it has been stated by many people of the Middle West, that the cordial reception tendered President Wilson upon his recent trip to St. Louis and other cities in that section of the country, in support of national defense, was primarily due to the fact that 'The Battle Cry of Peace,' had previously been extensively exhibited. In no State other than Pennsylvania, not even in Ohio, has there been the slightest exception taken to this picture. On the contrary, it has been heartily commended editorially.

"Are we to be denied the same right to preach national defense in a motion picture as is possessed by the editor of a newspaper? Is a vehicle of thought transmission of so potent a character—a vehicle which in the case of 'The Battle Cry of Peace' will go a long way toward making the people of the interior States recognize their duty to the sea-boards and thus vote for a proper appropriation for national defense—to be subjected to the arbitrary whim or will of a few individuals who do not agree with the policy advocated? It is significant to note that the chairman of the Pennsylvania Board of Censors is a Mr. Breitinger, while the secretary of the board is a Dr. Oberholzer. May be, the ancestry of these gentlemen had something to do with their arbitrary determination to destroy the vital parts of this picture.

"In Ohio and Pennsylvania, where censorship is imposed upon the people, the conduct of the censors conclusively demonstrates that censorship consists of intolerance born of ignorance, prejudice, malice, spite and jealousy. For instance, in Ohio, the great picture of 'The Life of Christ'—a picture which has been extensively exhibited in every Christian country—was utterly destroyed of its religious value by the elimination of the crucifixion. One censor viewed the picture and directed this elimination, a woman. Her only reason for so doing was that it was too horrible. Thus the lesson of the martyrdom of the man who died that he might save others was denied the people of Ohio.

"In Pennsylvania the acts of the censors are equally deplorable. The Vitagraph Company of America produced a picture, entitled 'The Battle Cry of Peace.' It was made with patriotic motives. It was the first instance in which the motion picture had been used to further a national propaganda, and carry a great message to the American people. It demonstrates the defenseless condition of our country, and advocates national preparedness, not for war, but to avoid it. By diagrams composed of facts and figures, furnished by the United States Army and Navy, it compares the deplorable military weakness of this country with the strength of other countries. By sub-titles, as well as by pictures, it explains the purpose of the National Security League and tells of the systems of military training existing in Switzerland. It shows the invasion of New York City by a foreign enemy, and proves that the capture of that city and a small surrounding territory would practically mean the subjugation of the country; over 95 per cent. of the munition factories and other armament plants being within a radius of 200 miles of the City of New York."

Mr. Irwin was followed by Abraham J. Meyers, who represented the office of the District-Attorney of New York County. Mr. Meyers characterized the bill as entirely unnecessary. He said that the District-Attorney's office had record of but one prosecution of moving picture men founded on alleged indecent exhibitions. He added that the present laws were ample to deal with the problem of regulation and he called attention to the fact that within the last six months not a single complaint had been filed with the Distric-Attorney. Mr. Meyers was followed by A. Simons, who represented the United Jewish Societies of New York. He made a telling speech against the bill, which he thought wholly unnecessary. He emphasized the fact that the motion picture had accomplished great good in diminishing the number of saloons.

Dr. Parkhurst Resents Slur on Motion Picture Men.

Dr. Charles H. Parkhurst, the well-known Presbyterian divine, spoke next. He said he had a tremendous faith in the possibilities of the motion picture, both in the realms of science and of morals. His opposition against this bill was due to the fact that in his opinion it constituted an unmerited reflection on all persons engaged in the moving picture industry. It looked to him as if the Legislature meant to imply by the enactment of this law that anyone engaged in the manufacture of motion pictures was a rascal. The bill implied, furthermore, that the producers of motion pictures, were willing to make filth a source a revenue.

"In my opinion," continued Dr. Parkhurst, "this law is an indictment of the whole motion picture industry. I believe that it is entirely unwarranted. I can testify to this from my own observation and from my rather close association with men engaged in this industry. If you do not veto this bill it will scare away from this industry the best men who may now be inclined to invest in it. A man investing fifty thousand or a hundred thousand dollars in a picture does not want to have his investment placed at the mercy of arbitrary officials. I would hesitate to submit any sermon of mine to censorship, not even to members of my own congregation. (Laughter and applause). I ask you sir, to disapprove of this bill because it is altogether antagonistic to the spirit of democracy." Dr. Parkhurst was followed by C. Hall, representing the Chamber of Commerce of the City of Rochester. The Chamber of Commerce, the speaker said, was opposed to the bill because it was superfluous legislation.

A very telling speech was made by Dr. Cranston Brenton of the National Board of Review. Dr. Brenton went very fully into the methods of the National Board and the Governor showed his interest by asking many questions relative to this subject. Dr. Brenton spoke with deep conviction and elicited much applause. Lawrence F. Abbott spoke for the People's Institute and placed his objections to the bill on record. While his arguments were brief they went to the root of the matter.

Littleton Makes Sport of the Bill.

The closing argument against the bill was made by former Congressman Martin W. Littleton. Mr. Littleton paid his compliments to the framer of the bill. While he was subjecting the provisions in the Cristman bill to a pitiless analysis, the author of the bill sat but a few feet away from him. Mr. Littleton caused a titter to go through the audience when he said that he would like to look at the man who drew the bill. The point of Mr. Littleton's attack was di-

rected to what he described as the unfairness and illegality of the bill, which allowed the censors to arbitrarily recall their favorable decision, but which gave them no power to change their disapproval of a film. The Governor showed much interest as Mr. Littleton developed his argument and closely scrutinized the provision to which Mr. Littleton had called his attention. "The citizens of the State of New York," concluded Mr. Littleton, "are not ready to gulp this bill down." There was a very generous round of applause as Mr. Littleton sat down. The time allowed to the opponents of the bill had come to an end, but Mrs. Mary Gray Peck of the Federated Women's Clubs of America, was heard in a very able and convincing argument against the bill. She said that she had but three minutes to give the views of three million women, a remark which brought a smile to the Governor's face.

J. Robert Rubin submitted to the Governor an opinion on the unconstitutionality of the bill. This opinion was written by the former Chief Justice of the Court of Appeals of the State of New York, Edgar M. Cullen. The substance of the opinion is as follows:

In my opinion the act recently passed by the two houses of the Legislature, and now submitted to the Governor for approval or disapproval, entitled "An Act to amend the education law, in relation to the regulation of moving picture exhibitions by a board of censors under the supervision and control of the regents of the State of New York," is in conflict with the Constitution, both State and Federal.

The right of the State to regulate the exhibition of moving pictures and to create a board of censors to examine such pictures and to forbid their exhibition, if improper, was upheld by the Supreme Court of the United States in the recent case of the *Mutual Film Co. vs. Industrial Commission of Ohio* (236 U. S. 230), and, therefore, the proposed statute cannot be condemned on the ground that the subject is beyond legislative regulation and control. But, this act not only goes much further than the doctrine laid down by the court in the case cited, but is in direct hostility to the law, as declared in the opinion of the Court. It provides:

"The regents may, in their discretion, by a majority vote, revoke such approval of any such film or reel at any time. Such revocation shall be complete upon personal service of notice of such application upon the proprietor of such film or reel, or upon any agent of such proprietor having charge of the leasing, sale or exhibition of any such film or reel."

Of late years, both the Supreme Court of the United States and the State courts, have gone very far in sustaining the validity of legislation circumscribing the activities and privileges of the citizen. Nevertheless, in the very cases which sustain the legislative power in this direction, the courts have been careful to declare that the power has certain limitations. Thus, in the case I have cited, the court said in reference to conferring upon a board the power to license an exhibition of moving pictures:

"Undoubtedly, the Legislature must declare the policy of the law and fix the legal principles which are to control in given cases; but an administrative body may be invested with the power to ascertain the facts and conditions to which the policy and principles apply."

Tested by this rule, the present statute is bad. It will be noticed that the board of censors is directed to approve such pictures as it may find to be "moral and proper," and to disapprove of those it finds to be "sacrilligious, obscene, indecent or immoral or tending to debase or corrupt the morals." This provision complies with the rule laid down by the Supreme Court of the United States, and, if the fate of a proposed exhibition of moving pictures ended with the decision of the board of censors, the validity of the statute probably could not be challenged. Nor would the fact that the determination of the board of censors is subject to review by the board of regents, render the statute invalid, if the action of the regents were governed by the same rule and principle as is prescribed for the board of censors. The statute, however, does not so prescribe, but, on the contrary, it prescribes the exact reverse. "The regents may, *in their discretion*, by majority vote, revoke such approval of any film or reel at any time. This distinction between the rule by which the power of the board of regents and that by which that of the board of censors is to be exercised is thus obvious; in fact, the draftsman of the bill has taken pains to emphasize that distinction. The determination of the censors is to be governed by a rule fixed by the Legislature; that of the board of education by its discretion. I know the disposition of the court—a justifiable disposition—to construe a statement so as to uphold its constitutionality, but, in this case, the draftsman of the act has made it certainly difficult; I think, impossible. It is plainly the intention of the statute to submit the right to exhibit to the uncontrolled will of the board of regents; uncontrolled either by a review in the courts or by any principle by which the power is to be exercised. For this reason the statute is void.

There is another ground on which, in my opinion, the unconstitutionality of the statute is fairly beyond dispute; that is, the arbitrary power vested in the board of regents to at any time revoke the license given by it or by its subordinate, the board of censors. The true interpretation and meaning of the part of the statute which I have earlier quoted at length, is not clear; on the contrary, it is very difficult or almost impossible to determine what is meant by it. But, under any construction that can be reasonably given to it the statute is bad. * * *

There are few subjects on which the judgment of even sensible men differ, more than on what should be the character of public exhibitions of any kind: pictures or others. Some think that all public plays should be prohibited, others draw the line between the opera and the theater, being willing to attend the first and thinking it wrong to attend the second. Some are shocked by the ballet, and some ballets are justly subject to criticism. I am not discussing who of these people are right and who are wrong in their views, nor which view should be adopted. But I assert that it is monstrous that, after the regular authorities have approved a proposed exhibition as proper, they should be allowed thereafter to arbitrarily change the determination and destroy all the money that the citizen has invested in the enterprise. Even if the statute were constitutional in this respect, it never should be approved. The greatest oppression of the citizen is caused by a bad constitutional statute. From a bad unconstitutional statute the citizen may defend himself in the courts.

But the proposed legislation is not only vicious but it is unconstitutional in another respect. The statute provides: "The regents may, in their discretion," revoke the approval of the pictures, *"at any time."* The regents are thus authorized to revoke the license at any time, and the revocation becomes complete on the service of a notice, as to what is to be the character of the notice, it is difficult to understand. Not only does the statute plainly so prescribe in words but, equally plainly, it was in the contemplation of the draftsman of the law, that a license already granted might be revoked by the board of regents at any time. There is no provision for giving the proprietor of the exhibition, any notice or hearing, and his property may be destroyed without his ever having had an opportunity to be heard in its defense. This is plainly unconstitutional, for no man can be deprived of his property without a hearing. Even in the case of a liquor license, the statute expressly provides for a judicial hearing before the license can be revoked, and the holder's business destroyed. For this lack of provision for notice and hearing, the statute is in conflict with the fundamental law of this state. It has been repeatedly declared by the Court of Appeals, in the tax case, that no tax is valid unless the citizens has a right to be heard. Equally no statute is valid which authorizes the revocation of a man's license to carry on a particular business, without offense on his part and without a hearing as to whether he has committed any offense. A power as monstrous as this, is not to be found on the statute books of this state, nor, I think, on that of any state.

Senator S. W. Cristman, the author of the objectionable bill, acted as the master of ceremonies for the advocates of his measure. The first speaker on his side was the Canon William Sheaf Chase of Brooklyn. The Canon frankly admitted in his opening remarks that the bill might be defective, but he thought that it made little difference. He said the act would not become operative until the first of August, and the Legislature, which is to meet in January, 1917, can easily remedy the defects now contained in the bill. Mr. Chase deplores the use of the word censorship. He drew a fine distinction between Roman censorship and English censorship. "English censorship," he said, "was identical with licensing." He believed that just as the chauffeur and the doctor and the lawyer had to be licensed, the film producer and exhibitor ought to be licensed. Here the Governor interrupted him to ask whether the Canon believed in censorship of the stage. The Canon dodged the question, but claimed that the Parliamentary Committee appointed to consider that question had reported in favor of stage censorship. The Canon said he was a great friend of the motion picture and that he had just installed a machine in his church. He believed that in five years from now the film men will come to him and thank him for his work in bringing about censorship. The Canon was followed by a sharp and austere looking gentleman who said he represented some Methodist churches. His name was Frank L. Brown. Mr. Brown favored the Cristman bill, because in his opinion it would keep the children away from bad pictures. Arthur Hinman, representing the Humane Societies of New York, severely criticised a scene in a recent picture which showed cruelty to a horse. He said the poor animal had been forced over a precipice and had almost been killed. He said further that everyone connected with the staging of this scene had been prosecuted and convicted. A local Catholic priest, Father J. A. Dunney, spoke against pictures in general and against the Chaplin pictures in particula . Mr. Manheimer, the president of the Brooklyn organized exhibitors asked the reverend gentleman whether he knew that under the law of the state no minor under sixteen was permitted to enter a moving picture theater except in the company of a guardian. Father Dunney made no reply.

A. J. Niles, who represented a Sunday Observance Society, admitted the defects in the bill, but thought that its good points should induce the Governor to sign it. Rabbi Morris H. Harris, of New York, contended that there was too much pleasure in modern life and that men go wrong not in pursuit of work, but in pursuit of pleasure. Francis J. Sullivan, a youthful lawyer from Brooklyn, representing the Catholic Holy Name Society, joined the speakers in favor of censorship. He was followed by another man from Brooklyn, Robert Sutherland, who said he represented the Brooklyn Sunday-School Union. Howard Clark Barber, of the Society for the Prevention of Crime, spoke in favor of the bill, but there was nothing new in his arguments.

It was close to six o'clock when the last word at the hearing was spoken. The Governor, good naturedly allowing the newspaper men to press him as to his probable decision, gave no inkling of his intention. The impression seemed to prevail that he might veto the bill, although he made no statement which would absolutely justify such a belief.

S. S. CASSARD TAKES BARRY'S PLACE.

S. S. Cassard has succeeded to the position of publicity man for the Nicholas Power Company, recently occupied by William Barry. Mr. Cassard has had considerable experience in the advertising business and should be a valuable addition to the Power company's staff.

DOC WILLAT WITH TECHNI-COLOR COMPANY.

C. A. Willat, who has been connected with the New York Motion Picture Company for several years, has left that company to join the Techni-color Company of Boston, Mass.

Lois Weber, Talks Shop

Author of Innumerable Photoplays and Director of As Many More May Remain in the East to Make a Big Picture.

A FEW weeks ago Lois Weber closed her desk at the Universal Company's Hollywood studio, banished plots and counterplots from her mind and set forth on a vacation. As she had been breathing the atmosphere of the west and the studio without interruption for four years, she concluded that a change of scene might be invigorating. Phillips Smalley, her husband and producing partner, conceded as much and remained at home to direct the artistic activities of the family, single handed, for an indefinite period. In fact, it is not at all improbable that before returning to Hollywood Mrs. Smalley will make a big picture in the east; something bigger than "Hypocrites" or "Where Are My Children?" or "The Dumb Girl of Portici." But all that is in the future, and just at present her program calls for relaxation and only such journeys from her rooms at the Astor as the whim of the moment inspires. Nonetheless, this is a "shop" talk.

Lois Weber.

Mrs. Smalley is a practical idealist, a woman who through long experience has learned the tricks of her trade. Knowing what is mechanically attainable, she does not write scenarios calling for impossible effects, nor is she content just to turn out workable scripts. Her ideal is to bring the screen into a closer relation with life, not to make long photoplays necessarily, but to make true photoplays. Her personality suggests inexhaustible vitality, a clear, active mind and the determination of a woman accustomed to dealing with men and beating them at their own game.

In accounting for the human touches so frequent in Mrs. Smalley's work—the subtle bits of sympathetic characterization—it is worth noting that she came in close touch with interesting phases of life during her most impressionable years before she became an actress. "I did missionary work in the slums of New York and on Blackwell's Island, especially among poor girls," she explained. "I know them and their problems, and not a few of my stories have been suggested by incidents recalled from those early experiences. It was this way with 'Shoes,' one of my most recent pictures, a story in which the central character, a poor girl, is drawn directly from a life filled with the keenest sort of drama and pathos.

"When people ask me, as they sometimes do, how I have kept on turning out scenarios month after month for the past half dozen years, I reply that I haven't any system. I can sit before a table, resolved to write, and the paper remains blank. Once I was quoted as saying that all I needed was an idea scribbled on a shirt cuff, and for weeks after that my mail was filled with so-called ideas, some of them actually scribbled on shirt cuffs. The only trouble was that the suggestions suggested nothing.

"But when the right kind of an idea does occur to me, the story immediately shapes itself without any conscious effort on my part. I outline the scenes, continuity and all, as fast as my hand can travel and very seldom do we find revision necessary, unless, of course, we decide to lengthen the picture, as in the instance of 'Shoes,' which I first conceived as a two-reel drama but later amplified because the subject matter and the leading player justified the increase."

We asked the name of the leading player and learned that it is Mary MacDonald. Then, not unnaturally, we inquired, "Who's Mary MacDonald?"

"The luckiest find I ever made," replied Mrs. Smalley. "When the film was run in the Universal projection room every man in the room fell in love with her. She's only sixteen and beautiful; but, more than that, she is the most sensitive and intelligent girl I ever directed. Her face is a veritable mirror of emotion. In describing a scene to her I would express in voice and gesture the mood to be conveyed, and with a naturalness that studied art cannot simulate she would become the character. This Mary MacDonald was born to be a screen actress, as you will see."

Presently the conversation shifted into a discussion of the rights of the photoplay author, as compared to those of the writer of books, and Mrs. Smalley optimistically looked forward to the day when they would be more on a par. "For a publisher to cut, distort and change the meaning of the work of an established author is inconceivable, yet manufacturers of photoplays still believe that, having paid the writer of a scenario, their responsibility to the originator of the story ends. Putting aside all artistic pride, there are sound commercial reasons for objecting to seeing one's name attached to a picture carelessly sub-titled and bereft of plausibility because of the elimination of essential scenes. This must not be taken as a personal grievance, rather as a protest against a condition from which nearly all authors and directors are suffering.

"On the other hand, the danger to which producers are constantly subjected was illustrated in the history of 'Where Are My Children?' An extraordinarily nervous little woman called on me one afternoon with a script. Her oddity aroused my interest, and I promised to read her scenario that evening. I liked the idea, we gave the woman a check, and had started the production before discovering that precisely the same plot had been sold to another company. After that I rewrote the story entirely, preserving only one of the original situations."

Loyal as she is to the west, Mrs. Smalley recognizes some advantages enjoyed by eastern producers, among them the comparative ease with which extras capable of appearing at ease in a drawing room may be obtained. The western studios, it seems, are not overrun with people accustomed to the manners of fashionable society, and the handicap is not inconsiderable for directors particular about the correctness of details, as are the Smalleys.

The Author Wins

Action Brought by Richard Barry Against the American Film Company and Others Decided in the Plaintiff's Favor.

WHEN the American Film Manufacturing Company contemplated producing the big feature picture, "The Secret of the Submarine," someone, in the preliminary negotiations for the story, overlooked the author of the same, with the result that that individual became a very troublesome person and commenced a suit to establish and protect his rights. The author in this case was Richard Barry and his action was brought in the Supreme Court of New York County for an injunction to restrain the American and the Mutual Film Corporation from producing the picture. Arguments in the case were heard on Thursday, May 11, by Justice Henry D. Hotchkiss sitting in Special Term. Justice Hotchkiss's decision and opinion were handed down on Monday, May 15. It reads as follows:

Plaintiff claims to have been the author and sole owner of the play and of all collateral "rights." He admits, however, that Smith (Russell & Smith) was at one time authorized to obtain and submit to plaintiff offers for the sale of the play, but he asserts that even this authorization was revoked. Smith's affidavits leave no room for doubt that he had no proprietary interest in the play and that at most his sole function was to act as plaintiff's agents for its sale. In both of the bills of sale Smith gave to defendant American Company he affirmed that he was the author and sole owner of the play and of all "rights." In the second of the two bills he further asserted that he was the "originator" of the "drama." These statements were clearly false, and it is apparent that in effecting the sale he not only suppressed the truth concerning the plaintiff's relations to the play and his rights therein, but that he effected the sale by means of false representations of ownership.

In purchasing the play defendant American Company dealt with Smith in his own right and in no sense as an agent of the plaintiff, and its title rests solely upon the bills of sale from Smith. It is apparent therefore that defendant American Company has no legal title to the play. What, if any, equitable title it may have depends upon Smith's right to act as plaintiff's agent, and, inasmuch as the decision of this question at this time depends in so large a measure upon Smith's credibility, I have no hesitation in finding in plaintiff's favor. The play was written to be produced, and defendant American Company is about to produce it. Whatever profits there may be can easily be ascertained, and the collateral "rights" are of too speculative and uncertain value to alone and under the circumstances justify an injunction. I will grant the motion on condition that a sufficient bond is given to cover any judgment it is probable plaintiff will secure. The amount of this bond can be suggested by affidavits on settlement of the order, in which care will be taken to limit the operation of the injunction to such of the defendants only as are shown to set up some claim in hostility to plaintiff. Settle order on notice.

As the matter stands now the American Film Manufacturing Company will put up the required bond, if it decides to produce the play, the amount of which was to have been determined on Wednesday, May 17.

Members of Chicago Local in Harness

The Various Committees Busy as Bees Preparing for the Big National Exposition and Convention.

THE members of the Chicago branch of the Motion Picture Exhibitors' League of America are at present busily engaged on their plans for the Sixth National Convention and Exposition of the M. P. E. L. of America, which is to be held at the Coliseum, this city, July 10 to 18, inclusive.

The following committees have been appointed:

Exposition, Finance and Publicity—Chairman, Louis H. Frank, John H. Frundt, August Zilligen, M. A. Choynski and Fred Schaefer.

Press, Entertainment and Reception—Chairman, G. M. Laing; C. C. Whelan, Sidney Smith, Fred Hartman, Harry Hyman, Julius A. Alcock and Robert R. Levy.

Committee on Printing and Badges—Chairman, H. Lieberthal; M. S. Johnson and Sidney Smith.

Wm. J. Sweeney, who was appointed special representative by the convention committee to attend the recent convention and exposition in Minneapolis, was well pleased with his success. He reported that many of the exhibitors there are much interested in the coming national exposition and convention in Chicago, and that they have promised to send a large contingent, and in the meantime to boost the big event in every way possible.

Mr. Sweeney also reported that he had gained some good ideas in the way of decorating and display advertising at the Minneapolis convention and exposition, which he intends using to good advantage in Chicago.

The special representatives appointed by the Chicago local to represent the Chicago branch of the M. P. E. L. of America at the exposition in Central Palace, given by the Motion Picture Exhibitors' League of New York State, and the exposition given at the Madison Square Garden by the Motion Picture Board of Trade, were: Wm. J. Sweeney, Fred Schaefer, Louis H. Frank and Fred W. Hartman. These members will prolong their stay in New York to sell space for the coming exposition here, and will also try and make arrangements with producers for the presence at the Chicago exposition of some of the leading moving picture stars.

The members of the press committee of the Chicago local state that the Association of the Chamber of Commerce of Chicago is taking a very active part in working hand in hand with them to make the convention and exposition a great success. Thus far the members of the Chamber of Commerce have taken up the matter of special rates for exhibitors from points all over the country with the different railroads, and they have been assured of liberal reductions in the regular rates.

In addition to the big special features in the way of entertainment, there will be dancing every evening, also practical demonstrations showing how moving pictures are made, with many of the popular moving picture stars in the roles.

G. M. Laing, who has charge of the plans for decorating the Coliseum, states that nothing will be left undone in the way of beautiful light effects and decoration to make the interior of the big edifice worthy of the event.

Other committees are working and meeting daily in room 1413 in the Masonic Temple, where allotments of space for the exposition will be taken care of in the order in which applications are received. It is requested that all applications be made to Wm. J. Sweeney, chairman of the convention committee, or Louis H. Frank, manager of the exposition, at the address given.

EDGAR LEWIS WILL DIRECT "THE BARRIER."

Announcement that the important task of making a superphotoplay production of Rex Beach's novel, "The Barrier," has been entrusted by the Lubin Company to the direction of Edgar Lewis will be welcome news to all patrons and exhibitors of motion pictures.

The goal of the Lubin Company in this important undertaking is a screen presentation of Mr. Beach's popular novel, which will mark a distinctive advance in feature productions and in this direction a long step was taken when the direction was assigned to Edgar Lewis, a recognized past master in screen craft.

Mr. Lewis is enthusiastic over the opportunity to supervise the first production in the Rex Beach series. Now actively engaged in directing "The Light at Dusk," the Lubin Company's forthcoming feature by Anthony P. Kelly, the important work of selecting an ideal cast for "The Barrier" is receiving attention from Mr. Lewis. This item is to be made commensurate in strength to the story, which popular vote has decided to be Mr. Beach's most striking achievement.

Balboa Not Backing Contests

President Horkheimer Says His Company Has No Connection With Campaign for Actresses.

H. M. HORKHEIMER, Balboa's president and general manager, announces that his studio is in no way back of the classified advertisements that have appeared in various parts of the country, inferring that Balboa is promoting a contest whereby aspiring film actresses can get a chance to appear before the camera.

"The 'ads' said that five ladies were wanted to play leading parts," Mr. Horkheimer explained. "No experience was required and no salary would be paid—simply an opportunity provided to break into the film profession.

"It should be unnecessary for me to have to deny that such an offer emanated from Balboa. It has never been our custom to ask players to contribute their services. Our relations with all employes are on a strictly business basis.

"But lest some persons reading the advertisement should get a wrong impression of the Balboa Company, in the absence of knowing it personally, I will state that we are not in the habit of seeking cheap notoriety by encouraging inexperienced people to give us their time. To play leading parts in Balboa productions, only qualified players of experience are used.

"We have grown from modest beginnings and overcome many handicaps, until today Balboa is the largest actually independent picture producing studio in the industry. Hence, I am exceedingly desirous of preserving its good name and reputation. I cannot condemn too strongly the person who inserted the objectionable advertising with the unauthorized use of the Balboa Company's name."

Henry Otto, Now a Metro Director

HENRY OTTO, who is counted one of the most artistic directors in the country, has joined the Metro forces and in the future will direct the Metro wonderplays in which Harold Lockwood and May Allison are starred. Until recently Mr. Otto has been with the Universal. Among some of the notable productions made under his direction with that company is the Bluebird feature, "Undine," one of the most finished and artistic features made last year. Other productions directed by Mr. Otto recently are "Half a Rogue," starring King Baggot, and "Will o' the Wisp," with Jackie Saunders. Mr. Otto made his debut in motion pictures with the Selig company.

Henry Otto.

When Mr. Lockwood left Selig and went to the American company Mr. Otto followed him, as he has to Metro. While with the American Mr. Otto directed Winifred Greenwood and Edwin Coxen for more than a year and a half. Before going into motion pictures Mr. Otto was identified with the speaking stage for nine years.

Mr. Otto expects to do the best work of his career with Mr. Lockwood and Miss Allison, as he thoroughly understands these stars and is in hearty sympathy with their every ambition.

BOSTOCK ANIMALS COMING EAST.

The well known Bostock Wild Animal Show, which has been exploited for the past year in connection with Horsley's pictures, at Los Angeles, Cal., is scheduled to come East and to be incorporated among the Luna Park attractions at Coney Island, New York. It is said that the collection will continue in the motion picture business at Luna Park, where they will be used to make pictures for the Mutual program, with the public as spectators of the work of production.

Tips to the Law Makers

J. A. Berst Picks Flaws in Federal Censorship Bill—Gives Dudley M. Hughes Strong Arguments.

IN connection with the Federal censorship bill now before the House Committee on Education at Washington, J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., has written the Hon. Dudley M. Hughes, chairman of the committee, a letter subjecting the bill to a keen analysis. Mr. Berst's reputation as a broad-gauged deep thinking business man is well known, and as he has made a very careful study of the bill his views will have a very decided interest to everyone in the film business. Certain defects in the bill which have heretofore escaped notice are dealt with by him briefly and to the point. The letter follows:

New York, May 4th, 1916.

Hon. D. M. Hughes, Chairman Committee of Education, House of Representatives, Washington, D. C.

My Dear Sir.—I have read with great interest the notice that you sent me containing briefs and statements of the Federal Motion Picture Convention.

There are several matters which I would like to point out, and with your permission I will do so as briefly as possible.

I notice that the bill calls for the apppointment of five commissioners to be located in different cities, and that these commissioners shall have the power to appoint deputy commissioners. I think this is wrong. For instance, if the appointed commissioner of New York be a clergyman, he might select for deputy commisioners all, or nearly all, clergymen, and that would be a very poor representation to censor motion picture films. I believe that the board should be composed of a certain fixed number of censors, and that a picture should not be rejected by the vote of one person only. This is important, as today the majority of the pictures are five-reel features which cost an average of $20,000.00 each.

I believe also that the Board of Appeal should be composed of a fixed number of censors. All this is necessary in order that our industry obtain fair treatment.

The salary of commissioners and deputy commissioners should not exceed $5,000.00 and $3,000.00 respectively.

During the showing of the pictures to the censors, no one except the censors should be admitted in the room. Our experience has proven that in the past motion picture companies who sent a representative with forceful persuasive ways, succeeded nearly all the time in having their films passed, while films of the same character of other companies were condemned. It is absolutely certain that a board can be influenced by persuasive talk, and therefore, in order that the board can act more freely, it should have no relations with representatives of motion picture concerns.

Section 8 of the bill excludes actual bull fights and prize fights. This should be taken out of the bill. There is a real demand for prize fights and bull fights in certain states. Bull fights, for instance, are in good taste and wanted in New Mexico, Texas and Southern California. Prize fight films are in demand and make money in any state they are exhibited. It is easy for the censors to exclude from these films any part that might be offensive.

Section 9 requires the manufacturer to file a statement under oath that parts condemned together with the corresponding negatives have been destroyed. All manufacturers will be very much opposed to destroying negatives, as they have use for these negatives in foreign countries. It is a well-known fact that the taste of Americans is entirely different from that of the Spanish or Slavish countries, and it cannot be the intention of the Federal Board of Censors to pass judgment on films which are to be shown in Europe and South America.

Under Section 10, it is not quite clear if films can be transported through the several states for the purpose of export. I suggest that at the end of this section be added the words "in the United States."

It would be quite necessary that topical films which have to be shown to the public immediately and very often on the same day they happen, be exempted from review by the censors. This would necessitate the modification of Section II.

Under Section 12, the fees are fixed at $2.00 per reel. The fees are too small and will not cover the expenses of the commissioners. It should be $4.00 instead of $2.00.

In the appendix, I notice that Section 9 provides that no copyright shall be issued for a film not licensed. This would be very injurious. For instance, many producers make films for releasing companies offering them for sale to several companies until they have found a purchaser. It is always up to the purchaser to attend to the censoring as the film has to be reconstructed and retitled to meet his particular requirements. Therefore, it would work a hardship for the producer to have to attend to the censoring, as under this condition he would place himself under the danger of having his production pirated, if he could not have it copyrighted.

Also if an American manufacturer should want to make special films for foreign countries, which films would not be adaptable for the United States, this would prevent him from copyrighting his films.

Under Section 10, a manufacturer could not export his films unless they had been licensed. He could not even have his cameraman in all parts of the country, shipping the film to him, and he could not transport exposed (but not developed) positives or negatives. This would practically put the motion picture news films out of business.

Section 12 would place a prohibitive fee on the whole industry. All manufacturers and exhibitors will be very much against paying a fee for each duplicate copy. This is superfluous, as the commission is not spending any time in looking into duplicate copies.

In the revised Smith-Hughes Bulletin, submitted by Dr. Crafts, I notice several things which are also objectionable.

In Section 5, I call your attention to the provision requiring condemned parts of films to be left in the custody of the commission. This should be eliminated, as these parts can be used for export by manufacturers. They cost money and should not be confiscated when they are submitted to a board for approval or refusal.

Section 7 provides that films can be licensed only on presenting the scenario. This is certainly wrong, as the scenario by no means gives an absolutely true reproduction of the motion picture.

Section 7 also provides for a tag to be attached to each container. This would be very troublesome, as the motion picture films do not remain all the time in the hands of the same individuals, but pass from hand to hand practically every day. It would be a hardship to impose this provision on the exhibitors because of this and also the carelessness of exhibitors in not returning the containers, the tag on which corresponded with the motion picture within.

Believe me, very truly yours,

PATHE EXCHANGE, INC.

J. A. BERST, Vice President and General Manager.

Pathe Club Has Dinner and Dance

Prominent Players Join Officials and Employees in Festivities at Hotel McAlpin.

THE Pathe Club gave a dinner in the Green Room of the Hotel McAlpin, New York, on the night of Saturday, May 6, which was the second "get together" time which the club has enjoyed since the first of the year. One hundred and twenty-five members and guests were present, and after the dinner there was dancing until the wee sma' hours.

President J. A. Berst of the club, who is taking a great interest in the organization and under whose auspices it was reorganized a short time ago, entertained at his table several prominent guests.

With Messrs. Shallenberger and LeVino of the Arrow Film Corporation, were Mrs. Shallenberger, Alice Joyce, Katharine Gray, Guy Coombs, E. A. Bingham, and the stars of "Who's Guilty?", Anna Nilsson and Tom Moore. In addition to the celebrated players just mentioned Pathe's "peerless, fearless girl," Pearl White, was present at the dinner, as was Grace Darmond now starring for Astra.

Louis J. Gasnier, formerly vice-president of the Pathe Exchange, received an unroarious welcome as he came into the room with a party including Mrs. Gasnier, Leon Bary, who plays the heavy in his new serial, William Baker and Mr. Hart of Jersey City, and Hannah Kohn. Mr. Gasnier's welcome afforded good proof as to his popularity among his former associates.

Among other guests were Mrs. Paul Brunet, Mrs. P. Allen Parsons, Mrs. Geo. A. Powers, Mrs. F. H. Knocke, Mrs. Ramirez-Torres, Mrs. E. J. O'Connor, Miss Millhauser, Mrs. Edward Jose, Mrs. Geo. B. Seitz, Mrs. L. S. Williams, Mrs. A. J. Picard and Muriel Ostriche.

The Mittenthal Brothers, makers of the "Heinie and Louie" comedies, Geo. B. Seitz of the Astra, H. M. Osborne, manager of Pathe's Philadelphia office, Geo. A. Powers, the printer, Edward Jose, the producer of "The Iron Claw," Harold Davis of the Chronicle Press, and L. Gausman, were among the prominent associate members present. Telegrams of regret were read from the Horkheimer Brothers of Balboa, makers of "The Red Circle," Messrs. Whiting and Roach of the "Lonesome Luke Comedies," and W. A. S. Douglas, Pathe director of production, now on the Coast.

The club expects to hold an outing and picnic some time in June. It was organized last fall, its purpose being to promote good fellowship among Patheites in executive and clerical positions, and to aid those members in sickness and misfortune.

CHARLES J. POST WITH TRIANGLE.

Charles Johnson Post, author and artist, left New York last Saturday to organize a Pacific Coast branch of the publicity department of the Triangle Film Corporation. The Triangle aims to make Mr. Post the man on the ground who will standardize the distribution of the news of the coast studios and obtain through his close connection with the eastern offices and knowledge of their desires the kind of special material for which there is constant demand. Systematic organization and effective distribution is the Triangle slogan behind Mr. Post.

For more than twenty years Mr. Post has been active as an artist-journalist. His services at various times have been in demand by the Associated Press, the Times, World, Herald and Journal of New York, the Philadelphia Inquirer, Illustrated American, Century, Harper's, Pearson's, Cosmopolitan, Everybody's and Outing Magazines, and Harper's Weekly. These associations have taken him all over the world. Mr. Post's recent newspaper work has been for the New York Globe. His acquisition by the Triangle is regarded as an excellent move in bringing into the motion picture industry a new figure of the highest type.

LE SAINT TAKES A REST.

Ed. J. Le Saint, the widely known director, has resigned from the Universal company and is taking a rest before even looking into the several offers which already have been made to him. Mr. Le Saint is regarded as one of the most capable producers in the business. Stella Razeto, who in private life is Mrs. Le Saint, left the company at the same time and is at present enjoying the beauties of the new home which recently was completed for them.

June Bluebirds

"Shoes," a Lois Weber Production, and Other Good Subjects, Will Appear During the Month.

AMONG the Bluebird releases for June is "Shoes," a feature to be credited in its production and development entirely to Lois Weber, an immediate assurance of as near an approach to perfection as may reasonably be expected, says General Manager M. H. Hoffman, in announcing the forthcoming program of his organization.

"Shoes," appeared in Collier's Weekly early this year, contributed by Stella Wynne Herron, and based on an expression used in one of the works of Jane Addams, wherein it is related that a shop girl was compelled by relentless fate to submit to the decrees of poverty and literally sell out for a pair of shoes.

"Mary Ida McDonald makes her first appearance on the screen as the star of 'Shoes,' being a 'find' Miss Webster herself discovered. She is a girl of striking beauty with a most expressive face and illuminating eyes, a type exactly fitted to the character she portrays.

"There is more opportunity for exploitation in 'Shoes' than in any Bluebird we have produced, not excepting Mme. Sarah Bernhardt's 'Jeanne Dore,' with which our program opened," continues Mr. Hoffman. 'Every girl who toils long hours behind a counter; every person who labors half-paid for an existence, will be responsive to the tremendous appeal of its homely atmosphere.'

"Socialists and humanitarians will be especially attracted and the exhibitor who starts an immediate campaign to let his community know that Bluebird Photoplays are sending Mary McDonald, in 'Shoes,' to entertain them, will reap a great financial benefit when the feature arrives, on June 26, beside being the means of awakening his people to the humanitarian appeal of the film.

" 'Bobbie of the Ballet,' in which Louise Lovely will appear in her regular order as one of our stars on June 12 will have a feature, directed by Joseph De Grasse, with a strong element of the stage dominating its exciting story. But the principal feature of the plot will be an exemplification of how some self-appointed 'mission workers' do more harm than their good intentions can overcome in the progress of their zealous pursuit of "faddisms," that they complacently believe is 'charity work.'

" 'The Three Godfathers' is another humanitarian feature that will have wide appeal through its heart interest. Peter B. Kyne wrote the story for publication in the Saturday Evening Post, and it created an unusual amount of favorable comment when, a few months ago, it was printed. We secured the rights and Harvey Gates turned it over in scenario form to E. J. Le Saint for production. The result is a feature of exceptional merit.

"June will be the best month Bluebird exhibitors have had, in my opinion," Mr. Hoffman concluded. "We will deliver them the goods and it will be to their interest to exploit the features with every faith in their public being pleased."

Diversity in Pathe Program

A Serial, a Series, a Comedy, a Scenic and Educational, a Cartoon and Two Issues of the Pathe News, for Week of May 22.

PATHE offers, for the week beginning May 22, a program of nine reels in a variety of subjects. "The House of Serials," has a new episode of "The Iron Claw," a chapter of the "Who's Guilty?" series, a "Lonesome Luke" comedy, a split reel scenic and educational, a Goldberg cartoon comedy, and two issues of the Pathe News.

"The Hidden Face" is the name of "The Iron Claw" episode for release in the week of the 22nd, and in it the identity of the mysterious "Laughing Mask," "foe of evildoers," protector of Margery Golden and the particular aversion of the sinister Iron Claw, is revealed—but not to us. Its an episode fraught with thrills—and Pearl White.

"The Tangled Web" is "Who's Guilty?" release. It is a realistic modern two-reeler and tells of Ruth Alden (played by Anna Nilsson), and Fleetwood Blair (played by Tom Moore), a pair of lovers. Through the machinations of her guardian, Ruth is made to believe Blair has deserted her. She then marries Kendrick, but after a year finds him unbearable. Also she learns the deception her guardian practiced upon her. Meanwhile Blair, innocent of all this mess and madly in love with Ruth, searches for her. He finds her and together they financially ruin Kendrick, being themselves swept into the discard by his ruin. Query, "Who's Guilty?"

"Luke's Late Lunchers" is the name of the "Lonesome Luke Comedy. It's a one-reeler and shows Luke as the proprietor of a bean foundry, where the gentle flies mingle ever with the peaceful butter cakes. But they're the best butter cakes, so Luke doesn't worry for the flies digestions. He does worry though, when the beard of one of his customers gets into them in a manner of speaking, soup, and fixes things by tying said beard around the old one's neck. Of course, Luke can't get away with this stuff, and lots more like it, and the picture ends with a ludicrous scrap that wrecks the place and is "enjoyed by all."

"Saving the Shad Supply" is an educational film and one of the official pictures made for the U. S. Bureau of Fisheries and released with Government approval. It shows the various method of catching the shad, and how the fish culturist selects ripe shad from the catch, squeezes mature eggs from the females and fertilizes them by mixing a small quantity of milt from the males. On the same reel with the scenic is "Yunnen-Fou" (Southwest China). "Yunnen-Fou" is one of those intimate travel films for which Pathe is so well known, and is short enough not to be tiresome.

Rube Goldberg's second creation, following on his "Boob Weekly," is "Leap Year," which is, to tell it in Goldberg's own words, "the story of a forty-seven-year-old maiden who would have been more popular if all men were near-sighted." "Leap Year" is on the same reel with "How to Bring Up a Child," a nonsense film, heralded by Pathe as "something no wives or mothers should know."

Pathe News Numbers 42 and 43 will be released respectively May 24 and 27, and should be interesting numbers if they show such beats as they did in getting the Verdun battle scenes and the shooting of Policeman Reilly by his unwitting mate, Kilroy, at the Police Parade on May 6.

Big Picture Players' Carnival

Manager Rothapfel Arranges to Hold One During the Week of May 22 at the Rialto—An All-Star Event.

THE enthusiastic motion picture "fan" has in store for him the greatest treat ever designed for his delectation. The most unusual entertainment is planned at the beautiful new Rialto theater, New York, during the week of May 22, in connection with the Motion Picture Campaign for the Actors' Fund.

A festival of personal appearances of stars of the screen in the flesh will take place at the Rialto, which will write a new chapter in theatrical and motion picture history. For the entire week there will be a series of tableaux presentations of film favorites for the personal greetings of their admirers. S. L. Rothapfel, director of the Rialto, is arranging the affair, together with Samuel Goldfish, chairman of the National Executive Committee of the Motion Picture Campaign, and Daniel Frohman, president of the Actors' Fund. The results of their labors promise to be sensational. The proceeds will go to the Actors' Fund.

The "fans" of the city have been treated to personal appearances of their favorites to quite an extent during the past few weeks, but this Rialto festival is to be on a much larger scale than was ever before attempted. Not only will it be the most stupendous affair of the kind in the number and prominence of the stars who will appear but in addition many of the leading men and women of the screen will be seen in a general public appearance for the first time. They have been persuaded to break their rule against personal appearances for this occasion on account of the efforts of the film industry to raise $500,000 for the endowment of the Actors' Fund.

All the leading figures of the screen world will be seen on the Rialto stage. The presentations will be arranged by days to include the men and women stars of all the big film producing companies. Combination nights will be given to the favorites from such studios as Lasky, Famous Players, Pathe, Vitagraph, Universal, Mutual, Metro and Thanhouser.

DUNCAN McRAE, VIOLA DANA'S LEAD.

Duncan McRae, the English dramatic artist, who has been the director general at the Edison company, is now appearing as leading man for Viola Dana in "The Flower of No Man's Land," in which both will make their debut on the Metro program. Mr. McRae is a brother of Bruce McRae and comes from a well known theatrical family, that has given several noted artists to the speaking stage and to the silent drama. Mr. McRae was last seen on the screen as leading man for Florence Reed in the five-part feature, "The Woman's Law," which was produced by the Arrow Film Company for the Pathe program.

Paramount Program

Variety of Interesting Short Subjects Strengthen the List for Week of May 29.

SHORT reel subjects released on the Paramount program for the week of May 29th will range in interest from the unmaking of a cake to a jaunt among the most murderous tribe of the Philippines. The usual features will include Earl Hurd's "Bobby Bumps Goes Fishing," Paramount-Bray Animated Cartoon, a Paramount-Burton Holmes Travel-Picture, "The Murderous Moros of Mindanao," and the Pictograph.

When Bobby Bumps decides to go fishing his Dad accompanies him for a fine time. Each takes a seat at one end of the boat, but luck favors Bobby and he gets a fish as soon as he throws his line in. Dad decides to change places, but as Bobby's luck continues he returns to his original position. This time the small boy jerks in his line so speedily that Dad is knocked into the water and becomes so angry that Bobby exits. Here the scene changes to the store where the hero buys a large stuffed fish, which he equips with a motor attached to a propeller at the fish's tail, which he throws into the water near Dad's boat. Dad continues his fishing, lands the fake fish and starts at once for the photograph gallery, where he has his picture taken with his catch. Returning home Dad describes the details to Ma, who at once detects the deception. Recognizing his defeat, Dad bribes Bobby and the latter exits victoriously.

To see the Moros, most troublesome of all the tribes of the Philippines, on the Island of Mindanao, their native heath, Burton Holmes continues his cruise through this distant archipelago in the seventeenth release of the Paramount-Burton Holmes Travel-Pictures, "The Murderous Moros of Mindanao." Zamboangu, capital of the Moros, is well worth seeing and here the natives are comparatively tame, while in the wilder parts of the Island they are in their natural and appropriate atmosphere.

Reversing the usual order of things, this release of the Paramount Pictograph shows a reel novelty in the interesting process of unmaking a Lady Baltimore cake. Butter, eggs, flour, nuts, milk and other ingredients are first shown in the films as they are put together into a snowy layer cake made after the receipt of Lady Baltimore, wife of the second Lord of Baltimore, who founded the Province of Maryland. As this receipe has never appeared in a cook book, the editors of the Pictograph's household department will send the formulas for cake, icing and filling, to any one writing to the Paramount Pictures Corporation, 485 Fifth avenue, New York City. Motion picture audiences will see how such ingredients may be literally unscrambled under the eyes of a startled cook and returned to their original forms on the pantry shelf.

"Better Babies" of all nationalities make their screen debut in another feature of this Pictograph, which also includes more preparedness films, and "Happifat and Rip Van Winkle" in the "Trickids."

Coming Universals

"The Adventures of Peg o' the Ring" Tops an Attractive Program for the Week of May 22.

THE feature of the Universal program for the week of May 22d is "The Adventures of Peg o' the Ring," with Francis Ford and Grace Cunard in the leads. Episode Four was made partly in Universal City, California, and partly in New York, where Miss Cunard obtained some wonderful new gowns for the play and where Mr. Ford completed arrangements with some big circus people regarding the sensational "big top" scenes included in the serial.

On Monday, May 22, King Baggot will be featured with Edna Hunter and Clara Beyers supporting in the five-reel Red Feather production, "Half a Rogue," upon which Mr. Baggot has been working for some time. Special posters will be issued with this Red Feather feature, including two six sheets with four-sheet streamers to be used for combination sixteen sheets or separately in addition to the regular two three sheets, two one sheets and window cards. On the same day's program Lee Moran, Eddie Lyons and Betty Compson will cavort about in the Nestor comedy, "Her Celluloid Hero," a romance of filmdom.

On the following day the feature will be "The Woman Who Followed Me," a two-reel comedy drama released under the Gold Seal brand and featuring Juan de la Cruz and Gladys Brockwell. On the same day Cleo Madison will appear, supported by Eddie Hearn, in the Rex drama, "Virginia," a feature of the Southland, and Bernarr McFadden, of physical culture fame, will appear with Allen Holubar in a strong-arm light comedy, "The Health Road." Arrangements have been made to show this feature in gymnasiums and Y. M. C. A. auditoriums all over the country where Mr. McFadden is known.

Mary Fuller leads off the program of Wednesday, May 24th, in "The Limousine Mystery," a two-reel drama to be released under the Victor brand, which relates an intensely absorbing story of a murder, which is not solved until the last fifty feet of film is flashed on the screen. "The Limousine Mystery" is followed by the L-Ko comedy, "A Busted Honeymoon," in which Alice Howell and Ray Griffith do the bustin'. On the same day Universal Photo fans will get their first glimpse of Animated Weekly No. 21, which Editor Jack Cohn says is a hummer for hot-stuff news events.

On May 25th Thomas Jefferson, son of the late Joseph Jefferson, will put on the two-reel Big U rural Decoration Day drama, "Corporal Billy's Come-back," which catches at one's heartstrings at the same time it brings the laughs. An unusually interesting Powers split reel follows "Corporal Billy's Comeback." In the first part the amusing cartoon character, "Mr. Fuller Pep," dabbles around in a pond in mirth-provoking fashion, and when his five hundred feet are done, dainty Little Lena Baskette, "Pavlowa, Jr.," is presented in a group of classic dances.

"The Unconventional Girl," a two-reel society drama, will be released under the Imp brand as the feature of the day's program on Friday, May 26. Edith Roberts and Joe Gerard play the leading roles in this drama of an unconventional girl who does some unconventional things, but finally forces her tempter to make good his misdeeds. On the same day Ben Wilson, with Dorothy Phillips, appear in a dainty little Rex comedy, "Harmony in a Flat," which deals in the main with the troubles of a couple of newlyweds in a Harlem bird-cage "apartment."

Another comedy, "Love and Brass Buttons," will be released on the same day under the Nestor brand, with Ray Gallagher and Billie Rhodes in the fun-making roles.

On May 27th Harry D. Carey and Olive Golden appear in "The Wedding Guest," a two-reel western drama of unusual plot and situations, while "Storming the Trenches," a Powers comedy, and "A Stage Villain," a Joker comedy, featuring William Franey and Gale Henry, closes the day's selection of pictures.

Ben Wilson, supported by Dorothy Phillips, appears in a timely three-reel special Southern Decoration Day drama, "A Gentle Volunteer," on Sunday, May 28. This feature deals with miscegenation and hinges on the adoption of an apparently white octoroon girl into an old Southern family in Civil War times. Just to finish up the day with a laugh the L-Ko comedy, "Gamboling on the Green," with Gene Rogers, Reggie Morris and Anna Darling doing the gleeful gamboling, follows up "A Gentle Volunteer" and "leaves 'em smiling."

POPULAR PICTURES TO RELEASE SHORTLY.

Popular Pictures Corporation of No. 218 West 42nd street, announces through its president, Milton M. Goldsmith, that this company's first release will be forthcoming within the next two weeks. The title will be "The House of Mirrors," which is a story replete with dramatic climaxes.

The story is by Frederick Chapin, and the picture was made under the direction of Marshall Farnum, by the Rialto Film Corporation. No less stars than Frank Mills, formerly of Triangle; Bliss Milford, formerly a Pathe star; Harry Spingler, formerly of Fox; Rudolph Cameron, Lillian Kemble, Runa Hodges and Jack Curtis will be featured.

There is more than the average touch of heart interest in this picture, as the lives of all the characters are touched and crossed at some time during the progress of the story. Mr. Farnum's work as a director is so well known that it goes without saying that the picture will be up to the highest standard of art.

It is also announced that, beginning September 1, Popular Pictures Corporation will begin releasing a regular feature program consisting of one feature each week. These releases will be the products of some of the highest class producing companies in the business.

GRACE WILSON IN HORSLEY'S COMPANY.

Grace Wilson, late of the Fine Arts studios, has been added to the company in which Margaret Gibson and William Clifford are co-stars. Her first appearance will be in one of Theodosia Harris' two-part dramas in a character role such as has caused wide attention from theatergoers in the past. Clair Alexander, a young woman still in her 'teens, is among the new-arrivals at the Horsley studios. She has already been seen in two of the Cub comedies in support of George Ovey, and is now playing her third part.

Big List of Mutuals

Thirty-one Reels and a Wide Variety Embraced in the Program for Week of May 22.

TWO Masterpictures, de Luxe Edition, with Winnifred Greenwood, Franklin Ritchie, Edythe Sterling and Norbert A. Myles the featured players, head Mutual releases for the week of May 22. Thirty-one reels, presenting a wide variety of themes and subjects, with many interesting and thrilling situations, comprise the Mutual release for this week.

"Nancy's Birthright," a Signal production featuring Miss Sterling and Mr. Myles, is the first of the Masterpictures to go to the public. It will be released May 22. Power of will to destroy inherited criminal traits is the all powerful theme treated in the story on which this production is founded. Director Murdock MacQuarrie, under whose supervision the piece was filmed, and Clarice Manning MacQuarrie, the author, have collaborated in the treating of this subject along lines never before attempted in a screen drama. Director MacQuarrie also appears in the production, playing the part of "John Martingale," wealthy head of a large iron works. Millard K. Wilson and V. T. Henderson are other members of the cast.

"Reclamation," from the American studios, which is to be released on May 25, is from the pen of Kenneth B. Clarke, author of a number of Masterpictures de Luxe Edition which have come from the Santa Barbara studios. It was screened by Director Edward Sloman, who worked for many days with the members of his company in the desert, where considerable of the story takes place.

"Reclamation" is an unusually stirring story of the West, in which an interesting love theme adds considerably to the plot and action of the piece. The scenes, particularly those depicting the great waste of sand, are actual and bring before the public with striking realism the horrors of the deserts where men perish for lack of water. For the filming of several of the scenes the great irrigation plants of the Imperial Valley in California were used.

Miss Greenwood is seen in the role of the true daughter of the West. Mr. Ritchie handles an exceedingly difficult role with the ease of a veteran.

"Armadale," from the Gaumont studios, based on the celebrated novel of the same name by Wilkie Collins, is the title of the three-part feature of the same week. It will be released on May 25. This is the first of the new features of this length to emanate from the Gaumont studios, under the change of policy recently inaugurated. One of these features will be released every other week, and in them will be featured one or more of the stars who have frequently appeared in Masterpictures, de Luxe, screened by Gaumont. Richard Garrick, director of the drama, has made an excellent screen story of this popular Collins novel and has followed the plot and action with exceptional faithfulness. Iva Shepard, famous for her "vampire" roles in Gaumont Mutual productions, will be seen in the role of Miss Gwilt, the maid, while Alexander Gaden essays the role of Ozias Midwinter. Others in the cast are Henry W. Pemberton, Lucille Taft, Harry Chira, Kathleen Butler, Robert Clugston, John Rinhard, James Levering, Charles A. Travis, John Mackin and several others equally as popular.

Four two-reel subjects are included in the releases for the same week. "Repaid," first of these short length features, is an American production. It will be released May 22. Lizette Thorne and Edward Coxen have the principal roles.

"For Uncle Sam's Navy," from the Thanhouser studios, with Kathryn Adams and Edwin Stanley in the leading roles, is a stirring story of the nation's navy. It will go to the public May 23.

The Mustang two-reel subject will be released on May 26 under the title of "Jack," starring Anna Little and Frank Borzage.

"The Kaffir's Gratitude," a powerful story of the African jungles, with Margaret Gibson, the star, is the Horsley contribution to the two-reel dramas. In this release the celebrated Bostock animals play an important part. "The Kaffir's Gratitude" will be released May 27.

Mutual comedy releases for the week are comprised of a number of excruciatingly funny single reel subjects, featuring a host of noted Mutual laugh-makers. "Politickers," featuring Claude Cooper and Frank McNish in the comical roles of "Conrad and Oscar" and "Sammy's Semi Suicide," with Walter Hiers, the principal, are the Falstaff contributions. They will be released May 22 and May 27 respectively.

The Vogue comedies include "Rival Rogues," with Rube Miller and Madge Kirby, for release May 23, and "National Nuts," to be released May 28. "Beauty" offerings for the week include "Adjusting His Claim," with Carol Halloway and John Sheehan, to be released May 24, and "The Pork Plotters," starring Oral Humphrey. It will be released May 28.

George Ovey, the diminutive Cub-Mutual comedian, is the hero of "Preparedness," a laughable take-off on the question now holding national attention. It will be released May 26.

Mutual Weekly No. 73, presenting a number of exclusive pictures of Gen. Pershing's Mexican Expedition, "See America First," presenting an interesting trip through Savannah, Ga., and Harry Palmer's comic cartoon, "The Escapades of Estelle" with "Reel Life" the third issue of the new and exceedingly popular single reel subject, complete the releases for the week. "Mutual Weekly" and "See America First" will be released May 24. "Reel Life" will go to the public as regularly scheduled on Sunday, May 28.

New Faces at Famous Players Studio

Peggy Hyland, Ann Pennington, Louise Huff and Others Have Recently Joined Pioneer Producers' Staff.

THAT the productive activities of the Famous Players Film Company are rapidly increasing is evident to any casual visitor at the company's studio, on West 56th street. In addition to the many familiar faces of the celebrated stars who have long been associated with the concern, Mary Pickford, who will soon be seen in "Hulda from Holland"; Marguerite Clark, Pauline Frederick, and Hazel Dawn, there are others who, though well known in the theatrical and motion picture world, are comparative strangers in the Famous Players studio.

Louise Huff.

Among them are Peggy Hyland, the little British star who is working on "Saints and Sinners," in which she will make her American debut, Louise Huff, whose great success as the country lassie in "The Old Homestead" won her a permanent place on the Famous players roster. Ann Pennington, the diminutive star of the Ziegfeld Follies, is already playing Susie Snowflake—the titular character in which she will make her screen debut. Valentine Grant, who won a reputation by her clever work in Irish productions, has just completed "The Innocent Lie," which was staged in Bermuda.

In the directorial staff there has been one important addition, in the person of Joseph Kaufman, who was formerly a member of the Lubin Company, and is now directing Pauline Frederick in an adaptation of E. Phillips Oppenheim's "The World's Great Snare." Robert Vignola, who has supervised Miss Frederick's more recent activities, is now directing a big production in which there will appear several well-known players who have not before been seen in Famous Players productions, among whom are Grace Valentine and Crauford Kent.

Louise Huff is now on Block Island doing a sea coast story, "Destiny's Toy," in which she plays a fisher maid. The elevation of Miss Huff to a place of permanency by the Famous Players will be a welcome event for the thousands of admirers which her beauty and rare talents have won for her in her clever work in the films of other producers.

These increased activities are only indicative of a natural and healthy growth of the producing company, which was the pioneer in the launching of a program devoted to the presentation of celebrated plays and stars on the motion picture screen.

EUGENE HOWLAND JOINS METRO.

Eugene Howland, until recently a member of the Edison forces, has been engaged by Metro as an assistant director. He will be associated with John H. Collins, and his first work on the Metro program will be seen in "The Flower of No Man's Land," in which Viola Dana is starred. Mr. Nowland has many years of training as an artist and draughtsman before he went into motion pictures.

Victor Miller Talks of the Congo

Young Cameraman Describes a Few of His Experiences in Equatorial Africa.

SOME of the troubles of a cameraman in equatorial Africa were outlined the other day by Victor Miller, who in the summer of 1915 spent four and a half months in the Congo country in search of subjects for his camera. Mr. Miller, who is chairman of the press committee of the Cinema Camera Club, is contemplating a return trip to this strange country. If he undertakes it he will be able to profit by the experiences of his first journey; he will make different arrangements for developing his film. It is this phase of tropical work wherein rest the greatest difficulties for the exploring cameraman.

Mr. Miller left New York on January 31 and arrived in the Congo country on April 1. At first he encountered opposition from the Foreign Trade Office of the British Government. "I had the job of my life to convince the officials that I wanted supplies to enable me to go into the interior to make pictures," said the cameraman. "I had to appeal to the Belgian Colonial Office to help me out.

"My conception of the Congo country was limited. My only knowledge of it was such as I had been able to gather from reading the works of Henry M. Stanley on exploration in the Belgian Congo. At Metadi I took the narrow gauge railroad to Kimsheda. Here the heat was killing. My assistant, Frank Farrell, of Chicago, was taken down with a serious case of malarial fever. The state doctor told him he must get out of the country quick if he was to get out at all. It was the only thing to do, and he did it. That left me on the job with sixty-seven cases of baggage, camera, chemicals and provisions to handle without the aid of another white man.

"You may believe me when I tell you that a cameraman on a tropical expedition has many things to worry about besides the climate. I had my chemicals in specially soldered tins, fixed up in London by an expert. The English missionary at Kinsheda advised me to proceed to Equatorville—and as you may guess, that is just on the equator—where I would find an American missionary, which I did.

"One of my initial difficulties was the fear of the native helpers for the camera. I was forced to appeal to the missionary to explain to them its mysteries, which he did to their satisfaction. They called it the 'jijijingi,' which in Congo means the reproduction of a shadow, not a half-bad term, you will agree. One of the things that much impressed the natives was a print of a close-up. Another was a flashlight, an electric storage torchlight battery. I finally succeeded in inducing one of them to press the button. They called it the 'wonder of the white man.'"

Mr. Miller had one close call. It was his custom to take his canoe ashore each noon for the midday meal. In the big craft with him, going down the Bussira river, were fourteen natives. On the occasion in question a stop was made at a small fishing village. As a result of a disagreement between the Congoese in Mr. Miller's party over an attempt on the part of the inhabitants to charge eight prices for one chicken there was a small riot. In order to stop the fight Mr. Miller got his men into the boat. Showers of stones followed them. The natives got too close for comfort at a bend of the river. As a shot fired over the heads of the attacking party failed to stop them Mr. Miller was compelled to fire into the water, slightly wounding two of the assailants, who had no weapons. There were no more stones thrown

The remainder of Mr. Miller's experiences were mechanical troubles, mostly in developing, as he modestly expressed it. The ultra violet rays are so strong, the cameraman explained, that if the film is not developed immediately after exposure the negative image will fade. In a majority of cases where there was a delay in developing the negative would be reversed to positive, and it seemed to make no difference how much he "cut down" on his exposure. Mr. Miller carried a tent which he used for developing. One of the difficulties was keeping the water cool. He had no means of judging the intensity of the heat. A recorded given temperature of the water seemed in its effects to be higher than what he had reason to expect, or "higher than normal." The lowest water temperature noted was 74 degrees. It was almost impossible to keep the emulsion hard.

Mosquitos proved to be a genuine pest. The insects seemed to be at the height of their power when the cameraman was developing film. "They were filled with malarial germs, and they got on my nerves," said Mr. Miller. "My head would swim. One time I had to run out of the tent and sacrifice 400 feet of film. Remaining was impossible. The next morning the film was lightstruck."

There were transportation handicaps, too. The natives will not touch a burden that exceeds sixty pounds. At the start of his expedition he had sixty bags of salt. This commodity has money value. In fact, the natives were paid in it each night—a cupful. Land travel was especially hard. Much of the country is swampy. For hours at a time, Mr. Miller said, his party would travel over logs. A mis-step would mean a plunge into mud of a most unpleasant sort. Bathing also presented difficulties. Swimming in the river was out of the question on account of the crocodiles. On one occasion, visiting a village, he was provided with a bath. He discovered before he had completed his much needed wash that the function had been seized upon by the natives as a sort of holiday. The embarrassment of the white man did not extend to the blacks.

"Camera work was possible only at certain hours," said Mr. Miller. "I could 'shoot' from about 6 to 10 o'clock in the morning and from about 3 to 4.30 or 5 o'clock in the afternoon. For the rest of the day a white man, if he have any regard for his life, must keep out of the sun. It also takes two or three months to get accustomed to light conditions."

Mr. Miller exposed in all 30,000 feet of negative, but owing to the climate and the impossibility of developing film in the Congo country he lost a majority of it. He was told, however, by an authority in London that he had brought out of the Congo belt a larger amount of stuff than had any of his predecessors. One of the subjects which he particularly regretted losing was a rehearsal of the beheading ceremony by one of the tribes. He saved some, but not enough to preserve the continuity. During the taking of this picture Mr. Miller had been uneasy at times that the participants in their fanatic zeal would transform the play into an actuality.

Mr. Miller praised the fidelity of the natives. "Once you can induce them to work for you," he said, "they will fight for you if you treat them squarely. I knew no Congo when I went in. I had a list of names prepared for me by a missionary. One of my men knew a bit of English. Much of our 'conversation' at first was in signs."

The cameraman participated in the killing of three elephants. The number of flies of the tsetse variety that met

A Corner of Lunga on Bussira River.

Festival Held in Honor of Dead Native.

death at his hands was not counted. Not one in ten thousand of these may carry the germs of the deadly sleeping sickness, but when one silently alights on a man's body there is no time lost in "swatting" it. Each one in the party took care of the one next to him and with a quick stroke would annihilate any insect he detected. Mr. Miller remarked that there would be many evidences of the slaughter at the end of the day, as the fly is full blooded.

Mr. Miller traveled 1,000 miles on the Congo and 600 miles on its branches. He says when he goes on his next expedition he will carry either an ice machine or a quantity of sal ammoniac, for its cooling influence on the water. He believes he will bring back a class of films never before seen by white men.

At Leading Picture Theaters

Programs for the Week of May 14 at New York's Best Motion Picture Houses.

H. B. Warner at the Rialto.

H. B. WARNER headed the bill at the Rialto in a Triangle photoplay, "The Market of Vain Desire," a sociological study of the "upper crust," by C. Gardner Sullivan. The star was seen as a young clergyman, who "goes right" in spite of the efforts of the social set to reduce him to a ballroom ornament. In addition to this feature Director S. L. Rothapfel provided an attractive program of spring novelties, both from a musical and visual standpoint. As a seasonable offering a beautiful botanical study was shown. The travelogue took one to Egypt and for a visit to a typical Nubian city. The news features included late developments on the battle fields of Europe and in Mexico and current events of a general character. A Keystone comedy of the Keystone standard of absurdity completed the bill.

Hazel Dawn at the Strand.

The Strand theater presented Hazel Dawn in "The Feud Girl," a screen play produced by the Famous Players Film Company. As the title indicates, this photoplay concerns itself with a mountain feud. The principals were taken to the mountain regions of northern Georgia, where their number was augmented by many picturesque local types, who brought to the making of the picture an authentic touch that could never have been given by supers. The rugged country in which the pictures were taken made a sterling background for the elemental story of feudal peoples.

To support the feature of the program Managing Director B. A. Rolfe supplied the Strand Topical Review, Strand Fashion Pictorial, a cartoon comedy and a short farce comedy. The musical program included solos by three of the Strand's favorite artists.

"Alien Souls" at the Broadway.

Sessue Hayakawa, the noted Japanese actor, is at the Broadway theater, in the Jesse L. Lasky-Paramount production, "Alien Souls," a photodrama written by Hector Turnbull. In "Alien Souls" Hayakawa is seen as a wealthy dealer in Japanese curios. He is deeply in love with a young Japanese girl, for whom he is supplying an education at a leading American school. How this beautiful young Japanese girl falls into the clutches of a money-mad young American, and is finally brought to realize that "East is East and West is West," is shown during the action of the play. Hayakawa is supported by Tsuru Aoki, the niece of Madam Lacco, the famous Japanese Bernhardt. Charlie Chaplin in "The Floorwalker," his first Mutual two-part comedy, was added to the program on Monday and remained throughout the week. The latest news events from all over the world, colored scenics and cartoons were also shown.

COLLINS TO DIRECT VIOLA DANA.

John H. Collins, one of the youngest but also one of the most successful directors in the country, has signed a long time contract to produce Metro wonderplays and his first feature will be "The Flower of No Man's Land," in which Viola Dana is starred. This production will also mark Miss Dana's debut with Metro. Mr. Collins is but twenty-three years old and before he was out of his teens he was general stage manager for seven directors in the Edison studio, where he supervised the construction of more than 5,000 studio sets during the two years he held that important position.

JULIAN FINISHES THE TRANSFORMATION."

Director Rupert Julian, at Universal City, has finished a two-reel society drama entitled "The Transformation," from a story by Elsie Jane Wilson, who also appears as a featured lead with Julian, supported by Douglas Gerrard and H. F. Crane. The scenario was prepared by E. J. Clawson.

Emile Chautard

EMILE CHAUTARD, now working with World-Paragon at the new Paragon Studios, under the direction of William A. Brady, is the honor man of the World roster this week by reason of the completion and release of his most recent effort, "Sudden Riches," in which Robert Warwick again makes his appearance on the World Program.

Emile Chautard.

Mr. Chautard is completing his year with the World Film Corporation and his seventh production for that company. Some of the other pictures were "The Boss," "Old Dutch," "Human Driftwood" and "Sudden Riches," and is now busily engaged on Thomas W. Lawson's elaborate story, "Friday the Thirteenth."

Chautard and Maurice Tourneur were companions during their student days in the Latin Quarter, Paris. Tourneur was studying art, while Chautard was endeavoring to learn the intricacies of stage technique. Several years later they met at the Theater Francais, where Tourneur and Chautard were engaged in making a production. They separated and were again drawn together in the early days of film making in the various studios around Paris.

Chautard took up film production and when the Eclair Company began operation in Paris, he was one of the mainstays of that organization. Mr. Brady has assigned a number of highly important productions to Chautard for the coming season and beginning with "Friday the 13th" will keep him busy right through the hot months into the fall. Chautard, in addition to being an actor, director and film author, is at work on a book entitled "Film Photography," which is to be published by a French publishing house and which it is thought will be translated into English and published here.

VAN DEUSEN INTERNATIONALIZED.

Cortland J. Van Deusen, one of the youngest and most successful directors in the business, has been signed by the International Film Service, Inc. Mr. Van Deusen played for a season in stock and in Shubert productions. Following this he went to California, where he was associated with the Kalem, Thanhouser and Kinemacolor companies. Returning to New York he was employed by the Biograph Company and later went with the Famous Players. Mr. Van Deusen left this organization for a splendid position with the Vitagraph Company, where he was featured for two years. He became associated with Sidney Drew, remaining with that comedian for some time.

Next he directed several pictures, "Keyboard Strategy," "Conquest of Constantia," "Between Two Fires," and "In Arcadia." His last work with the Vitagraph was a Blue Ribbon Feature "Behind the Curtain," with Lillian Walker. Mr. Van Deusen's past experience should prove highly valuable to him and to the International Film Service, Inc.

DES MOINES SCREEN CLUB GIVES BALL.

The newly organized Des Moines Screen Club is making its first public bow by holding a big ball and convention in the Auditorium at Des Moines on May 23 and 24, with the Iowa Exhibitors' League. The booths were occupied by exchanges and accessory dealers, and all were eagerly snapped up, some of the exchanges taking two spaces.

The ball is being given to raise funds for the Actors' Benefit Fund and to fight censorship in Iowa. Although that State does not have such a law now, each year legislation is introduced hitting at the unlimited showing of pictures. The The Iowans are not awaiting the passing of the bill, but are taking the initiative and have already started fighting it.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

THE rats are at the cheese again in Washington. The long and profound silence that followed the introduction of the several censorship bills at the National Capitol last winter led many to believe that reason and fair play had prevailed against the rantings of the agitators and the lawmakers had dropped the measures. It now appears that the bills were not dead, but only sleeping. Simultaneous with an announcement that Rev. Crafts has started from Washington on an extensive tour of the country to work up sentiment in behalf of his censorship ideas comes a statement that within a few days the Educational Committee will favorably report to the House the Smith-Hughes bill with modifications. It is also stated that Senator Hoke Smith, of Georgia, has presented a new bill on censorship to the Senate. It is not antagonistic to the measure now in the hands of the Educational Committee of the House, but is what may be termed an accident insurance policy. Despite all conditions and cost the agitators are determined to keep up their battle. If the Smith-Hughes bill should be defeated in the House they will have the Hoke Smith bill in store as ammunition for another battle.

* * *

With Washington once more upon the job, the fight against the Cristman-Wheeler bill, in Governor Whitman's hands, is in full sway, and equally bitter fights on censor bills being made in Indiana and Massachusetts, the main topic of discussion in moving picture circles and the leading periodicals devoted to the trade is censorship. For the immediate present New York is the chief seat of war. All eyes are upon the master workmen watching for the signal that is to start the march upon Albany to convince Governor Whitman that the obnoxious Cristman-Wheeler bill should not prevail. One of the chief events at the expositions of both the Exhibitors' League and the National Board of Trade were campaigns for signatures to protests against the bills and if there is any virtue in the number of signatures to petitions the bill is already a dead one.

* * *

In a recent issue reference was made to the conversion of one of the most prominent exchange men of the country to the Federal Commission idea, as the lesser evil. Since making the declaration the exchange man has been communicating with the chairman of the Educational Committee at Washington on the Federal bill. When we first learned of his conversion we were at a loss to understand it, unless his object was to publicly endorse Federal regulation as against all state and local censorship. After reading his letter to Chairman Hughes we must plead ignorance as to his convictions in any respect. It would take a Philadelphia lawyer to determine whether he is for or against the moving picture interests, or for or against the Federal measure. One of his objections is to a section of the bill which fixes a fee of two dollars on each reel of negative passed upon. Mr. Berst says this fee would be too small to cover expenses and it should be fixed at four dollars. Now what do you think of that! As a moving picture man we think he has gone outside his latitude. These politicians need no advice as to the regulation of fee schedules. It is an old business with them and if the bill passes with an under estimation of revenue they will lose no time in raising the fees. For this the exchange man deserves a slap on the wrist.

Our esteemed convert asks that pictures of prize fights and bull fights be excluded from the bill, because they are wanted in New Mexico, Texas and Lower California, and prize fight films are big money makers and in great demand in all states. There is another poser! It is a mighty good thing that in announcing his conversion to the Federal measure he did so as an individual and not as a representative of the moving picture industry as a whole. It is inconceivable that any one could seriously arrive at a train of thought that would induce him to accept censorship of all moving picture films except those bearing upon prize fights and bull fights. It may or may not be true that the latter films are favorites in New Mexico, Texas and Southern California, but it is known to managers throughout all other parts of the country that audiences will not tolerate exhibitions of bull fight pictures. As to prize fights, it makes little difference what bearing censorship may have upon them as the Inter-Commerce Act already has them in charge and until that act is revoked the pictures could not be shown, even if excluded from the Federal censorship bill.

* * *

Mr. Berst also objects to news, or topical films being included in the censorship bill, because it is necessary that such films be exhibited immediately to preserve their value to the producer and exhibitor. In this contention he brings the moving picture films and the newspapers to the same plane, but we scent a personal motive. There seems to be an inclination on the part of the Washington committee to exclude news films, the intention being to let them go on special permit which may be revoked if the films be found improper. If this prevails, the moving picture people who are unqualifiedly opposed to official censorship will have an opportunity to shoot the bill so full of holes in the courts that there will be nothing left of it but the record of its passage. What Mr. Berst suggests with regard to news pictures is what the moving picture industry is contending can be provided to apply to all pictures by a brief amendment to an existing Federal law and without censorship in any form.

* * *

Another interesting problem is offered by Mr. Berst's letter. He is opposed to that part of the proposed law which provides that no film can be copyrighted until it has been approved by the censors. He says many companies produce films to sell to others and are obliged to exhibit them several times, perhaps, before securing purchasers. Unless the subject is copyrighted they may be pirated before a sale is made. Mr. Berst would have the law changed so that the producer could copyright the films and the purchaser could deal with the censorship board. There is not much weight in this contention. It savors of the story of the man who bought a pig in a bag. In the first place, under the proposed law, what right would a producer have to sell, or exhibit for selling purposes, a film that has not been censored? In the second place, what position would the Government be in if it should accept a film for copyright in one department and refuse to license it for censorship reasons in another?

* * *

We cannot agree in this contention of Mr. Berst's for another reason. The kind of producers he refers to, at least most of them, are those who have been an injury to the moving picture industry. Their interloping methods have put the business in a precarious condition. With little or no capital they have invaded the field and with productions of little merit they have built up a cut-rate market that has seriously interfered with the legitimate efforts of those who have invested real money and spent years of labor to advance the moving picture art to its true standard. If the Smith-Hughes bill, or any similar measure, is to become a law, the provision for censorship before copyrighting should stand. It will save the Government from getting into controversies and will protect the purchasers of the pictures. If a producer has not enough confidence in the merits of his films to go with it before the board of censors he stultifies himself and has no claim for protection of the law. If he is afraid his film will not bear inspection he should not expect a copyright, much less should he expect the law to allow him to take the money of a purchaser and leave the purchaser to the mercy of the censors.

* * *

There are two points Mr. Berst makes in his letter in which we fully concur. One is that no board of censorship should be created in which the clergy have controlling power. The other is that condemned parts of negative should remain the property of the producers. Little need be said on the first proposition. The experience the moving picture people have had with most of the clergymen who have been active in censorship matters justifies the protest and there is no reason, if a Federal board of censorship is to be created, why it should not be absolutely impartial. As to the second proposition, the condemned parts of negative should remain the property of the producer because to confiscate them would be imposing an uncalled-for penalty. They represent a value to the producer. Although rejected here they might easily pass in the foreign market and prove of great value to the products in that market. If a producer should comply with the requirements of the censors they have no more jurisdiction over him. If he cuts out objectionable parts and subsequently uses them within the jurisdiction of the board—in the United States—the proposed measure provides for his punishment. The censors can have no jurisdiction of the parts in foreign countries and if they are acceptable there the producer should not be deprived of an opportunity to retrieve some of the loss he has sustained by their condemnation here. There can be no danger of the condemned parts being exhibited in the United States after export to foreign countries because the proposed law gives the censors jurisdiction over imported films.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Overshowing.

OCCASIONALLY George Editor Carpenter brings out Real Reels with something exceptionally good. Any issue is worth reading, but now and then he makes a bulls eye that spreads clear to the edges of the target in its sweep. In a recent issue he does one of his fake fables, this time about the common process of trying to hurt a competitor by booking all the regular services and running as many reels of this as possible, while paying for it all. The hero of his fable is praised by some for his generosity in showing twelve reels, but the saner element rises to remark: "Behold motion pictures are an amusement; not hard labor."

Just let that phrase sink in. Ten or twelve reels of pictures in a straight run is *not* amusement. It is hard work. It is an infliction to the intelligent person to sit through a twelve reel show, particularly when the same backhanded reasoning that leads an exhibitor to show so long a program also induces him to speed up to get the show over and another house in, and as George E. further puts it, "the glad tidings of the satisfied patron hath ten 24 sheets on the main street of a burg beaten to a frazzle." And for this same reason George E. puts in a plea for the rebooking of the feature that has made a hit. More and more the exhibitors are coming to realize that the show that has made better than merely good is a better repeat than an unknown first run. If you have not tried it, do so, and boom the repeat because it is a repeat.

And as a further shaving from the Carpenter shop, read this:

> When the other fellow down street gets all het up and starts in to put you out of business by taking a crack at your show and methods through the medium of slides on his screen, nasty little unethical digs in his newspaper and bill board advertising, you can afford to smile up your sleeve and leave him alone, because you have got his goat!
>
> When busybodies come romping up your foyer with the startling news that Mr. Jones is knocking you and your show in every saloon, cigar store and pool room in town, you have another smile coming because the more he keeps this up the more will the general public wink the other eye and aver that your show must be something out of the ordinary if it gives Jones such temperamental spasms every time it is mentioned in his presence.
>
> Do you get the point? Leave Jones and his show alone. Every move he makes is a boost for you, provided you really have the goods.

Own Their Boards.

H. C. Clauer, of the Dreamland, Galena, Ill., sends in a photograph of his private bill board. It is a real photograph, too. Also it is a real bill board, though we do not quite like those date strips. Since it is to be presumed that he regularly runs three changes a week, it would be effective to have permanent boards, lettered with the days, that could be affixed to the top of the board, running the width of the paper and prominently lettered with the days, or the boards could be arranged to be changed as might be necessary. A few screw hooks and eyes; about three to a board, would permit any changes to be made

in the boards if the eyes and hooks were regularly spaced so that any board could be hung from any set of hooks. Some managers say that it costs too much to paste paper, and they borrow or hire loose sheets from the exchange, but here is a 216 house that finds it pays and that backs up the boards with newspaper advertising and a lot of lobby frames with stills and portraits. You can *make* it pay if you have the goods and know how to sell them. Mr. Clauer does. You can.

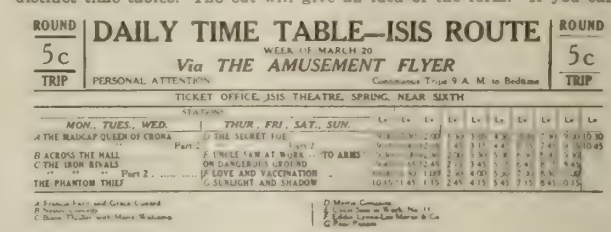
Is He Kidding?

V. M. Kidd, of the Dominion, Victoria, B. C., send in a slip the house used as an advance for "The Cheat." It is nicely done with press comment and gossip of the subject, a leaflet of four 3 x 6 pages. Mr. Kidd writes that he thinks it is more important to state the location of the house than the hours of commencement, particularly if the house is in the business centre with opposition, as a statement of the hours of showing might send to another house the possible patron knowing the show has started. The point is that the men who goes past the house at eight-thirty, knowing that the show started at eight-fifteen, will try to get to the house at eight-fifteen if that is the hour and he is interested.

That sort of man will not come in if he does not know the hours of performance. If he will not come in knowing that the show has started, he will not come in on an off chance. When such practical men as George Bleich and Jimquin go to extreme pains to get their time tables right, there must be something besides theory in the idea.

Jimquins.

Jimquin, of L. A. sends in some new time tables. This time he seems to think that running the titles tandem is better than running one time table for the first half and foot notes for the change. It is better than the form shown in Picture Theatre Advertising, but we would like even better a split time table giving the two changes as distinct time tables. The cut will give an idea of the form. If you can-



not read them, the foot notes give the names of the stars. The time table is on a sheet 7 by 8½ and the back is printed up with a photo-reproduction of the lathe work on the back of a bond. It is good enough to catch the eye and suggest something of that nature, on the lines of stage money. The rest of the time tale side is printed up with Jimquin talk, his latest idea being a series of arguments that the Isis shows are food for tired brains, which is not a bad line of reasoning to take. Here is a sample of the stuff:

> Once there was a fellow who just *knew* he couldn't leave his business for a minute or it would sure *go to the bow-wows.*
>
> He *breathed* business, he *ate* business and *slept* the same way.
>
> He was going to let up "some day" when he had "brought it to a certain point."
>
> When that "some day" would come, he was going to *tread water* for a while and grab a *gob or two of fresh air* just like a regular human being.
>
> He figured, too, that he might even take a regular holiday and take his family around the world—as far as Azusa and back.
>
> But he never seemed to get any *nearer* that "some day." He'd look back, year after year, and find himself in the *same old rut.*
>
> (He didn't know that you can give *too darned much attention* to business sometimes.)
>
> Anyhow, one beautiful day, when the birds were singing, the sun shining and the flowers perfuming, *the poor dub died.*
>
> *Actually starved himself to de-e--e-ath*—ugh; it's an awful thing, ain't it?
>
> Neighbors, *it can't be done.* When you start *neglecting* your brains, you'd better get measured by that fellow we're all trying to dodge.
>
> You might as well put *blue goggles* on, and try to feed your stomach *sawdust.*
>
> *It can't be did,* and by the same token—*You can't Kid your brain.*
>
> The moral—*ISIS BRAND BRAIN FOOD.*

Unusual, But Good.

Nikitas Dipson, of the Family, Batavia, N. Y., sends in a vest pocket of unusual form, but good. It is good general practice to run a booklet one-third longer than it is wide, but this V. P. is 3 inches wide and 8½ deep. It is *so much* out of proportion that it comes into proportion again. It is eight pages and cover, a day to a page, a full week's program on the first inside page and house talk on the front inside cover, and biographical sketches on the inside back cover with the underline on the back. This is a methodical and intelligent treatment, but it is only one of the good points; the stock is good, the type is not

the usual machine stuff, but a slightly fancy face; the cuts are suited to the paper; the stories are well told, and about the only thing the most captious could object to is that the black-letter for titles is not wholly clear. That is the only thing to quibble over. For the rest of the job is about as neat as anything we have seen from anywhere of late. If you want to see a really pretty job, write and beg a program from Mr. Dipson.

Their First Full.

Some people complain that business is getting bad. Others go out and make it better. Hunt's theater, Wildwood, N. J., is located in a summer resort colony, so they make business instead of complaining. W. C. Hunt writes:

> Herewith we send you our maiden effort in making up a page advertisement, and would be very pleased to have your criticism on same.
>
> Many valuable ideas have come to us through your columns. During the winter months it has always been very difficult for us to make our business pay here owing to the small population and what there is being scattered thinly over a distance three miles long by nearly a mile wide. In this large area we have only about 2,800 population, this winter, many families having left the island this year, that have heretofore stayed the year 'round. In spite of this and increased expense for a Feature program, in place of an ordinary commercial service, we have increased our business over 30 per cent. this winter over any previous year, and we have been here nine years. We attribute this solely to our having had a good program and letting the people know it. If there is anyone here that hasn't been to see us every week this winter, it's because they are laying around waiting for Mr. Undertaker to come and take them away.
>
> Keep up the good work.

The advertisement cannot stand reduction very well, but it is nothing for Mr. Hunt to be ashamed of, and he has hit upon a good layout. The paper is eight columns wide. At the top comes the house name in an eight-line letter flanked on either side by large Paramount cuts. Below this is a four-column bank about the house, with panels on either side, giving one of the underlines. For the rest of the page the program is announced in display, by days, in a four-column width, and on either side is a column of straight reading matter; all headed items, topped by Triangle cuts. Each day should have been dated, not trusting to the "Program for the week of ——" But apart from this, Mr. Hunt has made a nice job of his space and fills it like a veteran agent. If business is not good, make it better by advertising as Mr. Hunt has done. If he can coax them over the Jersey sands, you can get them from anywhere.

That Thirsty North.

Tom North must be so dry that in comparison the Sahara looks like the deepest part of the Pacific. Ever since the State of Washington went dry he has been letting his tongue hang out so far that it licks the suspender buttons off the waistband of his trousers. First he printed George Blaisdell's Fireman's Shirt button with a few longing remarks, and then he broke in with a note of regret that he could not show strangers around as he could in the old days, but lately the Seattle Times prints an article in which he claims that a combination of grippe germs, quinine and a picture show is a passable substitute for the gone but not forgotten glories. The V-L-S-E Pals is a great home organ, but it is not the voice of the W. C. T. U.

An Invitation Worker.

Edmund Reid, inventor of the one-page daily newspaper and now manager of the Palace, Barnesville, Ga., sends in an invitation to Carmen, the idea for which he got from this department. He writes that he mailed one of the invitations to every automobile owner within a radius of twenty miles, and that as a result he had the greatest collection of cars in front of the house that has shown since it opened. The invitation was nicely displayed, though we do not like the face of type used, a wedding text that is not as fashionable for invitations as it was some years ago. Copperplate gothic or that in combination with the same face shaded, or all shaded, would have been better, but probably the printer did not have it. The main point is that it made business.

Do you follow Mr. Reid in circularizing the automobile owners? Most States permit the addresses to be copied from the license lists, and if you have something really worth while, a twenty-mile run is merely part of the fun of the outing.

Mr. Reid also sends in a one-sheet monthly program, and on the vacant Sunday dates he prints in "Go to your church." It emphasizes the fact that the house is not open Sunday, and also pleases others than the ministers.

Something New.

The News, published by the Mary Anderson management, Louisville, Ky., has something that beats the misspelled word and similar devices. It gives out a list of six questions. Two tickets are given all who reply correctly. One list of questions, for example, reads:

> Who starred in "Tangled Lives?"
> Where is Annette Kellermann?
> What is wedded to art?
> Why should William Farnum feel patriotic?
> Who is a favorite at Kingston?
> Upon what cannot you safely count?

In a series of brief biographs it is told that Robert Mantell starred in "Tangled Lives." The answer to the second question appears most casually in an answer to an inquirer; the third is given in the familiar celluloid soliloquy: "I am the offspring of Knowledge and Light, joined into wedlock with Art"; the fourth is also based on data from the biographies, as William Farnum was born July 4; the fifth reply is found in some notes, and the last in an editorial announcement to the effect that repeat performances cannot be counted upon at the house. It takes not a little skill and intelligent application to get at the questions, even when the puzzler knows that the reply is in the same issue, and not many get in a complete list, but most persons read the program thoroughly. In the issue in question it is probable that the fourth and sixth questions kept down the percentage of correct replies.

This is a much better scheme than the cheap and antique lottery schemes so often used and which are objectionable in many ways.

Stand Pat.

Sid. G. Spear, of the Novelty, Malone, N. Y., writes:

> When I received my Moving Picture World yesterday and as usual turned to the Advertising for Exhibitor's department first, I was more than surprised to see a comment on my program. I am sending later copies. This is the eighth week. Nothing pretentious. If there is any credit to be given it is to your department, which I have studied faithfully for two years. Meritt and Casazza are my printers, not the owners of the Novelty. I have a house of 250 capacity two doors from my opposition, who has a 750 house and who, worst of all, does not want to be friends. What drove me to issuing a program was his methods of trying to put me out of business by using all kinds of passes, free matinees for children and the like. Commencing next week I shall run a World on Friday and a V-L-S-E on Saturday in addition to my Triangle. This really is too much for a small house, but when you take into consideration that my opposition runs anywhere from one to three acts of vaudeville each change, two changes a week, four reels General Film service, four serials and a Fox each week, what are you going to do? He formerly had a seven-piece orchestra, but is now down to piano and drums. I have not seen any difference since starting the program, but I think it will pay eventually. Please ask brother exhibitors to exchange with me.

Mr. Spear is trying to fight fire with fire and with only limited supply of combustibles. We think that instead of swelling the program we would use the program to educate the patrons against the vaudeville. The sort of vaudeville the other house can run will speak for itself, but hammer it home. Have someone in the other house to tab up the jokes and actions. Then in your own program ask your reader how he likes to see such things and how he felt if he had a woman with him. Do not say that an act did this or said that, but speak of the act and hint at the action or speech. Meantime give a good picture show, but not one so long as to tire and then tell why not more than five acts are given. Mr. Spear has a whole valuable page he could use for a series of straight talks that would count and perhaps even reduce the drummer out of the former seven-piece orchestra. It might even be a good point to talk about always having the same size orchestra. It is seldom well to fight a competitor openly and this should not be done in this case. Mention the vaudeville and not the house. Tell why *you* have only five reels, but do not attack the other house's seven or ten. Do this and the program will pay for itself and more and either close up the vaudeville or the house. Only lately a manager was lamenting that the money he could pay for vaudeville was so small that he could afford only negro acts and that he had used so many of these that the house was beginning to have a characteristic odor. People generally go in spite of the vaudeville rather than because of it.

Will some of the brothers please send their programs to Mr. Spear.

Here It Is.

E. M. Simmons, of the New Family, Adrian, Mich., sends in the ticket he refered to lately. It is a manila card with four punch holes, each good for an admission to the Garden, a sister house. It is sold by the local order of Maccabees, a portion of the proceeds being retained by them, and it is announced that the proceeds will be used to arm the order in the interest of preparedness. It is announced that the Adrian Maccabees were the first to arm with rifles. Possibly this will give a hint to other exhibitors, many of whom belong to orders with drill teams. The idea is new and in keeping with the times.

That Record.

Here is a new hang-up. W. B. Harris ran the Battle Cry of Peace in his house, Smithville, Mo. The population is 680. The attendance was 799. The takings $370.25. Next!

Knows in Advance.

F. H. Gray, of the Idle Hour, Wellington, Col., writes:

> I am enclosing a little weekly program which we are getting out.
>
> It is, of course, very cheap, and I know far from your perfection, or even good, but I have gotten so much help from your department in the year and a half that I have been reading The World, that I would be very glad indeed of any suggestions to better it. If it is all wrong, that is what I want to know. I feel sure that you will not favor so much advertising, but I am making the ads pay for the program, and as this is such a very small berg, we cannot command a big price for ads.
>
> This is my first attempt at a program, and this is the second issue, so hit it as hard as you can, if by so doing I may make it better.

Mr. Gray wins on his premonition. There *is* too much advertising in that the advertiser is permitted to dominate the sheet. The pro-

gram is four pages, 6 by 9, with a type page 7¼ inches long. This gives 29 page inches. Of this 14 inches go to the advertiser. This is too much, and yet not more than others give and still get a display. Apparently the house runs three days a week, and they let the stuff run as it will. If they will take the same amount of space, divide by three, and take that much space on each of the three pages other than the cover, they can get the same space and yet, by boxing in, can also get a real display. This may necessitate a little smaller type, or a rearrangement of the stuff, so that each day gets the same amount of space, but by taking the space in the center of each page and cutting it cut from the advertising with six-point border, the result will not be bad, though not as good as where more space could be gained. An additional advantage will then be that all advertisers will be on the same page with reading matter. The front page is divided between two 2-inch advertisements and the house name, the latter in the center. A space of three picas lies between the house name and the advertising, top and bottom with eighteen points at the sides. Were this our program we would build a frame in that space with something like Bullfinch or any similar solid border, and the frame would be even better than white space in throwing out the house name.

The rearrangement would be very simple. Take the four advertisements in the center of the back page and put two at the bottom of Page 2 and the other two at the bottom of Page 3. Make permanent panels of six-point rule to frame in the white space and set one day in each of these spaces. Take the "Concerning prices" from Page 3 and put it in the front page box where it belongs, resetting the date line and the other two minor lines to get the room. With this done, the program will look as neat as can be asked, and at no sacrifice to the advertising, though we are afraid that the advertising space is selling at a dollar an inch across page instead of double that, which should be the least accepted. It doesn't pay to be too cheap to the advertiser. If they say that 50 cents an inch is all they pay the local paper, point out that your circulation is more direct and is kept in the homes a week instead of being read and thrown out the same day it is issued. We hope that Mr. Gray will send in the new editions if he tries these changes.

Neat and Brief.

W. C. Ball, of the Revue, Toronto, sends in several copies of a little house program. It is a four pager 3½ by 6, printed on light tint stock with a colored ink, and the color selection is so well done and the first page is so well set that people will take these who would refuse a smearly looking sheet. It may be argued that any advertising is advertising. It is, but some of it is pretty poor advertising, and no woman is going to reach out a white gloved hand for a daub that will probably send the gloves to the cleaner's. It is worth while to pay a little more and get the sort of job that people will *want*. Evidently Mr. Ball knows this, and his front is kept light and attractive. Inside we think he is a little too light. This is better than overloading the page with type, but it would be possible to add three or four lines of eight point to the titles; not the story of the film, but a brief comment, that would add much to the effectiveness of the announcement. His days are dated, but would look better if underlined with a light rule, not heavier than one point. This would also serve to break the sections apart, something that is not done by the two light ornaments now used. The back

is used for underline, but there is room for about half a page of house talk. About two hundred words a week of sincere talk about the house should work wonders. The front page should be permitted to stand much as it is. For a locality house in a good neighborhood, it cannot be greatly improved upon. The cut shows the front and back pages. At the bottom of the front page the hours of performance should be run and the Saturday matinee announced. It would seem that the house has only this one afternoon performance.

Improved.

The Homecrest, Brooklyn, has given up the staggered advertising form and now puts the house program where it can be seen. Doing so does not hurt the display value of the foreign advertising, either, but rather renders it more distinct. The Homecrest seems to be reaching out for business. It has been drawing to some extent beyond its indicated territory and now a new house has been built in this extra territory, but not yet opened. The Homecrest has started a house-to-house distribution, with two bills to a two-family house, and is going to solidify what trade it can before the other house can open. Two houses nearer the new theater have, as yet, done nothing to prepare for the new opposition. There is going to be a nice little fight just where we can sit on our own front steps and watch it; which will be very convenient.

Hot Scott.

The April issue of the Big Four Clansman, the organ of the V-L-S-E Kansas City exchange, is full of meat. Editor L. J. Scott prints a cut of the fob given him by the Amusement Association of Kansas for getting in the largest number of members in the first ninety days of organization. A pleasant feature is the sincerely written farewell to Charles Hardin, of the Fox exchange, who is leaving that territory for a more important post. It speaks well for a man when his business competitors wish him luck and it speaks well for the competitors that they are big enough to admit that there are others.

E. R. Pearson, manager of the exchange, contributes a page on the value of subjects, the essence of which will be found in these paragraphs:

> Your patrons come to your place to see a good entertainment, and don't care much what length of subjects just so they are all good. As a matter of fact, they rather prefer the variety, thus possible for each week.
>
> We have some single reel comedies, subjects that foot for foot are as valuable entertainment as our features, and to a large extent this article was prompted by being told by many exhibitors that so far as they were concerned one single reel was as valuable as another. This condition, if general, is a terrible and critical calamity soon to be pronouncedly noticeable to the entire industry.
>
> How long will it be before the same exhibitors will be saying one feature subject is as valuable as another? How long will it be before those exhibitors commit commercial suicide? I tell you, the industry cannot afford to have those theaters die because when they die they have also exterminated many motion picture patrons, and that is a tremendous loss to the industry itself. Frequently I am appalled at an apparently truthful report of conditions surrounding a town that formerly was considered a desirable motion picture point. Inquiry and analysis always reveal the same story of abuse of the patron's confidence, by the theater management. Four times out of five the exchanges have been just as much to blame as the exhibitors. Always in these cases the business is just as low as it dare go without actually closing the theaters. Naturally something must be done and at once, and usually one or the other of those exhibitors realizing the seriousness of the situation, are ready and willing to adopt any plan that bears evidence of a chance for success.

In the line of stunts Mr. Scott offers much. He writes some stunts for his own service and reports the work of others. Dr. E. E. Trunelle, of the Baxter, Novinger, Mo., offered six tickets for every twenty pounds of paper. The paper was baled and sold at ten dollars a ton, the proceeds being donated to a local fund. With the Government issuing warnings against the destruction of paper stock, this is a particularly timely stunt for local advertising. Perhaps a note to the Secretary of Commerce, Washington, will probably bring some printed matter.

Too Cheap.

The Strand theater, Fremont, Ohio, recently felt the need of marking its anniversary. The result was a plain white sheet, eight by ten inches printed in 12 point Roman with not the slightest effort at any ornamentation. There is no date line, no house card, and though there is no greeting, there is a signature. It should at least have been in the form of a letter on regular letter size sheets, but it would have cost little to put the same text on a neat folder just large enough to slip into the envelope. The circular speaks of the great success the house has enjoyed in its first year, but the job gives not the slightest hint of success; rather it suggests a policy of rigid retrenchment. It would be better to do nothing at all than to seek to mark an anniversary with such cheap and casual printing and preparation. Even some little 300 houses in 600 towns have done much better. The circular is well worded, but the effect is nullified to some extent; probably to a large extent, by the cheap format.

A NEW HELP FOR MANAGERS

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A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid*, $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Fat for Fives.

ALICE C. BROWN says a lot when she remarks that she finds that in a five reel she must have at least three threads of plot to get enough to keep a five reel from dying on third, and to show that she knows she adds that this is not the same as sub-plot in fiction because these threads must all be a part of the plot and not minor invention, and that they must be established and prepared for in the early reels and not dragged in when the story commences along about the middle of the third reel.

If you can catch Miss Brown's idea, you will have the full secret of writing fives. You must, first of all, have enough plot. It must all be the same plot and cannot be two or more plots in combination. It is all one plot but with more than one angle because a simple and direct plot will not last through five reels. It must be all one plot, because we cannot give the time and the leaders required to explain sub plot. We must hold it *all* to the one idea. And all of the idea must be prepared for in the first reel. It must be that sort of a plot that is capable of this preparation. Then you'll have a story that will come to a climax at the end of five thousand feet with no sagging action in the middle. There are a lot of professional writers and reconstructors who make the grave error of running on a single plot theme until they run it out and then gain the additional length needed by trying to build an aftermath plot on the first, though it is seldom that this second plot can possibly be more important than the first.

Sane.

Recently we wrote a long letter to a woman who wanted to know about writing photoplays, and we wondered if we were again wasting our time, but she paid us by writing that she was going to try out on plotting and if she found she could, she would get a copy of Technique of the Photoplay and go to work. Then we knew that this particular letter had not been wasted. It pleased us more than an order for the book would have done, because she is one of the few who had the good sense to realize that plotting came before the technique of form and development.

Keep Going.

Writes a lady: "If manufacturers purchase synopses only, what use is there in studying the technique of photoplay writing?"

In the first place, you must be able to write good plays before you can write practical synopses.

In the second place manufacturers who buy only synopses or who maintain staffs of editors and directors who purchase synopses only will presently give place to other and more intelligent manufacturers who will buy full plays because they will know that only by this means can they gain a sufficient diversity of production. Keep on studying. It is not so long ago that writers were asking what use it was to write plays at all since nothing but book and drama adaptations were being made. And do you remember how—almost overnight—editors were falling over their own and each other's feet trying to find original fives? Cheer up and keep on working.

Got It Anyhow.

One author got mad and vowed that the business is all a snare and a delusion. "I shall write for my own amusement hereafter," he announces to a shuddering world, "and shall send out a story only now and then to assure myself that I am right when I say that no stories sell."

If he writes persistently for his own amusement and makes an honest effort to write well, some day he will send out a test script and be shocked to receive a check in return. He is on the right track even though he came in from the wrong switch. Do your practice work under any reason you prefer, but do your practice work before you try to sell. You'll take the strain off the post office and have stamps against the time when you will need them for good scripts.

Bargain Prices.

William F. Hart, of the Keystone staff, sends in a funny boob letter. We wonder what companies bought plays at prices ranging from $14 to $59. Pathe in the early days used to pay in odd prices, but this was because the directors marked the scripts in francs and the business office did not bring the sums up to even fives, but any company that is willing to pay $59 can be coaxed to yield $60. It reminds us of a man who told R. Ralston Reed that he had sold a story to the Vitagraph. Reed asked what he got for it. "What would you say if I said a thousand?" hedged the man and Reed said he would say he was a specified sort of liar. The letter is addressed to the "Editor in Chiefe" and runs:

> Beg Pardon for writing you. Bout I have 5 plays and will not sell to the firm I have ben. I am trying to find a firm to deal with, how is all O. K. I have sold 38 plays in 9 months bringing from 14 dollars up to $59. I lurned under William Lord Wright and the Producers League St. Louis Mo., I now all I gess I can lurn about the movies. and I write mostly. Comedys and western dramas. All are propper Length with say five Leaders or sub titles. 2 or 3 is the most eny of my plays have. I have a vay deap interesting decteve play. of 52 scenes and 5 leaders this one has because tis for a 2 real play. Will set no price on my plays. Submitt them at usel Rates.

We think the writer speaks the truth when he says he thinks he knows all he can learn about the Movies, but this is merely because he cannot learn. It will be news to William Lord Wright that he "lurned" this genius.

Once Again.

If only some Federal law could be enacted to license those who could study photoplay writing, we would insist that before any license could issue the author in embryo be required to sign this pledge:

> I promise that I will give my full time and attention to getting the best development of my plots without any effort whatsoever to employ technical terms that I have heard about, read about or may have manufactured for myself.

Only the other day a correspondent wanted to know if there was a special term to designate a close-up when used apart from the larger scene of which it was supposed to be a part. He wanted to have two kinds of close-up, one when the camera came into a running scene, and one when there was no prior showing of a large scene. He was not content to write: 16—Close view of Polly on the balcony. He wanted to have some special term to show that this was a special sort of close-up—which it was not.

Studio writers use technical terms much as they use slang, not because it is necessary but because it is brief. They do not ring in every technical term they can think of, and some use few technical terms, yet the outsiders are not content with the terms they hear. They wish to be supplied with even more. It cannot be done.

Another Plot Machine.

Vachel Lindsay, in his The Art of Moving Picture, suggests a scheme for plotting not unlike the plot machine recently described in this department. In his chapter on Hieroglyphics he gives the meaning of the Egyptian signs and suggests that each of these be given a higher and more esoteric meaning. He goes on to argue that these cards be shifted to form combinations of ideas, but with only one of the higher meanings taken as the key to the plot for, as he writes:

> I would like to suggest as a beginning rule that in a play based on twenty hieroglyphics, nineteen should be black realistic signs with obvious meanings, and only one of them white and inexplicably strange. It has been proclaimed further back in this treatise that there is only one witch in every wood. And to illustrate further, there is but one scarlet letter in Hawthorne's story of that name, but one wine cup in all of Omar, and one Bluebird in Maeterlinck's play.

Mr. Lindsay puts rather fantastically the great basic truth that there can be but one central point to a plot to which all else must incline. His is not a book on play writing, but a treatise on the art as a whole, but in spite of his many fantastic ideas, there is much sound sense in his observations, and the book is one that may be read with profit and interest by the advanced writer.

Hurray!

At last! A correspondent writes: "I can write better plays than I see." We have heard that before, but this man adds: "So could almost anyone with imagination. But I cannot sell them." Here is at least one man who knows that plays must not merely be better than the screen botches, but that they must be vastly better if they are to sell. The trouble is that the average manufacturer fails to realize that the studio-produced script that apparently costs him nothing is the most expensive thing he could have.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

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17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no aparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operators should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 138.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

If you are projecting a 16-foot picture and it is proposed to enlarge to an 18-foot one, what percentage of increase in light would be necessary to produce the same screen brilliancy? If 35 amperes were used in the first instance, how many would be necessary in the latter?

Roll of Honor on Question No. 131.

I would refer particularly all of the answerers of question 131, including the Roll of Honor men, to the published reply of Brother Martin. It is interesting; also, it will show some of you the amount of knowledge one may possess on any given topic if one really studies. All the Roll of Honor answers were correct as far as they went, but none of them came anywhere near covering the ground Brother Martin covered, nor making as perfect a statement of the matter as Edward Marshall, though Marshall frankly admits his dope is a copy of what was published in December 25, 1909, issue. But that does not matter, so long as he has the knowledge. I don't care how he gets it, so long as he HAS it, though I would have preferred him to put it in his own language.

Joseph H. M. Smith, Fort Worth, Texas; F. F. Bell, Palestine, Texas; W. C. Crawford, Brooklyn, N. Y.; Wilson Hays, Barton, Md.; C. E. Linstruth, Carthage, N. Y.; W. E. Bryner, Springfield, Ill.; Charles S. Stuckey, Edmonton, Canada; O. J. Bean, New Bedford, Mass.; H. Meusner, Newark, N. J.; E. N. Crain, Fort Worth, Texas; Leonard Pagenhardt, Westernport, Md.; B. P. Warrick, Worthington, Minn.; Ralph W. Martin, Los Angeles, Cal.; Edward Marshall, Vancouver, B. C.; Walter Collins, Tiffin, Ohio, and C. E. Wheeler, Lebanon, Ind.

I have selected the reply of Brother Martin for publication, although I believe he is stretching things a little in attempting to connect moving pictures with the carvings of ancient people. I am also publishing Friend Marshall's reply because it more nearly fulfills the real intent of the question.

Reply to Question No. 131.

By Ralph W. Martin, Los Angeles, Cal.

The Question:

Explain, in full detail, just what the phenomenon called "moving pictures" consists of. Come, now, let us see how much you know about this subject anyhow!

The Answer:

The phenomenon called "moving pictures" is as old as man himself, and has been observed in the works of art dating clear back to the Pleistocene and Eocene Periods when the Pithecanthropus Erectus and the Heidelberg Man were walking around with their foot on the ground and carving crude descriptive sketches of bear hunts on the walls of cliffs and caverns.

But coming down to a little later time, the ancient Assyrians, Babylonians, Egyptians and Greeks give abundant evidence that the fundamental notion of the moving picture was well understood and utilized. The ancient bas-relief carvings in particular, which adorned the walls and friezes of temples were intended as a kind of pictorial story, relating the progress of events in the history of a nation, or career, of some famous personage.

Later on, this same idea was adopted in the comic supplements of modern newspapers, and today this form of moving pictures represent the most fundamental basis of the industry, i. e., in a technical sense. In following the action or progression of ideas which are shown in a comic serial of the Sunday supplement, the technical connection of the action from one picture to the next following is very crude. Persistence of vision is out of the question. Movement is merely suggested by the attitude and feature of the people and things depicted, and the skill of the artist comes greatly into play in order to suggest to the imagination all the occurrences and movements that take place from one picture to the other.

This form of moving picture can present a very complete theme, but the details of its presentation are left largely to the imagination of the observer. It's relation to the cinematographic representation is about the same as that of a silhouette to an actual photograph.

A little nearer approach to the technical moving picture of today is to be still found in the ordinary toy magic lantern. These outfits were usually furnished with a number of slides, among which was one *moving picture*. This slide contained two pictures and was mounted in a special carrier which was constructed so that one picture could be quickly superimposed upon the other on the screen. For instance, one picture would be projected showing a man seated on a mule, then by quickly shifting the slide the pictures became interchanged, showing the mule's rear quarters elevated and the rider going over his head. Even in this method, persistence of vision does not come into play. Memory, imagination and power of analogy is relied upon to connect the events of one picture with the next following, and the quick change of some scene causes surprise on the part of the observer which is an essential element in producing the humorous effect which is aimed at. This process was little removed from the comic supplement method except that the change of scene was supplied by mechanical means.

Although a very recent development, the animated cartoon, supplies the next logical step in the evolution of the moving picture. In this method, which just about marks the half-way point, persistence of vision first comes into actual existence, but this factor is wholly at the control of the artist. Even when the artist uses the greatest care, it is very difficult to present movements which have the smooth rythm of regular pictures. All movements are more or less jerky and sometimes it is difficult to decide whether actual persistence of vision really operates, or whether only the memory impressions are so close together as to actually overlap in the consciousness. In fact, persistence of vision and persistence of memory are so closely allied in function that they practically amount to the same thing in effect. At any rate, the further pursuance of the analysis would concern only psychologists and the like.

However, oftentimes the animated cartoonist will forsake entirely the tedious labors which persistence of vision pictures demand, and fall back upon the old magic lantern stunt before described. For instance, old Col. Heeza Liar will be shown looking in a certain direction with an expression of joy on his countenance, and the picture will then instantly change, showing him looking in a differnt direction with an expression of chagrin. The two poses will often be switched back and forth on the screen several times in order to drive the idea home to the audience.

Here it is seen that the artist takes advantage of the fact that memory and imagination will supply the missing scenes which, by the strict persistence of vision plan, would have required a great number of pictures instead of only two.

But even the modern director makes use of the same process by using the expedient known as "switching there and back." When it is desired to show the logical connection between two occurrences, the intermediate steps of which would be uninteresting, or require useless time and film; the cause or beginning of the action is first photographed, and later on the results of the same action are shown, oftentimes without much reference to the intermediate occurrences.

Thus it is seen that while persistence of vision is the most prominent technical factor in modern moving pictures, still the old psychological stunts known from time memorial and a very prominent factor in modern poster advertising, are still in full force on the screen.

Persistence of vision is merely an optical refinement, which permits drama to be presented on the screen in its true Shakespearean reality, and this really constitutes the vital definition of the cinematographic picture. The technical accomplishment of persistence of vision overcame those limitations of all other forms of pictures, which were all too psychological to appeal to the masses as a whole, and made things actually real and true to fact, which art in the long run usually gets the money.

The humor intended in a cartoon may appeal to one individual but not to another. A fine oil painting and other similar forms of art, usually appeals to only a limited number; but a human figure moving about on the screen in a truly life-like manner and actually doing everyday stunts will deliver the goods every time, because the average mortal with a jitney in one hand and a market basket in the other is a pretty close equivalent to the mental effort that can be depicted in the average photoplay. For the desires and requirements of mankind today are not a great deal removed from the times when the Pithecanthropus Erectus and the Heidelberg Man were walking around with their foot on the ground.

Reply to Question No. 131.

By Edward Marshall, Vancouver, B. C.

Animated photography is snap-shot photography, without much interval between the shots. To do the work you provide yourself with a special camera and a roll of sensitive film, which latter may be of any length from 50 to 500 feet, and on this film you take snap shots at the rate of 16 per second. A crank on the camera actuates the machinery which carries the film forward. You turn the crank at a speed which causes the film to pass behind the lens at the rate of one foot of film every second of time whilst a revolving shutter with an opning in it prmits sixteen images to the foot to fall in rotation upon the traveling sensitive surfac. It is important to note that the sensitive film is not traveling past the lens continuously; the machinery causes it to stand still momentarily while the actual snap-shot is being taken, and while the film is being moved forward preparatory to to another snap-shot being recorded, the revolving black shutter intervenes to protect the film from 'ght. Thus the film jumps forward sixteen times every second and stands still sixteenteen times every second. When all the film has run through the camera, or when you think enough of the scene has been recorded, the film is developed like any other negative. When dry a contact print is made on another piece of film of corresponding length, and when that print is developed and dried it is ready to exhibit to an audience. It is run through a projection machine fitted with a lens and provided with a powerful light, in such a manner that the snap shots are projected just as lantern slides are shown, only that they change at the rate of sixteen per second. A black shutter here again revolves and obliterates the light every time a picture changes. The screen is, therefore, being bombarded with a stream of snap-shots at such a rapid rate that before one snap-shot has had time to fade from the observer's retina another one is in view, and as each view is a record slightly different from its predecessors, the illusion of movement is conveyed. The part played by persistence of vision in this process is important.

Another Argument.

John Solar, Watertown, N. Y., writes:

Commenting on Friend Martin's "Structural Aberration of the Condenser Beam," an astigmatic field or image is one that is curved towards, and in some cases, away from the lens. When astigmation exists we can not have a true focus at the center and outer border of an image at the same time; that is with a flat screen. If we had a screen curved with the same radius of curvation as the image, we could project a clear, sharp image at all points—that is so far as astigmatism in concerned. A lens that projects a flat image is termed a true anastigmat, in this case we have an astigmatic field. (Martin: Aberrations at B are due to astigmatism.) Aberrations named are due to angle of incidence and the curvature of the lens. (Martin: The cross-sections reveal some very odd shapes.) These odd shapes are termed Coma, or Side-flare, and have no similarity to astigmatism. To explain this phenomenon in an understandable manner is very difficult and would require too much space to attempt it here. (Martin: Spherical aberration and Astigmatism are caused by practically the same action of the rays.) The effect of spherical aberration is to focus complete images in different planes. With astigmatism present, that is a curved image, we have points of a complete image focused in different planes. A lens may be corrected for spherical aberration, and still have an astigmatic field.

From this we can see there is no similarity between the two. His drawing representing a condensing lens, in such case it is not necessary to project a sharp flat image of the crater, a curvature or astigmatism of the crater image causes no loss of light or definition at the screen. In projecting an image of the film at the aperture we need not consider astigmatism in relation to the condenser. But in relation to the objective lens, it is very important that this fault be corrected.

Now, I will take a side swipe at Martin to offset his criticism of the two-ray system, his "anastigmatism" should be printed in capital letters framed.

With reference to Brother Solar's remarks upon the effects of spherical aberration, why perhaps he is right, but the actual practical effect as applied to projection is, I think, to produce unevenness of illumination. Where spherical aberration is present, the illumination at the spot lies in circles, or concentric wings. Friend Solar is correct in saying that a lens may be corrected for spherical aberration and still have an astigmatic field, but let us not misunderstand. A lens which is corrected for astigmatism projects a flat field, not an astigmatic field. It also follows that there is greater need for astigmatic correction with short focal length lenses than with lenses with long focal length. With long focal length lenses I don't believe astigmatic correction will give sufficient improvement to justify the cost of the correction, though that matter is, of course, open to argument. As to Brother Martin's "astigmatism," why the side swipe applies equally to the Eastman Kodak Company, who use the term in their literature.

Questions.

Oklahoma orders a Handbook, and says:

What focal length condensers would you use with a 6½ inch E. F. projection lens? I am told that you now advise the use of a 5½ inch rear, where before I would have, as a rule, used two 7½. How many amperes does a mercury arc rectifier pull from a 110 volt A. C. line? Have never had an ammeter on the line, and was asked this question and could not answer it, unless I knew the ohms resistance. What about the new Chemical Violet Ray Screen?

Don't know anything about any Chemical Violet Ray Screen, unless you refer to the Luna-Lite Screen. If that is what you mean, why I have not heard of it for quite some time. They were going to give me a demonstration, but something seems to have fallen down. No, I have never advised a 5½-inch condenser at the rear. The focal length of the rear condenser will depend upon circumstances. See Table 1, page 141 of the Handbook. Study "Matching Up the Lens System," page 133 to 146 carefully.

As to the mercury arc rectifier, I would recommend you to study the transformer, page 343, and the mercury arc rectifier, page 432, carefully. Any figuring you might do as to the amperage taken from the line would only be approximate, and you would first have to know the amperage at the arc. Multiply the arc amperage by 50, and add to that product 25 per cent. of itself; then divide by the line voltage, and you will come about as close to it as you can get, but it won't be correct, because you don't know the power factor of the current, and are assuming that the apparatus has an efficiency of 75 per cent., whereas it might be lower.

A Rap on the Bean.

George E. Carlson, Burley, Idaho, says:

The fact that I am one of the goats should at least entitle me to butt in in behalf of the vast flock upon which millions are dependent for that which takes to make a good entertainment or amusement. Although we are the public goats, what would the public do without us? We operators are to the moving picture industry what the soldier is to the nation; we are the man behind the gun. Soldiers are backed by the government, wheras operators are backed by the projection department through the medium of the Moving Picture World, which publication is the chief or paramount factor in proclaiming that which is just. The Moving Picture World is endeavoring to lift and keep the business out of the mire, and to mete out justice to all without fear or favor. The Moving Picture World does not hesitate to put blame where it belongs, and demands satisfaction for injury no matter what the nature thereof.

Burley has been on the moving picture map about twelve

EVEN AT THAT BOYS, THERES SOME "CONSOLATION".
THIS IS "HIM" THE OPERATOR HATS OFF, BOYS
YES, HE'S GOT THE LATEST ISSUE AND IS GOING HOME TO WORRY OVER THEM "DARN" QUESTIONS
HEY SHINNY! DO YOU KNOW DAT GUY? HE'S DA GINK DAT MAKES DA "MOVIES" MOVE ON THE SHEET AT THE PALACE
DEY TELL ME IF IT WASN'T FOR THAT FELLER BRONCHO BILLY WOULDN'T SHOOT ANY INJUNS
OH MY! ME FOR A JOB LIKE THAT I GOT A MOVIN' PITCHER MACHINE HOME
I WONDER HOW HE DOES IT
POP! WAIT, I WANNA SEE THE MAN WHO MAKES GOLLY CHAPLIN FUNNY
ISN'T HE GRAND! I WONDER IF HE EVER MAKES LOVE TO ANY OF THOSE ACTRESSES WHEN HE HAS THEM IN THE LITTLE COOP
DEEP STUFF
GOLLYS I WISH HED GIVE ME A PIECE OF "FLIM" TO HANG UP IN MY ROOM
THE KIDS CLEVER
SPOT THAT FELL OFF OF SHINY
GWALKER. MASONIC THEATRE, ELLENVILLE, N.Y.

years, and has had juice for seven years—*some* current too. We are running the big ones, and change every day; Metro, World and Mutual, and you can take it from me there are film slaughter houses in this part of the world. The still small voice ought to tell every operator that the better he takes care of his service, the better service he is likely to get.

As to film cement it should be carefully remembered that a cement that works well on some films does not work so well on others. There are three or four different makes of film which require different cements.

You will find enclosed cuttings from a Metro which will show that the fault is not always with the exchange, but right back where the film is first put together, and that is where some good, hard hammering ought to be done. It took me hours to put five reels in running shape, and other hours might have been spent to good advantage on the very same reels. The exchanges need calling down from time to time, but the man higher up needs a rap on the bean in many cases. Some of them seem to get their experience at the expense of the public and the operator, with the operator posing as the goat. In closing let me quote the old motto: "What is home without a mother?" and add to it another: "What is projection without Richardson?"

Yes, Brother Carlson, I thoroughly agree with you that the man higher up needs a "rap on the bean" occasionally, and he gets it too. But this department has so many, many things to look after, that we cannot always do full justice to it all. If I had ten pages of space available instead of four, I could do considerable more. As it is, however, I know I have gotten results in improvement of film conditions, both with the manufacturers and the exchanges. But conditions will not, for a long time to come, be anything even faintly resembling perfect.

We appreciate your kind words with regard to the department and the Moving Picture World. This paper is, as you say, striving to work for the best interest of the moving picture industry. So far as the projection department is concerned its editor is not the whole thing, by any manner of means. I have been able to accomplish many things, true, but I feel that this has been made possible by and through the hearty co-operation of the men themselves. Mine is a difficult position; more so than you can possibly realize. But there are just three factors which govern my actions, and they are: is it best for projection, for the operator, and for the industry? I shall be glad to hear from you at any time you have things of interest to set forth.

Power Indorses Handbook.

You all know Nicholas Power, the dean of projection machine manufacturers and the pioneer in improvement of projection machinery.

Nicholas Power Co.
OF NEW YORK

OFFICE OF
THE PRESIDENT

1st April 1916.

My dear Mr. Richardson:

After having carefully perused the third edition of your Hand Book, it gives me great pleasure to express my admiration for the wonderful manner in which you have handled this difficult work, and I feel that you are to be highly commended for the energy and intelligence displayed in compiling the really valuable information.

The new Hand Book surpasses the previous editions and it should certainly be in the hands of all operators and others using motion picture projection machines.

Wishing you continued success and with very kindest regards and best wishes, I am,

Very sincerely yours,
Nicholas Power

F. H. Richardson, Esq.,
17 Madison Ave.,
New York City.

Here is his opinion of the third edition of the handbook. The opinion of such men counts for much. It cannot be bought. Their approval may only be obtained for articles possessed of real merit.

Eye Strain.

William Peach, Freeport, L. I., says:

> I have been twisting the crank for seven years, five of them on the job at the Plaza theater of this city. Find I cannot get along at all without the department and the Handbooks. Am up against it and come to you for advice. I suffer something awful from eye strain. Have paid out good money to eye doctors and oculists for expensive colored eye glasses, all to no purpose. Do you know of any eye glass that will enable the operator to look at the spot once in a while, and yet protect the eyes from the terrible glare?

over, it is most restful to the eye. In your condition, however, the to judge results by looking at the screen only? However you can very easily protect yourself from the glare of the spot by mounting a piece of pale green glass, somewhat as per Figure 30, page 72 of the first edition of the Handbook, copy of which I understand you to say you have. You may also use other colors, but I prefer green, and, moreover, it is more restful to the eye. In your condition, however, the only thing to do is stop looking at the spot. It is not really necessary. Look at the screen and learn to gauge your light by the results there.

"Brain Exerciser."

W. W. Dilley, Jr., Akron, Ohio, says:

> I note Brother Stilson's answer to my "Brain Exerciser," February 5th issue, also your reply, which brought the following to mind. You say arc voltage is between 48 and 55, and others ask why can you pull a longer arc on 220 than on 110? This is my version of that proposition. On 110 volts, one-half of the voltage, which is 55, goes to the arc and the other half to the rheostat. Amperage on both sides of the rheostat is the same if rheostat capacity is ample. On 220 volts the division would be 110 volts, which accounts for the longer arc.

You are all right except that you are all wrong; outside of that there is nothing wrong with your version, Brother Dilley. The reason why one can pull a much longer arc with a 220 volt supply than he can with a 110 volt supply is quite simple, once it is understood. You seem to have misunderstood my meaning. The voltage of the D. C. projection arc is between 45 and 55 *when operating at its best.* It may, however, be much less or much more, but when it is you won't get the best light; also in this I am dealing with ordinary amperage, say less than 50. And now suppose you are running along with a normal projection arc, 110 volt supply, and open the arc, or lengthen it. What happens? Why you increase the resistance of the arc, hence instantly decrease the amperage and increase the voltage of the arc. But the process of lengthening and increasing arc voltage cannot, of course, be carried nearly so far with a 110 volt as with a 220 volt supply, because the resistance becomes great enough to break the arc with a low supply voltage much sooner than with a high one and—there you are.

Incandescent Lamp.

J. H. Pooley, Toledo, Ohio, writes:

> In the issue February 26th you say you never heard of an incandescent arc light, therefore I call your attention to the fact that there is such a light. It was fully described in the Electrical World, issue February 1, 1916. If you cannot secure this particular copy you can get information with regard to the light by applying to the manufacturers, Edison & Swan, United Electric Light Company, Ltd., Ponders End, Middlesex, England. This light burns in a gas filled bulb without consuming its electrodes. I trust that this will be of interest.

Yes, Brother Pooley, it is interesting merely as an additional bit of knowledge. If it ever transpires that this lamp is adapted to projection, or for use in the moving picture theater, then it will become of *practical* interest. But until that happens, I don't believe I will trouble writing to England. Many thanks, nevertheless, for your kindness.

"Anyone," the Operator.

E. B. Tinker, manager of the Feature Phoenix Film Corporation, Ellsworth, Me., writes:

> The writer is manager of an exchange catering largely to the smaller towns of eastern New England. I am deeply interested in the discussion of film abuses, and methods employed in the inspection of film, etc. I have noted that such of the prominent film men who have written you have expressed themselves as being strictly in favor of the maintenance of an efficient inspection department in all their exchanges. In every case, no doubt, the wishes of these men are followed (wish I could think so.—Ed.). Their subordinates must see that films are inspected. Judging from my own experience with several companies, every branch manager is glad to keep his reels in the best condition possible. Yet there are many evils to prevent their desire from being put into effect. If I may be permitted to express an opinion the entire trouble is due to lack of co-operation between the exhibitor and the exchange men, supplemented by the exhibitor's belief that "anyone can run a picture machine," and the fact that in many cases "anyone does run it." (Amen.—Ed.) My acquaintance with exhibitors in my territory is wide.

I personally know every one of them, and they are all good fellows too. Many of them have built fine, modern theaters. They believe in good music. They run what is, in their judgment, the best pictures obtainable. Many of them go so far as to occasionally run pictures on which they know they will lose, merely to add prestige and to please patrons. The exhibitors of Maine are a painstaking crowd; also *many of them have operators who are such in name only.* In my estimation an operator is not merely a man who will run the show through without a break or a flicker, but a man who when he puts a reel into his machine knows that it is in condition, and who sends it to the next town in as good condition as he receives it. I am not making this statement with a view of shielding the exchange from blame in the matter of poor condition of film, but merely claiming that if more efficient operators were employed, a far better film service would be in the hands of the exhibitor. Under existing conditions, however, if an operator is criticised it means that favor with the exhibitor is most always lost. Therefore instead of getting after the exchanges, who are, of course, in some measure to blame, have a series of talks with operators on the importance of the proper handling of film while in their possession. Exchange men know they are very much at fault, but operators, many of whom are at fault, yet do not know or realize it. Every operator I know of in the east reads the projection department. They are keen to adopt every suggestion, yet they do not, as a rule, realize that a film is a valuable piece of property. It is necessary in many instances, in this as well as many other exchanges serving in the smaller towns, to circuit films. There is no good reason why films could not be worked on circuit indefinitely, always, of course, provided the operators were as anxious to please the exchange as the exchange is to please the theater. But to circuit more than two or three houses is out of the question. How about this, operators of Maine?

Brother Tinker writes a sensible, gentlemanly letter and, moreover, it contains a very large degree of truth, therefore I second his remark: What about it, operators of Maine? But I take the liberty of applying that remark also to operators of forty-three other states. (I think it is forty-three.) I don't pretend to say that the fault is altogether on the side of the exchange, but I do say that if (there's that confounded *if* again) the exchanges can, or would *get together and stick together they could force exhibitors to employ operators who would take better care of film, or see that their present operators took care of it* by adopting a rigid inspection rule, and compelling payment for damage. I defend the operator when I believe he is abused, but in this case, whereas, I have held, and do still hold, that the exchange is the greater offender, still the operator does not by any manner of means go scott free. The fact remains, however, that, in all too many instances, very cheap labor is employed for film inspection, and the inspector is expected to do so much work in a day that he or she can only make a bluff at it, with the result that the inspection in those exchanges is largely a farce. I do not agree that films can be circuited indefinitely. It is up to the operator to repair such damage as he does to the film, but it is unreasonable to expect him to make a regular inspection before it is shipped away, unless you are willing to pay him extra for the time thus expended. I hold that if a film went through the machine perfectly on the last run, the operator is justified in shipping it away without examination, but this fact remains that a film which may run perfectly on a given machine may still be in urgent need of inspection and repair, and may *not* run perfectly on the next machine—loose patch, broken sprocket holes on one side, etc. But the operator who is careless, who keeps his machine in poor adjustment or sends films away knowing it to be in bad shape, yet sending no warning to the "next man" is deserving of discharge. I *have* talked to operators on this subject and will, from time to time, continue to, Neighbor Tinker.

Of Interest to Operators.

Robert Dauphinee, Lincoln, Nebr., says:

> I am very much interested in knowing what will be the effect of connecting a compensarc wound for 60 cycle current to a 133 cycle circuit.

Now I had never really looked this matter up, but thought the practical effect would be heating of the compensarc and considerable added noise. I concluded, however, to check up this particular piece of what appears to be misinformation, and with that end in view, proceeded to consult the Engineering Department of the General Electric Company, Fort Wayne, Ind., and here is the result. I presume the same thing will apply to all other low voltage transformers. I see no reason why it should not.

> Referring to your letter of April 6th, with reference to using 60 cycle ompensarcs on 133 cycle circuit, and vice versa, beg to state that our A. C. compensarcs obtain regulating characteristics, due to a certain amount of inherent reactance in the winding and are, therefore, adjusted for the proper frequency when constructed at the factory. Since the amount of reactance is the same for different compensarcs, and since reactance varies directly with the frequency, a compensarc built for 60 cyles when used on 133 cycle circuit will give less amperage on the 133 cycle circuit than it does on the 60 cycle circuit. The compensarc, however, will not be in any way injured. It will simply give a smaller amount of current at the arc. If the 133 cycle compensarc is used on the 60 cycle circuit, then the reverse condition will follow, i. e., since the reactance will be lower when being used on the 60 cycle circuit, it will result in obtaining more current than the device was adjusted for. The additional current would probably be sufficient to cause hissing at the carbons, but the compensarc itself would probably not be injured. Therefore, the reason these devices are not interchangeable in regard to frequency is on account of the results obtained at the arc.

Of Interest.

F. J. Merklein, Brooklyn, N. Y., sends in some sample carbon craters which illustrate the effect of different carbon faults. Specimen 1 shows an imperfect core, falling out at intervals; forming a brown ghost in the center of the screen. Another specimen shows an imperfect core with cracks running lengthwise of the carbon, which same are very pronounced at the crater. Brother Merklein claims these cracks form vari-colored streaks on the screen. Another specimen shows a crater which is too deep, caused by center of carbon being too soft. This sets up a bluish ghost at the center of the screen. The fourth shows a perfect core with a tolerably shallow or flat crater, which is, as Friend Merklein claims, ideal. He says:

> The above is the result of many weeks of careful study. I am convinced that many cases of ghost which have been laid to the much maligned condenser is really caused by using carbons which form too deep a crater. I also find that the more shallow, or flat the crater forms, the more uniform the light will be on the screen. These various experiments were made with the crater in focus at the cooling plate. If this is of interest I will send more dope later. Radial cracks in carbon positvely do make a difference in the light on the screen. Try one and be convinced.

As to Brother Merklein's last remark, it does not coincide with my own experience when I was twisting a crank. However, that does not prove my contention that longitudinal cracks running lengthwise of the carbon do no damage. If I am in error in this the quicker that fact is discovered the better, and I would like to hear from operators on this very important point.

With regard to the faulty core, there need, of course, be no discussion on that part, as we all agree that faulty cores are very, very bad. As to deep craters forming a ghost, well this too is an *exceedingly* important matter, and I believe it is quite possible there is something in it, because if the crater be deep, then with its edges in approximate focus at the cooling plate, the light emanating from the center of the crater would be badly out of focus. That this would produce a ghost on the screen I am not prepared to admit, neither am I prepared to dispute it. Let's hear from you, gentlemen. This is a matter of very great importance. As I said in the first place, Brother Merklein's contention with regard to the deep crater versus flat crater sounds reasonable on the face of it. If he is right then we ought to know that fact, and take the matter up with the carbon manufacturers to the end that the center of the carbon and its core be, if possible, so made that the crater will burn comparatively flat. I am told by a carbon manufacturer that the deep crater is evidence of lack of uniformity in density of the carbon, due to lack of pressure.

Acquires Nerve.

W. B. Allen, Edmonton, Canada, sends in answers to several questions, and says:

> It is but lately I got enough nerve to answer the questions. I have, nevertheless, followed them right from the start, as no doubt have others who, like myself, were timid about answering. One therefore cannot judge the amount of good being done by the questions simply by looking over the Roll of Honor. Personally, I believe those questions are helping operators throughout the United States and Canada more than any other one thing. Yes, we have the new Handbook, and it certainly is great. It is everything I expected of it and more. The index is something worth mentioning. A perfect index is very important, particularly in a book of this size. In closing I wish yourself, the department and the Handbook all kinds of success.

In the lauguage of our friend the Spaniard, *muchas gracias* for them kind words. Yes, there is no doubt but the questions are being very generally studied by operators; also there is no doubt but that many hundreds who don't reply would like to if they were not too timid. That fact is brought to my attention practically every day.

Richardson's

Motion Picture Handbook for Managers and Operators.

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances

MOVING PICTURE WORLD

17 Madison Avenue, New York

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Emmet Williams Dead.

It is quite proper that the editor of this department make some notice of the death of Emmet Williams, which occurred on Friday, April 28th.

Mr. Williams was popularly known in the profession as the cameraman who worked with Mary Pickford. Miss Pickford thought so much of his work that she would have no other photographer make her pictures.

Emmet Williams received his early training in motion picture photography with the Thanhouser Company, but for some time past was associated with the Famous Players Company.

Some weeks ago he was taken to the New Rochelle Hospital suffering from septic poisoning, which later caused his death. At intervals his condition improved, and hopes were held out for his recovery, but he finally succumbed despite the efforts of physicians and specialists. Everything known to medical science was brought to bear in his case, the Famous Players Company providing eminent specialists and rare antitoxins to overcome the disease, but all in vain.

In the death of Emmet Williams the profession loses one of the foremost photographers, a man held in the highest esteem by his coworkers, whose amiable disposition was one of the features of an estimable character.

Besides his wife, he is survived by his parents, four brothers and one sister.

The Cinema Camera Club Activities.

The Cinema Camera Club, the organization of Motion Picture Photographers, have recently moved their club rooms to suites 1006-1007, Times Building. Here are housed the offices and meeting rooms of the club, together with the offices of the Corresponding Secretary.

The Cinema Camera Club is making an effort to supply high grade, efficient photographers to those concerns desiring this service. At the office of the secretary, a list of all available cameramen is always on hand, and these men can be supplied to producers on short notice.

On Friday evening, May 5th, the Cinema Club attended in a body the Exposition of the Motion Picture Exhibitors' League at Grand Central Palace, and also attended the exposition of the Motion Picture Board of Trade at the Madison Square Garden on May 12th.

The Cinema Camera Club numbers among its members some of the best photographers in the profession. Cameramen who are photographing the leading features meet at the club rooms and compare their work with the experience of some of the members who are doing special stunts in far away lands, the jungles of Africa, or those who are engaged in making photographic records of the gold mining industry in Alaska.

The Entertainment Committee of the Cinema Club have planned a series of informal talks by members and guests who have had varied experience along lines different from the regular work than the majority of the men are doing. These informal talks will no doubt prove highly beneficial to the members.

Black Leader Stock Formula.

C. W. V. R., Geneva, N. Y., writes:

> Will you be kind enough to advise me through your column of a suitable formula for making black leader stock from old film both cleaned and that on which the emulsion still remains. I have tried several methods and found that it is quite easy to color the cleaned stock, but that the film having the emulsion still on it does not readily take the color.

The following formula has been tried out quite successfully and is now being used by several manufacturers:

Formula for Black Leader.

I.

Ferric Chloride.	50 lbs.
Water.	100 gals.

II.

Sodium Sulphuret	30 lbs.
Water.	100 gals.

Put film through first solution, and then rinse in clear water, then through second solution, when film will immediately assume dead black color.

Cameras Exhibited at the Show.

On exhibition at the Motion Picture Exposition conducted by the Board of Trade at Madison Square Garden, May 6th to 13th, are several of the popular known makes of Cine cameras.

The Bell and Howell Company are showing their latest camera, the widely known Bell and Howell, probably better known among the American made cameras. Many unusual advantages are incorporated in this machine, among them the mounting of four separate lenses in a revolving lens mount, making it possible to fit any size lens to the work in hand by simply revolving the lens mount to bring the proper lens before the aperture.

Bell and Howell cameras are quite generally used in the West, and having them on display at this show will give the Eastern producers an opportunity of familiarizing themselves with the popular camera.

The Motion Picture Apparatus Company, R. H. Hastings, agent, has on display a De Brie, several Pathe's (Professional models) and the Moy. It is rare indeed to see any quantity of these cameras with the present market as it is on imported cameras.

The Simplex Photo Product Company are showing the "Almo" Camera. This tiny model will appeal to the amateur, as the film capacity is 50 feet. The Almo is equipped with a B. & L. Zeiss Tessar F. 3.5 lens, carry daylight loading magazines and is a thoroughly compact little instrument.

Simplex tripods, developing outfits and accessories are also displayed.

Photographic Chemicals.

We are indebted to Mr. Samuel Wein, B. SC., specialist in photographic chemistry for the following list of photographic chemicals.

Common Name.	Chemical Name.	Formula.
Adurol	Monobromide-hydrochinone.	$C_6 H_3 OH_2 Br$
"	Monochloride- "	$C_6 H_3 OH_2 Cl$
Amidol	Diamido - phenol-hydrobromide.	$C_6 H_3 Br OH_2 NH_2$
"	Diamido - phenol-hydrochloride.	$C_6 H_3 OH NH_2 HCl_2$
Citol	Metol in the concentrated form.	
Dianol		
Diogen	Sodium - amido-naphthol-di sulphonate.	$C_{40} H_4 NH_2 OH SO_2 NA_2$
Diphenal	Sodium Diamido-oxydiphenal.	$C_6 H_4 NH_2 Na$
Duratol	Benzyl - para-amidophenol.	
Edinol	Paramido-saliganin	$C_6 H_3 (CH_2 OH) (OH) NH_2$
Elkonogen	Sodium - amido-beta-naphthol-sulphonate	$C_{10} H_5 NH_2 ONa SO_3 H$
Glycin	Para-oxyphenol-glycin	$C_6 H_4 OH NH CH_2 COOH$
Hydrochinone	Para-dioxy-benzole	$C_6 H_4 OH_2$
Hydroxylamine		$NH_3 O$
Kachin	Pyrocatechin, Pyrocatecol, Brenzcatechin.	$C_6 H_4 OH_2$
Kinocyanine		$C_{15} H_{12} C_{10}$
Metacarbol		
Metol	Mono - methyl - paramidophenol-sulphate.	$C_6 H_4 OH NH CH_3 H_2 SO_4$
Methyglycin	Methyl-amino-phenol	$C_6 H_4 CH_2 N CH_2 COOH OH$
Nerol	See Amidol.	$C_6 H_4 OH NH CH_2$
Ortol	Mono - methyl-ortho-amidophenol with hydrochinone	
Paramidophenol		$C_6 H_4 NH_2 CH$
"	Hydrochloride.	$C_6 H_4 NH_2 OH HCl$
Pyrogallol	Tri-oxy-benzol.	$C_6 H_3 OH_3$
Reducin	Diamido-resorcin.	$C_6 (NH_2)_2 CH_2$
Reducin	Tri-amido-resorcin	$C_6 H (NH_2)_3 OH$
Rhodol		
Rodinol	See Citol.	
Satrapol	See Metol.	
Unal		

Compound Radical.	Name.	Group
CH_3	Methyl	Alkyl radicals
$C_2 H_5$	Ethyl	"
$C_3 H_7$	Propyl	"
$C_4 H_9$	Butyl	"
CO	Ketonic	"
1 O, C-H	Aldehydic	"
OH	Hydroxyl or Phenolic	"
NH_2	Amido or Amino	"
= NH	Imido	"
1 OH, C = O or COOH	Carboxylic	"
HSO_3	Sulphonic acid	"
NO_2	Nitro	"
NO	Nitroso	"

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Settings for "A Child of the Paris Streets." Released May 22, 1916.

Suggestions Prepared by S. M. Berg.

By Special Arrangements With G. Schirmer, Inc., Music Publishers, New York.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 3½ T "The magistrate dismissing—" is a sub-title and is printed reading matter on the screen. But 18¾ D "The Apache dance" is a description of action.

The son of old Mother Dufrane, Queen of the Apaches, is sentenced to jail for theft by Judge Le Tolne. The old lady vows vengeance and, with the aid of her older son, steals Julie, the Judge's baby girl. Julie is brought up in the Apache environment and though she becomes a clever thief, the instinctive refinement of her noble blood causes her to rebel against the life forced upon her. In a cafe she meets a young artist who falls in love with her, and one day when she is severely beaten by Mother Dufrane she runs away taking refuge in his studio. The Apaches trace her here and take her back to the den. Julie's old nurse, now a trinket seller, having seen her in the studio recognizes her strong resemblance to the Judge's dead wife and goes to him with her information. Together they go to the Studio but as they arrive the artist has just discovered Julie's absence. They all hasten to the Apache's den where, with the aid of the gendarmes, they rescue Julie as she is being strangled to death by the orders of the infuriated queen. Julie and the young artist are then united in marriage with the blessing of the Judge.

The whole action of the picture takes place in the city of Paris. Particular care must be taken by the leader in following the picture. In many parts there are scenes of dancing in cafes and specialty dances such as at 18¾ which is an Apache dance. Care should be taken in following the tempo of the dancers. From 37½ to 43 there are continual flashes of Carnival scenes. It is impossible to satisfactorily change the music to portray the dramatic moments blended in with these scenes so as to overcome this difficulty the music should be "ff" at the Carnival scenes and "pp" at dramatic situations. It is logical that the noise of the Carnival can be heard in the cellar where the action is portrayed.

The THEME selected is "Allegretto Movement in 6-8" from the Overture of "Orphee aux Enfers" by Offenbach.

Schedule time: 71 minutes. Five reels (about 4,800 feet).

Time.		*Suptitles or descriptive cues.*	*Music.*
0	D	Opening.	*Andante Pathetique No. 1.
3	T	Sentenced.	
3½	T	The magistrate, dismissing—	Allegretto from "Orphee aux Enfers"—Offenbach. (THEME)
4¾	T	Months later comes news.	
5½	T	With the hate that—	Love's Triumph—Daniele. (Boston Waltz)
7	T	An eye for an eye.	
8	D	When the Apache steals child.	*Dramatic Allegro No. 1
10	T	The child-wife sinks—	Repeat: THEME.
10¼	T	Years later we find mother—	
11½	T	In the Bohemian quarter.	Les Sylphides—Cussans. Dance intermezzo)
15	T	Through the years—	Repeat: THEME.
17	D	Artist decorates himself with money.	Allegro from "Orphee aux Enfers"—Offenbach.
17½	T	At the cafe des Ambassadors.	L'amour de L'Apache—Offenbach. (Apache valse).
18¾	D	The Apache dance.	Burma Maid—Ancliffe. (Allegretto 2-4)
20½	D	Artist asks Julie to dance.	A Day in Paris—Clarke. (Allegro moderato)
22½	T	"I had a scarfpin—"	*Agitato No. 1.
24¼	T	The daily settlement—	
25¼	T	A traitor whose punishment—	Free and Easy—Berger. (Polka)
27	T	On the following day.	Repeat: THEME.
28¼	T	"Won't you let me paint—"	La Gloria—Densmore. (Allegro moderato)
30	D	Studio scene (Drummer's traps).	La Nuit et L'Amour—Holmes. (Andante amoroso)
31	T	And so the little Apache—(Bell) (Knocking on door)	Repeat: THEME.
34	T	"My father and mother—"	
37¼	T	The unhappy return—	Clavelitos—Valverde. (Marcia allegro 6-8)
37½	T	In cruel contrast (Carnival scene—flash only).	
38½	D	Carnival scene.	Florindo—Burgmain. (Allegretto vivace)
41½	D	When Julie sees the artist.	Columbine—Burgmein. (Allegretto grazioso)
43	D	Julie knocks on artist's door.	
43½	D	Cabaret scene (flash only).	Repeat: THEME.
46¼	T	"Want a little surprise?"	Prelude—Jarnefelt. (Allegretto)
49¼	T	How Julie paid for her—	
52¼	D	Jacques knocks on Julie's door.	Aria F Minor—Schumann. (Andante cantabile)
54¼	T	"I've got to go back."	
55	T	Bell—knocking on door.	
58	T	"You go in there—"	
59¼	D	When Apaches come to studio.	*Misterioso No. 1.
61	T	"Where's 17 Rue Mort?"	*Hurry No. 1.
62¼	T	"She cried 17 Rue Mort."	
63¼	D	Julie is brought to Apache den.	*Agitato No. 2.
65¼	T	"If you will come with me—"	*Agitato No. 4.
67	T	"I've found Julie—"	*Agitato No. 3.
69½	T	"Judge, yes Julie is your—"	*Repeat: THEME.
71	T	The End.	

Note.—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1600.

To the Lone Pianist—Example No. 2.

By S. M. Berg.

For a second example to the lone pianist, no more fitting picture could be found than the Triangle release of May 22d "A Child of the Paris Streets." The complete cue sheet will be found in these columns and in the following paragraphs I will endeavor to state the reasons for the suggestions named.

The character of the picture is French in action wound around the desire for revenge by an old woman, queen of the Apaches. When her son is sentenced to the galleys by the Judge, and later dies in prison, she vows vengeance and with the aid of an elder son steals Julie, the Judge's baby girl. In many parts of the picture it would be impossible for an orchestra to properly interpret the action unless a musical setting had been especially printed and arranged. Even then every care would have to be taken by the musical director. To the solo player, however, excellent results can be obtained if the action is carefully followed.

The story opens in a French Court of Law with the prisoner being sentenced and the mother pleading with the Judge for leniency. Naturally the music must be an Andante Pathetique. Then at 3½ minutes the magistrate is seen in his own home with his young wife. This is the logical place for the theme which is selected to be the Allegretto Movement in 6-8, key of E Major, from the overture "Orphee aux Enfers" by Offenbach. Then we have what might be described as a neutral scene where a pleasing valse lento is appropriate. At 8 we see the Apache spying around the Judge's house, finally stealing the baby. The music must be a dramatic allegro. When the news of this reaches the mother of the child it causes her death. Here naturally the theme should be repeated. At 11½ we have a title "In the Bohemian Quarter." Then follow scenes of the Apaches' den, dancing in the Cafe d'Ambassadors and a scene of an artist's studio. Characteristic French numbers must be played interpreting the action of the dancers and closely following their movements. Later comes a title "A traitor whose punishment, etc.," showing an Apache, who has been false to his oath put to death by his fellows. Of course an Agitato must be used. At 37 we have a title "In cruel contrast." Julie who has been thrashed by the queen of the Apaches is in her room planning how she can escape to her artist lover. She reflects upon the fearful vengeance of the Apaches while outside the Carnival is in full sway with all its gayety

This is where particular care must be taken. Of course it is logical that the noise of the Carnival can be heard in the cellar where Julie's room is located, therefore when the actual scenes of the Carnival are on the screen the music can be "ff." When the action depicts Julie's misery and indecision the music should either be "pp" or suggestive of the theme. It is in such actions as these that the player has the opportunity of showing how he can interpret the picture. I recall some considerable time ago a picture which had continual change of action. The story was of two sisters, one of a pious and the other of a worldly temperament. In one part there was a continual change of action shewing the one sister in church during the service and the other in a lively cafe where a cabaret show was in progress. Again here was a problem which appeared insurmountable for the orchestra. My suggestion at that time was for the organ to handle the church scene while the orchestra took charge of the cabaret, each alternating according to the action. This I believe solved the problem though of course it would have presented no difficulty to the solo player.

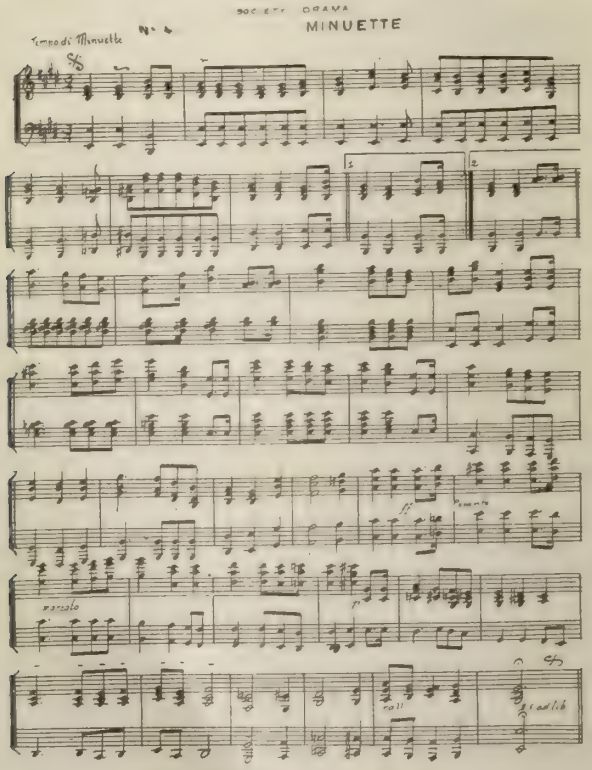
To continue with our picture, from 59¼ on, we have for ten minutes a misterioso, then a hurry, closing with agitatos. Here is one of those situations which must be carefully worked up. I have often found that players will start an agitato noisily and at a particularly fast tempo. Instead of which far better effect could be obtained if it were commenced somewhat softly increasing the tempo and volume as the action progresses. Then again with regard to the playing of the theme. With the many kind of orchestra organs now in use in theatres, a considerable variety of coloring can be obtained by at one time playing the melody as a flute solo, at another a cello solo, etc., besides changing the tempo. All such attempts will help towards the better interpretation of the picture. To the successful playing of motion pictures there is no royal road. Of course experience counts a great deal, but until the player entering the industry endeavors to use some of the common sense with which they have been gifted, the difficulties will appear very great.

Once again I would remind my readers that the musical settings are not designed as a hard and fast musical interpretation of the film but are intended "as a partial solution of the problem." The one point I have always laid stress upon is that at every change of music the character of the same is marked by its musical interpretation, so that the player can seek from his own library a number with which he is acquainted, thereby avoiding expense yet at the same time giving the scene the same character of musical interpretation.

At a later date I intend dealing in greater detail with the classification of film music. In the course of a conversation with a player we discussed this important question and I was told that he had a quantity of plain manilla covers into which he had sorted his music under such headings as Pathetic, Semi-pathetic, Neutral intermezzos, Allegro, Indian, Mexican, Spanish, etc. By these means he could quickly get the required music together. Possibly some of my readers have worked out other ideas with regard to this. If they would let me hear from them I should be delighted to publish what they have to say in these columns.

Original Compositions.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. The following score is an original composition—the sixth of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets



Original Composition No. 6.

will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

Mr. Simon is prepared to undertake original musical compositions or adaptations for any production or special occasion and may be addressed in care of the Moving Picture World. If any readers of this department desire any special set or series for moving picture work, we will arrange with Mr. Simon for publication as above.

Figures That Point Success

Grand Central Palace Show Brings More Than $14,000 Worth of Bookings on First Episode of Pathe's "Who's Guilty?"

PATHE EXCHANGE, INC., and the Arrow Film Corporation both found, in their display at the Exhibitors' Exposition in the Grand Central Palace, success in the way that, more nearly than any other, concerns the distributor and the producer of motion pictures. This is actual film bookings backed up with advance cash payments against collections.

Under the supervision of Arthur S. Abeles, manager of Pathe's Twenty-third Street Branch in New York City, "Puppets of Fate," the first of the fourteen photo-novels comprising the "Who's Guilty?" series, was screened publicly for the first time in the projection room at the Palace for the benefit of the exhibitors attending this big exposition.

When Mr. Abeles checked up on the evening of May 4, he found in the Palace Show itself more than $14,000 worth of "Who's Guilty?" bookings had been written. To be exact, $14,126 worth of business had been contracted for in four showings of one photo-novel alone, out of the eight "Who's Guilty?" pictures which the Arrow Film Corporation, producer of the series, had already turned over to Pathe.

At the close of business on Saturday, April 29, the various Pathe exchanges had reported to the home office gross bookings totalling $275,014 on "Who's Guilty?" series. Under the Pathe system of contracts this means assured gross collections on the bookings already signed of $275,014. Yet C. R. Seelye, head of the Pathe sales force, says he has only just commenced to "point with pride."

PIONEER ACQUIRES "THE END OF THE WORLD."

The Pioneer Feature Film Corporation, Nathan Hirsh, president, 130 West 46th street, have just acquired the New York and Jersey rights for the production entitled "The End of the World," which they intended to release on or about the 15th of May.

The public have been looking forward to such a masterpiece and the exhibitors certainly cannot afford to overlook this production. Several critics who have screened the feature have been very favorably impressed with the construction and spectacular effects.

"THE MIRACLE OF AMBROSIA" COMPLETED.

"The Miracle of Ambrosia" will be completed at Universal City within a week by Robert Leonard. In this story, prepared for the screen and written by Leonard, Ella Hall is featured in the role of a little girl. In the supporting cast are Adele Farrington, Betty Schade and Harry Depp.

Crowd at Presentation of "Alice in Wonderland" at Parkway Theater, Baltimore, Md., April 22, 1916.

Chicago News Letter

By JAS. S. McQUADE.

Regarding Conventions of Exhibitors.

I HAVE attended many conventions of exhibitors in my time, and while I can easily discern a great improvement in the manner of conducting them, I must confess that there is much to be deplored in the attitude of many members after a convention has once been opened.

Perhaps it is due to the close attention paid to his theater, week in and out, and month in and out, that the average exhibitor shows a lack of strict business methods when he arrives in a convention city. He is like a boy out of school and is out for a good time. It is almost impossible to round him up and get him to attend the meetings—meetings that are of vital importance to his interests and those of the organization.

The officers are obliged to carry the whole burden. They plead and they rush around in a vain endeavor to herd the delinquents, with the result that much of the energy that they require for the proper conduct of the business in hand is wasted and their minds possessed by worry.

At the recent convention and exposition in Minneapolis the officers worked like beavers; but they were not supported in a worthy manner by exhibitors. Many of the latter came into the city from out of town points and never even came into the convention. This showed not only neglect, but a woeful ignorance of the many dangers that now confront the business.

Get together, exhibitors, and keep close together!

The Author of "Gloria's Romance" Describes How It Differs from Other Film Serials.

Under the head "What Are We Trying to Do?" Rupert Hughes, who collaborated with his wife in writing "Gloria's Romance," contributed an article to the Chicago Tribune of May 7, the following excerpts from which will be timely for exhibitors who are interested in that moving picture novel:

In a few years the moving picture has passed through all the phases that older arts were centuries in passing through. It has the advantage of their attainments and the help of science and immense popularity. Under the stimulus of occasional pieces of brilliant workmanship the audience has itself grown better and better, promoting itself every year to higher and higher demands, and offering a glorious opportunity for story tellers who wish to enlarge their resources and get constantly closer to real life.

The demand for genuine art, craftsmanship, imagination, observation, drama, comedy, literature is being supplied more and more honorably. In the shorter forms the one-reel, two-reel, five-reel pictures and the feature films that occupy a whole evening, some of the creators have accomplished splendid things that would adorn any art.

There is a general feeling that the serials have not done their opportunities full justice. The difficulties and anxieties are great, and there is a natural temptation to feel that in a continued story the interest can be held only by piling crimes on mysteries and mysteries on crimes. As a matter of fact, there is nothing that tires people quicker than an over-dose of excitement. Too many killings are more wearisome than none at all. The European war has proven this.

Some of the directors seem to be convinced that when a picture begins to drag the only way to enliven it is to push a motor off a cliff or make the villain a little more devilish than before. As a matter of fact, the moment any story begins to drag the surest way to get the audience back is to get back to where the audience is—on the solid ground of humanity.

With a few exceptions the serials that have been offered to us thus far have been largely made up of mysteries that were too artificial to interest us long.

In such films incidents that could not conceivably occur happen to people who could not possibly exist. Grotesque gorillas of crime, who would be clubbed to death on sight by the first policeman, steal about the city streets unnoticed, take cabs without difficulty, enter millionaires' houses with ease and steal their daughters and their ducats. They fight ludicrous battles, put on and take off disguises that could deceive nobody, and make use of marvelous machines that science never heard of. They are everywhere and nowhere at the same time and never pause to explain how they get from one place to another.

The managers may like these concoctions, but the audiences seem to endure them because they must in order to get to see the next film. I have watched audiences of all sorts sit puzzled and annoyed by these impossibilities; they have laughed or yawned aloud at the scenes of most blood-curdling intent. The same audience would sit up and respond with laughter, tears, and applause to a film in which real emotions were portrayed with a basis of human possibility.

Invitations to write such serials had been extended to me, as to most other authors and glittering terms offered, but I was not interested.

When, however, an opportunity came to write a serial for Miss Billie Burke, the situation was different. She is not only a famous beauty, but an actress of unusually thorough schooling, of magnetism, high spirit, and peculiarly human appeal. She has also an extraordinarily flexible pantomimic gift and what is known as "screen value" to a degree that might be called "screen genius."

With great enthusiasm I undertook the task in collaboration with my wife, who has been of greatest help to me in my other work. We have omitted the usual master criminals, the secret panels, and the ghoulish gangs. We have laid most of the scenes in an atmosphere of wealth and beauty, but we have tried to avoid the usual ridiculous millionaires of the film. Our heroine has adventures, and we hope that they will be interesting—we know that they are not impossible.

We have tried to carry the fascinating young girl of today through a succession of events that might happen to a young girl of her character. We have tried to show her character in all its moods and to make her motives and the motives of those about her human and convincing, and to play out the story in scenes that picture life most charmingly and most vividly.

In this ambition we have been aided and guided with the utmost enthusiasm by the star herself, by the important and experienced people who are backing the enormous enterprise, by the gifted director, and by a splendid company.

We are sure that we have done nothing to be ashamed of. In fact, we have all taken sincere pride in building for the public a big, honest, beautiful, brilliant structure in which everybody concerned has done the best that he or she could do.

Pathe's Chicago Exchange to Have "Rooster-Booster" Night.

Tuesday, May 16, will be "Rooster-Booster" night for exchangemen and exhibitors in Chicago. H. C. Holah, the live-wire manager of the Pathe Exchange in this city, is the instigator of the affair, the object of which is to bring about a spirit of good fellowship among the trade, and to get them in closer touch with one another. In fact, this will be about the first time that exchangemen and exhibitors have gotten together socially in this city, but the future looks bright since Holah has taken hold and started things.

It so happens that Dan Coleman, a particular friend of H. C. Holah, formerly associated with "Johnny and Emma Ray," who are now making the "Ray Comedies" for the Reserve Photoplays Co. of Cleveland, O., has entered burlesque and at present is playing with Harry Hastings big show, which will open here next week at the Columbia theater. As a send-off to Mr. Coleman and in appreciation of his friendship, Mr. Holah has reserved a generous section of the theater for Tuesday night. In fact, the first seven rows, including all sections, has been engaged for the exhibitors and exchangemen who will attend in a body.

It is planned that some time during the performance Mr. Coleman will be made a presentation of something, the nature of which for the time being is kept secret, but which, undoubtedly, will prove a very interesting event.

After the show the whole party, including Mr. Coleman and his entire company, will proceed in automobiles to the North Star Inn, where an elaborate supper will be served. Present indications promise that the party will be a great success, as nearly all the tickets have been sold at the time of writing.

Chicago Film Brevities.

Mary Miles Minter will arrive in Chicago Monday morning, May 15, and will stop over for a luncheon given in her honor at the Hotel Sherman before she resumes her journey to the American Film Company's studios at Santa Barbara, Cal. Miss Minter is a big favorite in Chicago, where she made one of her biggest stage succcesses in the title role of "The Littlest Rebel." "Little Mary," as she is affectionately called by moving picture fans, began her stage career when only five years old, appearing with Nat C. Goodwin, and later with Dustin Farnum in "Cameo Kirby." She is only a little over fourteen years old, and President Samuel S. Hutchinson, of the American Film Company, Inc., is much gratified at having secured her. "In Mary Miles Minter we have acquired a star who combines the many essential qualities of endearment to the public," said Mr. Hutchinson recently. "She has them all—youth, innocence, naivette, ingenuousness, beauty of face and form, screen presence, dramatic ability and an established following among picture patrons, particularly the younger set. We believe she is coming to us at the most significant period of her career, and that her greatest work is possible under our direction. A large company of guests invited from various branches of the trade will be present at the luncheon in the Hotel Sherman. Nu-

merous requests from exhibitors and others to meet "Little Mary," in person, led to her stop-over here. She will leave for the Coast Monday night.

* * *

Will B. Cameron, owner and manager of the Englewood theater, 63rd and Halsted streets, this city, has sent us an invitation card of admission to visit his theater, which he is proud to call "Chicago's finest photoplay palace." The Englewood is thoroughly up to date in construction, having perfect ventilation and being absolutely fireproof. On his programs he includes the world's best first-run subjects. An expensive symphony orchestra accompanies the pictures and talented solists. A $10,000 pipe organ has also been installed. The Englewood is showing to fine business.

* * *

The great ball-room scene in the Carvel home, St. Louis, just before the Civil War, which is shown in the production of "The Crisis," was taken out at the Selig studio under the direction of Colin Campbell recently. Many hundreds of supernumeraries were employed in this scene, which is considered one of the most expensive and elaborate interior sets ever taken by the camera in Chicago. The dining room set can boast of the complete dinner set at one time owned by the late Joseph Jefferson. The occasion was of such spectacular and artistic interest that many ladies and gentlemen of Chicago, prominent in business and social circles, were the guests of William N. Selig at the studio. The members of "The Crisis" company now in Chicago will soon leave for St. Louis and Vicksburg, to which points several cars loaded with special properties, to be used in the scenes taken there, have already been sent on, accompanied by a force of stage carpenters and special scenic artists. Elaborate night scenes connected with the Lincoln-Douglas debate, in which Abraham Lincoln figures prominently, in the production of "The Crisis," were taken at the studios last week.

* * *

Harry Weiss, manager of the Metro exchange in this city, gives a glowing account of the business done by his office. He announces that Metro service is now used by 188 people in Chicago. When it is remembered that the records at the City Hall show that 542 theater licenses have been issued, the Metro percentage shows up well. William E. Weinschenker, assistant of Mr. Weiss, has just returned from a two weeks' trip in southern Indiana and southern Illinois, where he was very successful in his contracts. Mr. Weiss tells me that the members of the F. I. L. M. club, of which he is one of the leading supporters, made their announced trip in eight automobiles on Saturday, May 6. They left Chicago for Lyons, Ill., where they held a meeting in the Chateau des Plaines, and enjoyed a country chicken dinner. The last meeting of the F. I. L. M. club was held at the Movie Inn Friday, May 12, when it was arranged that another automobile trip would be made Saturday, May 20, to Cedar Lake, Ind.

* * *

H. M. Berman, manager of the Metro Pictures service in Kansas City, Mo., resigned Saturday, May 6, to take charge of the Cincinnati office of the Universal Film Co. Mr. Berman's rise in the film business has been meteoric. It was only six months ago that he entered the business as traveling representative for the Metro product in Pittsburg.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the week beginning Sunday or Monday, May 14 and 15:

Studebaker—"Gloria's Romance," second chapter; "Caught by the Seminoles" (George Kleine), and Hazel Dawn in "The Feud Girl" (Famous Players). The Billie Burke moving picture novel is evidently on for a crowded run, as chapter one packed the theater all through the week. I visited the house one night last week, and was obliged to wait twenty minutes before it was possible to get in with the long line ahead of me and secure a seat.

Fine Arts—Francis X. Bushman and Beverly Bayne in "A Million a Minute," and other pictures.

Orchestra Hall—A revival of Mary Pickford's greatest screen triumph, "Tess of the Storm Country" (Famous Players), a travelogue on Switzerland and a Paramount-Bray animated cartoon. Sibyl Sammis-MacDermid, a soprano soloist, and Marie Ludwig, a harp soloist, furnish the concert numbers. The admission in afternoons is 25 cents, and evenings 25 and 50 cents. The opening week's program was well patronized, and indications point to a successful summer season.

Colonial—Alice Brady in "Tangled Fates" (World), Harry Watson in a Musty Suffer comedy (George Kleine), a George Kleine scenic picture, and the Hearst-Vitagraph weekly.

Strand—William Collier, Jr., and Anna Lehr in "The Bugle Call" (Kay-Bee), a Nestor comedy, and a Bruce travelogue. Gage Christopher is the soloist.

Ziegfeld—"The Unwritten Law" (California), featuring Beatriz Michelena, and other pictures.

La Salle—Second week of "The Little Girl Next Door" (Illinois vice film). Crowded houses were the rule the opening week.

* * *

The Selig Polyscope Co. will shortly release a series of one-reel Tom Mix comedies through the General Film Co. The series will number a dozen or more subjects, each with an original plot and teeming with hair-raising Tom Mix stunts.

* * *

A grand benefit performance in aid of the American Theatrical Hospital association is announced at the Auditorium for Sunday, May 14. This hospital will be the first of its kind in the United States, when finished. The patients will include both stage and photoplay actors and actresses and also others connected with the business. It is expected that the hospital will be opened next October.

* * *

To provide space for the new Rialto about to be erected on State street, this city, between Van Buren street and Jackson boulevard, Jones, Linick & Schaefer were obliged to remove their little Lyric theater about 100 feet north of its former site. This was done, and the Lyric opened Monday, May 1, with a daily change of General Film programs, with Louis J. Jones as manager.

* * *

Edward ("Spike") O'Donnell, business agent for Local No. 110 of the Moving Picture Operators' union, and Michael Thibeau, who were indicted for the murder of Hugh Coogan on March 26, were placed on trial Wednesday, May 10, before Judge McDonald. After hearing the case as outlined by the state, Judge McDonald announced that he would take the case from the jury and direct a verdict of not guilty, the evidence introduced not being sufficient to warrant the charge. On the request of John K. Murphy, assistant state's attorney, Judge McDonald deferred action until the following day, when the state will argue a motion to dismiss the murder charge and substitute a charge of assault with intent to murder.

* * *

The representatives who recently voted to report favorably the Smith-Hughes federal censorship bill were as follows: Chairman Hughes, of Georgia; Doughton, of North Carolina; Abercrombie, of Alabama; Stone, of Illinois; Hilliard, of Colorado; Towner, of Iowa; Fess, of Iowa; North, of Pennsylvania, and McCracken, of Idaho. Exhibitors in these states would do well to remember these men when they come up for re-election. The representatives who will sign the minority report are: Rucker, of Missouri; Key, of Ohio; Powers, of Kentucky; Platt, of New York; Ballinger, of Massachusetts, and Sears, of Florida. These representatives should be particularly well remembered by exhibitors, only in a different way, when they come up for re-election.

* * *

The Great West Film Company, of St. Paul, the cowboys and cowgirls of which made a spectacular turn-out at the recent Minneapolis exposition and convention, is planning to build a studio and plant somewhere in the northwest. Formerly they confined themselves to the production of commercial films, but will make their initial step in feature productions on May 20 by filming "Yellowstone Pete's Only Daughter," adapted from Wallace D. Coburn's poem of that name. Mr. Coburn will be the star. He is a rancher of Malta, Mont., and is known as the "cowboy poet." Mr. Coburn is known the country over as the author of "Rhymes from a Roundup Camp" and other western stories in prose and verse. He had charge of the company's booth at the exposition in the Armory. A. R. Tobin is manager of the Great West Film Company.

* * *

Mrs. Martha Durnion, of this city, has entered suit against the United Photo-Plays Company to ascertain what has become of $30,000 which she invested some time ago in that enterprise. She claims that she was approached not only by agents of the company, but by officers as well, who assured her that the stock of the company was at a premium. She states that she bought $30,000 worth and has waited patiently for returns. Mrs. Durnion alleges that she has found out that the stock in reality is worth anywhere from 25 to 50 per cent. less than par, and that her money has withered away. Mrs. Durnion desires an accounting because the plant of the company, under a heavy overhead charge, lies idle most of the time.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

TWO SCENARIO MEN KILLED.

Famous Lasky Authors Die in Tragic Auto Wreck, Third Man Escapes.

CLINTON HOLLAND STAGG, well known New York writer, and Malcolm Strong, author, both employed by the Lasky Company, were killed here last Wednesday night when the car in which they were riding turned turtle on the road to Santa Monica.

The car, in which they were speeding south on La Brea boulevard, near Santa Monica boulevard, threw tire and rim from the left front wheel and, richocheting from a telegraph pole into a ploughed field, turned over several times before coming to rest.

J. T. Platt, forty years old, another scenario writer, was hurled clear of the wreck, the fall breaking his arm and injuring his back. He was hurriedly taken to the Sisters' Hospital, but because of the shock could give no coherent story of the accident.

Mr. Strong was killed instantly. Mr. Stagg lived fifteen minutes after Motorcycle Officer Roeder of Hollywood Station had pulled him from beneath the overturned machine. Both had crushed skulls.

It appeared from what could be gleaned from the incoherent explanation given last night by Mr. Platt, the three had eaten supper together in the Hollywood Hotel. Following supper the three took the roadster and started for a ride.

The clear night and the apparently deserted boulevard lured the driver into a lively pace. Then suddenly something went wrong. This something was later discovered to be that the left front wheel had become disconnected.

"The machine careened to the left of the road and hit a telegraph pole. That's the last I remember," Mr. Platt said at the hospital.

The sideswipe given the car by the pole threw the car over and, turning over and over, it rolled crazily through the plowed field just north of Santa Monica boulevard for seventy-five feet, finally coming to a stop, upside down, with Stagg and Strong beneath.

WOMEN START SOMETHING.

Sex Revolt to Be Revealed in Films from Studio of American Woman Film Company—Activities Start Here.

Here is a new film company. A new variety, and it is a rich one. It is a picture concern run by women.

The American Woman Film Company is its name, and it is financially backed almost entirely by wealthy literary society women of this locality, whose avowed intention it is to produce motion pictures of the highest moral and artistic tone.

J. Farrell Macdonald, ex-director-general of the Biograph Company, is to head the new firm and is to have full scope for the exercise of his talents and the working out of his artistic ideals. John McDonagh, former theatrical and newspaper man, will be Macdonald's co-director.

The studio is being prepared for action. It is on Gordon street, in Hollywood. It is reported that unlimited capital backs the concern, which is to do only ten-reel features.

Negotiations are under way with several well-known picture stars, who will begin work within the next two weeks. Details as to the names of the stars and the features to be made will be announced during the coming week.

Macdonald is one of the best known and most successful directors. His ideals are of the highest concerning the scope and possibilities of motion pictures, and as director-general of the new studio he will have ample opporunity to work out many plans and ideas in regard to the making of pictures.

Mrs. May Whitney Emerson, president of the company, is a writer of national reputation. The company has obtained the exclusive right to produce Mrs. Emerson's stories in motion pictures. The first one made will be "Saul of Tarsus," a Biblical setting, embodying the chief incidents of the Holy Writ narrative concerning the early life and conversion of the Apostle Paul. Mrs. Alice L. McCaldin, a prominent society woman of Pasadena, is vice-president of the company. Many other local society women of wealth are associated with the organization. J. C. Parker is secretary and general manager of the company and Paul F. Greer is general counsel.

Lucretia del Valle, star of John McGroarty's famous "Mission Play," who has won a national reputation through her acting in the role of the lovely Spanish senorita, has been engaged to play the leading feminine part in the forthcoming production. Arthur Maude has been engaged to play Saul. Among the other members of the cast are Mabel Van Buren, George McDaniel, P. C. Hartigan, Signor De la Cruz, James Warnack, Francis McDonald, Sidney Dean, Daniel Davis, Jane Starr, Edward Alexander and Roxanne Roth.

While stating that individually her plays do not exploit her philosophy, Mrs. Emerson in her office at 418 Van Nuys building said that underlying them all runs a continuous history of the present revolt of women and its meaning.

According to Mrs. Emerson, the revolt has been started by the universal motherhood of the feminine sex and its race obligation.

"Women have been absolute slaves to the will and standards of men," Mrs. Emerson said also. "It is against that and for a single standard of purity that they are fighting.

"The fight assumes many different aspects and women use different weapons, but all to the same end. When our company invades a new field of industry—in the picture line, for instance—and the suffragettes of New York struggle militantly for the vote, it means the same thing.

"The women of to-day are struggling for economic independence so that they may dictate who shall be the fathers of the future race.

"No wife whose husband supports her is free from bondage.

"When all women are free, and under a banner of single standard purity, refuse marriage for all men who do not march under that banner, the revolt will cease."

LAEMMLE PLANT HAS VISITORS

Busy Week at Universal City—Many Interested in Film Making.

A band from the state school at Whittier and four hundred delegates to the annual conference of the Social Agencies of California, which was being held in Los Angeles, marched into Universal City on Tuesday afternoon, May 2.

The visitors spent several hours at the big plant, where all of them, for the first time in their lives, had plenty of opportunity to see the making of the pictures, as many of the companies were busily engaged in filming scenes for their respective photoplays.

The western picture in which Harry Carey and Olive Golden play the leading roles and which was being directed by Jacques Jaccard especially interested the visitors, who were held spellbound by the amazing feats of the cowboys in the picture. At the zoo there was a special program of entertainment provided by Superintendent Rex de Rosselli, the chief feature of which was an act with a dozen lions, presented by Louis Futrelle, the fearless boy trainer.

Another day three justices of the California supreme court took judicial notice of the wonders of Universal City. Nothing was overlooked in the tour of the plant made by the members of the court, escorted personally by Charles Rankin, director of productions at Universal City.

The members of the supreme court were F. M. Angellotti, chief justice; M. C. Sloss and Henry Melvin, associate justices.

The party was taken over the various stages and watched the filming of scenes and then went to the zoo. Afterwards the party was photographed with Ruth Stonehouse, G. Raymond Nye, Eddie Polo and other players.

One hundred delegates to the nieteenth annual convocation of the Grand Court, Order of Amaranth, spent an afternoon recently at the film capital.

The Order of Amaranth is Masonic in character, and the convocation, which was held in Los Angeles, included members from all parts of California. The Amaranthans visited

the various stages, the electric light studios and the Universal zoo, and left the city late in the afternoon, all delighted with the unusual entertainment that had been provided for them.

HOLDING UP HELEN

Railroad Officials Refuse to Allow Daring "Stunt" in "Hazards of Helen" Series.

What promised to be the most sensational and most daring "stunt" yet performed for the "Hazards of Helen" series was stopped this week by officials of the railroad company from which Kalem had rented a big engine, when a wrecking crew had to be called out to repair damages caused by a try-out of the feat.

Miss Helen Gibson, the daredevil Kalem girl, was supposed in the scene to climb hand over hand from a bar used ordinarily for shunting cars beside engines, which was to be suspended from a box car to a locomotive on parallel tracks.

After repeated warnings from the engineer that the stunt would wreck the engine and probably result in loss of life if performed, Miss Gibson persuaded her director and the engineer to "take a chance." When the bar was thrown from the engine to the runaway box car the tender jumped the track, tearing up rails, and Miss Gibson narrowly escaped being caught between the cars. It was at this juncture that officials of the road issued orders prohibiting the repetition of the scene. Miss Gibson later made a clear jump from the engine to the ladder of the box car, both trains travelling at a high rate of speed, and this scene will replace the one in the scenario calling for the use of the rod.

AMERICAN DOES BIG ONE.

Allegorical Picture with Two Hundred Performers Done Outdoors Draws Large Crowd.

An allegorical picture in which nearly two hundred performers took part was enacted Saturday afternoon of this week on the Underhill country estate in Montecito, near Santa Barbara. The occasion was the taking of the great outdoor scenes for the American Film Company's beautiful seven-reel picture, featuring Audrey Munson, the famed model, and written by Clifford Howard. There were nearly a hundred dancers in the picture and fully as many more extra people, all in Grecian costumes. Of the number, at last a hundred and fifty were girls. The outdoor picture on the shrub bordered lawn and down the avenue of trees giving an outlook to the ocean proved surpassingly beautiful.

Heightening the effect was the fringe of society people about the grounds, watching the shooting of the picture by Director Rea Berger and his camera men, they being in attendance at an afternoon card party given by Mr. and Mrs. Underhill at their magnificent country home.

The dance of the nymphs began far away at the ocean's edge, painting an exquisite pastoral scene backed by the sea and woods through the wooded avenue. It led up to the lawn, where a dance lasting nearly five minutes was enacted, the premier dancers being the characters of Evil and Pandora, portrayed by Miss Josephine Phillips as Pandora and Mons. Dumont as Evil.

Another outdoor picture on a huge scale will be taken on the grounds of another of the magnificent country homes in Montecito, but this filming will not be of the allegorical kind. It will be a modern, and in it Audrey Munson will pose as part of the statuary in the grounds. Notable among her life poses will be as "Descending Night," one of the famous figures seen at the San Francisco World's Fair, for which she originally posed.

SCREEN AND STAGE AID WAR ORPHANS

Brilliant Event to Benefit Battle Sufferers—Society Participates.

The children of Los Angeles
Come to you with a prayer upon their lips—
A prayer for sympathy and helpfulness
In behalf of the fatherless children of France.

This is the appeal that has gone forth from the Los Angeles branch of the Orphelinat des Armees, the society organized to assist in caring for the war orphans of the republic across the seas.

May 13 has been named as the date for a grand charity carnival, which will be held in the Italian gardens of Mrs. John P. Jones. On this occasion two thousand school children will assemble to contribute their mite toward the great humanitarian movement looking to the relief of suffering among their little brothers and sisters of France, and an earnest appeal has been sent out to all.

Incidentally, the youngsters will tender a reception to De Wolf Hopper, who will tell some of his funny stories, while Corporal Smith and Rose Parker are scheduled for an aeroplane flight in which they will drop valuable prizes from the sky.

Elaborate preparations already have been started which will convert the Jones garden into a veritable fairyland of Oriental splendor.

Mme. Alys Larreyne, prima donna from the Paris Grand Opera company, will sing an aria from Mignon. Charlotte Buisseret, violin virtuoso, assisted by Agnes Buisseret, will give one number. Then there will be Lillian and Dorothy Gish in a film production to be staged by the Griffith players. A full piece band will furnish the dance music.

JOHN BRENNAN "COMES BACK"

Famous Rotund Former Kalem Comedian Signs with Griffith and Will Shortly Be Seen in New Feature.

John E. Brennan, ex-legitimate comedian, film laugh-maker and director, has connected with the Triangle and will be welcomed on the screens of the country by thousands of admirers who remember him when he played with Ruth Roland some two years ago. Mr. Brennan has been off the screen for some months, and it was only on account of the large number of letters requesting his reappearance on the silent stage that he has returned to the film fold. He will be seen shortly in a new Griffith feature.

This spring Mr. Brennan, who has a cozy bungalow on the beach at Santa Monica, "the road race city," made a picture consisting of over a hundred scenes of exciting race incidents, the famous beach resort, canyon and the beautiful city.

The film will be first seen at Madison Square Garden in New York City. If the time expected is made the pictures will be shown there at the exposition. From New York the film will be started on its way about the country and will be thrown on the screen of picture houses in big and small cities and towns of every state in the union.

Several of the race scenes are thrilling, and include crowds massed about the race course, with drivers bunched and racing toward a curve.

Santa Monica canyon is shown with a moving picture battle in operation and the cameras trained n the actors. Several picturesque scenes in Topanga canyon add greatly to the picture.

An exhibition entertainment for city officials, newspaper men and the Santa Monica chamber of commerce is being arranged for next week with the second print that Mr. Brennan is now putting in shape.

We wish the old merrymaker the best of success!

Ince Adds to "Civilization."

Though "Civilization," the big cinema spectacle now showing at the Majestic, has been indorsed by the public to the extent of three capacity weeks, Thomas H. Ince ordered several changes and additions made to his masterpiece.

These were incorporated in "Civilization" Saturday night, some 2,500 feet in all. For the most part they are remarkable submarine battles, though the love theme of the story has been strengthened and there are some new departures in advanced photography in scenes where the Saviour returns to earth and houses His being in the dead Count Ferdinand.

Naturally it is the submarine on which all eyes are focussed. The pictures, it is said, are the real thing, taken with the permission of Uncle Sam, on some of his underwater sharks. They are shown on the water and under it, wireless messages from convoy cruisers are received beneath the water; how the mechanism is operated is graphically shown, torpedoes are launched on their mission of death, and later, when Count Ferdinand opens the sea cocks and scuttles the craft, one realizes just what happens when an enemy's shells find their mark and the war shark becomes a steel, water-filled coffin for a crew which hasn't a chance to escape.

These big scenes climax in the torpedoing of an ocean liner. In the "close-ups" one sees the women and children, non-combatants, and after one has marked the foamy trail of the death messenger comes the explosion which sends the iron leviathan to the bottom with its helpless human freight.

Los Angeles Film Brevities.

W. H. Clune and Lloyd Brown returned last week from the east and have already taken preliminary steps to start a production on a big new multiple reel picture called "The Eyes of the World," from the story by Harold Bell Wright.

Mr. Brown and Director Donald Crisp will leave for Tucson, Arizona, some time this week to confer with Mr. Wright, who is in that city at the present time preparing the story for the screen.

* * *

A rehearsal of the mobs and dancers to take part in "Julius Caesar" at Beechwood Park Amphitheater took place on

Thursday last week. Nearly five thousand persons were engaged under Director Raymond Wells and his assistants. In practice were immense mob and battle scenes. The great amphitheater is nearing completion and is so far advanced that full rehearsals may now be held.

Of the original 128 boxes that were placed on sale less than two weeks ago, only 30 are left. Many of the reservations are for more than one box and several for as many as four boxes.

* * *

Abe Stern, the well-known manager of the L-KO Motion Picture Company, and a brother-in-law of Carl Laemmle, has returned from Chicago with a bride. She was Miss Jessie Jacobs, of Milwaukee.

Miss Jacobs is a relative of John R. Freuler, president of the Mutual Film Corporation, and the two met in Milwaukee about a year ago, when Mr. Stearn went there on business for Mr. Laemmle.

Five automobile loads of employes of the company accompanied by two automobiles filled with flowers and a moving picture camera met Mr. and Mrs. Stearn at the Salt Lake depot. After a parade through the business district the party returned to the studios of the company at Hollywood, where a reception was held. Mr. and Mrs. Stearn will make their home in Hollywood.

* * *

One of the most interesting automobile races ever held will be put on at the Ascot Speedway May 30. The affair is to be staged by the motion picture people of Southern California, the proceeds of the meet to go to the Actors' Fund.

The committee in charge consists of Charles Murray, Clarence Kolb, Ford Sterling, Fred Mace, Mack Sennett, Harry Gribben, Wallace Reid, Eddie Dillon, Jack Pickford, Lewis Cody, Thomas H. Ince, Pathe Lehrman, De Wolf Hopper, Douglas Fairbanks, William Collier, H. B. Warner, Theodore Roberts, W. Farnum, Dustin Farnum and H. Guy Woodward.

* * *

Mabel Normand, the popular Triangle star, was the guest of honor at the Pals Club last Saturday. She was welcomed by a host of Los Angeles friends, and a notable program had been arranged for the evening.

* * *

May Bush, the Keystone star, and "Guzzles," a black bear who was to take part in a parade being given last week in aid of Belgian relief fund, came to blows when posing for a picture, and the encounter resulted in Miss Bush having her dress torn from her.

"Guzzles" had been brought down to the headquarters of the relief fund in the Los Angeles Investment building to pose for his picture. Miss Bush happened to stroll into the building to view the prizes donated by the local merchants and which are to be distributed among the purchasers of tickets being sold in aid of the fund. "Guzzles" was not in the mood for having his picture taken, and in order to induce him to stay quiet long enough for the photographer to "shoot" him, Miss Bush volunteered to tempt him with a raw egg, a favorite dainty for bears, and so hold his interest while the picture man operated.

Bruin, however, became over anxious about the egg and made an unceremonious grab to get possession of it. The film star cuffed at him to remind him of his good manners and the bear retaliated by grabbing her dress and underskirt in his unmanicured claws and with the aid of his teeth ripped her garments from her. The Keystone press agent vouches for this story.

* * *

Jack Longman, formerly leading man with the Monrovia Film Company, has been engaged by the Nevada Film Company to play their leads. Jack lives up to his name. He is only 6 feet 4 inches and is the bane of the camera man's life. It takes about 20 feet distance to get him into the screen.

* * *

Bessie Barriscale, last week, received word of the passing of her father, Samuel Barriscale, of New York City. Mr. Barriscale succumbed to pneumonia following a brief illness and his demise is the second shock to be suffered by the beautiful actress within a year, her mother having passed away last May.

* * *

With a clear sky overhead, a warm sun and a delightfully cool breeze from the ocean, more than a hundred bathing girls from the motion picture studios of Los Angeles, all clad in the latest bathing creations, paraded last Sunday before a throng of more than fifty thousand people at the Santa Monica beach.

The first prize was unanimously awarded to Mabel Johnson, Thomas H. Ince's "Civilization" girl, a typical mermaid in a creation of silver cloth.

During the past several months many exhibitors have been fined for failing to pay the tax on their theaters, and all on account of ignorance of the law, according to John B. Carter, Collector of Internal Revenue.

The law provides that the new proprietor of a motion picture theater must pay a new tax, no matter whether the man from whom he had purchased the establishment had paid his tax or not. The tax is according to the seating capacity; a theater having 250 seats must pay $25; 500 seats, $50; 500 to 800 seats, $75, and more than 800 seats, $100 a year. Unless the purchaser of a motion picture theater pays a new tax the month when he takes over his theater, he will be fined an additional 50 per cent.

* * *

The Police Department, this week, received instructions from the chief of police at Thompsonville, Conn., to detain two young girls, Agnes Curkery, nineteen years old, and Marcella Leete, sixteen years old, who are supposed to be en route to Los Angeles in search of the moving picture heroes with whom they fell in love while watching a silent drama in the Thompsonville town hall about a week ago.

It is the belief of the relatives of the girls that the moving pictures so worked upon their imaginations that they have tried to make the long trip across the continent.

* * *

Raymond B. West, the young director of the Thomas H. Ince forces, will shortly undertake an extended tour of the Orient.

Mr. West has now almost completed the Triangle Kay-Bee feature in which Bessie Barriscale is being starred. He has been working incessantly for eighteen months at the Ince studios and looks forward with anticipatory pleasure to pack his trunks and leave for Honolulu and the strange countries of the Far East.

* * *

H. B. Warner returned to Inceville this week after a brief sojourn at Coronado Beach and is now at work on a new Triangle Kay-Bee feature in which he will be starred.

J. G. Hawks wrote the story, which takes place in the San Francisco underworld. Dorothy Walton plays the lead opposite, while the remainder of the cast includes George Fisher, J. Barney Sherry, Roy Laidlaw and Louise Brownell.

* * *

A large force of workmen this week went to work on the construction of two more buildings at the new Ince plant at Culver City. One of the structures is to be a laboratory and the other a garage, and both will be similar in architectural design to the other studio buildings.

* * *

Producer Ince is building a magnificent summer home at Inceville, and work on this construction is being rushed in hope that it may be ready for occupancy in time for the hot season. The mansion is being erected far back in one of the Inceville canyons, yet will be near enough to the shore to provide the Ince family with the conveniences both of a mountain and beach resort.

* * *

A large company of Ince players under the direction of Walter Edwards went to Calexico on the Mexican border last week to film some scenes for a current Triangle Kay-Bee feature in which Enid Markey and William Desmond are being starred.

* * *

Mae Marsh and Bobby Harron with a company of twenty-five Fine Arts players motored last week to Santa Barbara, where Director Paul Powell staged a number of dramatic scenes. The play being filmed is a comedy drama of Irish peasant life and was written by Granville Warwick. Many novel touches and artistic settings are introduced by Director Powell in this quaint Irish drama. John Leezer is the photographer.

* * *

Director Allan Dwan returned this week from a location tour preparing to picturize Bret Harte's popular California novel, "In the Carquinez Woods." Upon his return to the studio Mr. Dwan's automobile registered over a thousand miles, which covers the distance he travelled in quest of big trees and rugged settings. He visited within a hundred miles of San Francisco, Santa Cruz, Sequoia National Park and the Yosemite Valley. In some of the big woods the Fine Arts director discovered trees from 150 to 300 feet in height with a diameter from 11 to 35 feet.

Douglas Fairbanks will play the lead in this new Triangle production, and the supporting cast will include San de Grasse, George Beranger, Alma Ruben, Tom Wilson, Art Rosson and Frank Brownlee.

Seena Owen writes from Colorado, where she is spending her vacation, that she is feeling fine and has had a splendid time climbing mountains and taking hikes. The popular Fine Arts actress is expected to return to the Hollywood studios within a short time.

* * *

De Wolf Hopper returned this week from a flying trip to San Francisco, having motored up to attend the Press Club celebration at the Tivoli. His high powered chauffeur burned up the road and made the trip in the record time of 13½ hours. The next time he goes, however, he will wear a sunshade or something to keep off the sunburn. "When I reached San Francisco," said Hopper, "my face was perfectly gorgeous. Why, a broiled lobster looked pale beside me."

* * *

Courtaney Foote has joined the Selig Company and will play leads opposite Kathlyn Williams in some coming big feature productions. Mr. Foote's last connection was with the Morosco Company.

* * *

Universal Director Linn Reynolds has finished "His Date in Honolulu," with Myrtle Gonzales and a stock cast. It is for Fourth of July release.

He is now completing "The Deacon's Demise" with the same players. It is a five reeler, modern southern picture, with the Imperial Valley for cotton fields and Bear Valley for Carolina woods.

* * *

Preparedness is a watchword with the Signal studio, and in order to supply the buildings of the studios with a more adequate fire protection they this week secured permission from the city of Los Angeles to lay a private line of four-inch pipes from the city's water mains to all parts of the studio grounds. A consignment of several hundred feet of pipe has been received and a crew of workmen are busy at work digging the ditches and laying the line to the street mains.

* * *

William F. Russell has added a fancy roadster to his corral garage at Santa Barbara. The new car is white with red leather upholstery and fittings and is equipped with electric cigar cutter and lighter, a humidor and a make-up box. Though the car has been his now for all of two weeks, Mr. Russell has seen it but once, and then but long enough to drive it from its salesroom to his ranch; immediately thereafter he left with his company of American Film players for Bear Valley, thence to San Diego for the Photoplayers' Ball and Day at the exposition. He will spend two early days at Santa Barbara and then return to Los Angeles to take care of some business matters.

* * *

Jay Hunt, director of note with Big "U," has taken a comcompany to Eureka, in the northern part of California, to film two and perhaps three lumber camp and mountain photoplays. The first one to be produced is entitled "The Trail of Honor," and will be made in what is probably the largest lumber camp in the world. Miss Lucille Young will play the leading role in two of the stories with Jack Holt. Hunt will be away several weeks. Mr. Holt, who is a "comer" at this plant, is admirably fitted to play this part, as he has lived out doors all his life, having been in Alaska and the great northwest for many years.

That crack scenario editors and writers need experience to land them at the top was shown here this week, when Director Henry McRae was at his wit's end to get an actor to play the leading role in "The Jockey's Triumph," because it required a man who could ride a race horse and also be an actor.

So he appealed to Dr. H. O. Stafford, head of the scenario deparement of Universal City, and after some persuasion the latter agreed to play the part.

In his younger days Dr. Stafford was a noted jockey, riding under the name of Harry Blake, and was among the first of the American boys to ride abroad.

Later he studied medicine, served as assistant surgeon in the United States navy and, failing in health, took up scenario writing.

McRae highly complimented him upon his acting of the part, not to speak of his riding in the race scenes.

* * *

Another automobile accident, though not as serious as the previous recorded, happened at Long Beach this week.

Henry Stanley, leading man of the Balboa Amusement Producing Company, sustained a dislocated shoulder and a double fracture of the shoulder blade; Bob Gray, a fellow actor, received painful bruises about the body, a deep scalp wound and a sprained and bruised knee, when a touring car driven by Director Harry Harvey of the Balboa Company dashed into a party of actors talking in front of the studios, at the corner of Sixth and Alamitos, Long Beach, one day this week.

Stanley and Gray were rushed to the offices of a local physician, where first aid measures were given. It was found that the dislocation of Stanley's shoulder could not be reduced and it became imperative that the elderly character impersonator be removed to the Long Branch Sanitarium.

According to the story told by passerby, who saw the auto, the two injured men were talking on the street with a friend when Harvey's car, a powerful touring auto, dashed up the street. Slowing down for a stop, the machine suddenly lurched forward striking the party on the street.

Harvey stated that he had slowed down the car and attempted to apply the brakes. Stepping on the pedal which he thought would apply the brakes, he opened the accelerator which sent the car forward with a rush. Before the momentum could be checked the machine struck the party.

* * *

James Young, the Lasky director, we are informed will take charge of the Mabel Normand company and direct her plays for the Triangle.

* * *

Anita King, the Lasky-Paramount star, spoke at the regular monthly meeting of the Ad Club at the Hotel Clark one day last week on her work as a City Mother.

Miss King spoke most feelingly of the young girls who are lured to the city by lying advertisements of firms which promise, for $10 or $15, to find work for them in the motion pictures, when such firms have absolutely no power or intention of keeping their promises. Miss King said that papers of the middle west printed such advertisements.

The matter was referred to a special committee for investigation, and a further resolution was adopted providing that the matter be taken up at the convention of the National Ad Club to be held in Baltimore in July.

* * *

Rita Jolivet has arrived at the Morosco Photoplay studio and is appearing in the film version of George Broadhurst's play, "The International Marriage," with Frank Lloyd directing.

* * *

Page Peters, who is Morosco's star heavy man in films, was held up the other night while returning from the beach in his car. Mr. Peters, with a party, had attended a dance at the beach and was returning to his home in the city when a small machine with three men drew up alongside of the big car, and one of the trio yelled across for Page to hold up his hands as soon as he coud stop the car. By strategy, he turned the tables on the robbers, for he instantly shot at the machine with his automatic and sped away from them, leaving them far behind. However the party was scared, but glad to escape.

* * *

The only productions to approach that of "Julius Caesar," in Beachwood Canyon, on May 19, in magnitude or artistic purpose were the "Oedipus Rex of Reinhart," and the "Joan of Arc" of Maude Adams in the Harvard stadium. "Oedipus Rex," one of the earliest of the dramas and still used as a model by students of today, was produced in London before some 30,000 people and was accounted the greatest of spectacles up to that time. "Joan of Arc" attracted many thousand people to the Harvard stadium.

The Hollywood performance will employ in all some 5,000 people. A conservative estimate of the crowd that will both see and hear "Julius Caesar" is 40,000 and the artistry and scope of the drama-spectacle will do much to place California at the head of the world in outdoor dramatic production.

The seat sale so far has been surprisingly large. Thousands of seats and a large number of boxes have been sold and the performance is still three weeks away.

The big amphitheater is the scene of constant hustle and bustle. Sets are going up fast and the seats are being built by the thousand. Where rehearsals formerly occurred only two or three times a week, every night and some afternoons now find members of the cast and the great army hard at work. The production gives evidence of exceeding all expectations.

* * *

"Smiling Billy Mason" and Peggy Coudray were both injured last week at Universal City when making a leap from a brick wall in the filming of a scene in "Baseball Bill." Mason landed on a stone and smashed his heel pretty badly. Miss Coudray was no more fortunate and is now on crutches nursing a torn legiment in her ankle. The director is able to go on with his work, but his leading lady is laid up for repairs.

Kalem's June Plans

Month Will See Release of Four More "Social Pirates" Episodes—Sis Hopkins Continues Strong.

FOUR reels a week on the regular General Film programme and the special two-reel release, "The Social Pirates" will be the Kalem output for the month of June. The "Social Pirates" releases will bring that series within one week of closing, July 3 seeing the release of the

Scene from "The Disappearance of Helen" (Kalem).

fifteenth episode of the George Bronson Howard productions.

"The Fangs of the Tattler" is the first July release in "The Social Pirates," scheduled for July 5. A blackmailing society newspaper is the center of interest in the two reels of tense drama which finds Marin Sais and Ollie Kirkby as the heroines of the series, bringing its wealthy backer to justice.

Printing office scenes in screen dramas are notoriously lacking in realism, so for the press room scenes in "The Fangs of the Tattler" showing the home of the "Tattler" Director Horne took no chances on building a stage set but converted a printing plant at Glendale into a studio by the use of portable lights.

Following "The Fangs of the Tattler" Monday, June 12, will see the release of "The Disappearance of Helen Minter," twelfth episode in the series. A shyster "beauty parlor," of the type that police authorities throughout the country are devoting more and more attention to is the particular evil that calls for the girls' attentions in this episode.

Unusual marine scenes are supplied in "In the Service of the State," released on June 19. One of the most novel plots of the series which has been characterized by originality throughout, is presented in "In the Service of the State," which finds Mona and Mary embarked on a diplomatic mission. The fourteenth episode of the fifteenth week series, "The Music Swindlers," is the final June release on Monday, June 26th.

The Sis Hopkins comedies continue to be among the strongest releases on the Kalem schedule. Included in the coming issues are "A Baby Grand," on Friday, May 26, "Sis, the Detective," on Friday, June 2, and "Juggling Justice," scheduled for June 9. Sis runs the range of occupations from maid to sleuth, to justice of the peace, in this trio of offerings.

A single reel release every week of the Ham comedies, Ethel Teare comedies and "Hazards of Helen" complete the Kalem list.

Serial Program to Cost $5,000,000

During the Next Twelve Months Pathe Will Release Seven Continued Stories.

PLANS for a $5,000,000 motion picture serial program have been announced by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc. Pathe will release at least seven picture serials between May of this year and May, 1917.

"The continued motion picture is the serial literature of the screen," Mr. Berst said. "There always will be continued stories in the newspapers and the magazines, and there always will be continued stories on the screen. The motion picture serial has come to stay. The public demands this form of screen entertainment."

Newspaper advertising will be the backbone of Pathe's serial campaigns. Pathe has contracted for the services of a number of authors of national prominence. Among those now actively engaged in connection with future serials are Louis Tracy, Randall Parrish, Albert Payson Terhune and Mrs. Wilson Woodrow.

Mr. Tracy is an English author. His "Wings of the Morning" placed him in the front rank of present day novelists. He is in Florida now rushing to completion a photo novel that is said to have an unusual and powerful theme. Arrangements for the syndication of this story are now being made with leading newspapers in all of the important cities of the country. Balboa is producing the pictures under the direction of W. A. S. Douglas, of the Pathe organization. The advertising arrangements are in the hands of G. A. Smith, serial publicity manager.

For release later in the year Pathe is producing a serial story by Randall Parrish that suggests a present day "Monte Cristo." This serial is under the direction of Louis J. Gasnier, one of the foremost producers of the country. Mr. Gasnier recently returned from Havana where some of the scenes were laid.

Mr. Terhune, who novelized "The Red Circle," a recent Pathe serial release, is under contract for a new series of stories. Mrs. Wilson Woodrow is the talented authoress of "Who's Guilty?" a novel-a-week picture series released May 8.

Pathe has been so successful in the serial field that the company is now called "The House of Serials." Among its successes have been "The Perils of Pauline," "The Exploits of Elaine," "Who Pays?" "Neal of the Navy," "The Red Circle," and "The Iron Claw." Variety in material and treatment has always characterized Pathe's continued stories.

Views of Ince's New Triangle, Kay Bee Studios at Culver City.

Selig Sport Series

Unique Film Series of Famous Athletic Stars to Come Through V-L-S-E.

REALIZING there is a big market in smaller cities and towns for a series of athletic films in single reels, the Selig Polyscope Company has announced its intention of releasing these pictures, showing the world's greatest stars in all fields of athletic endeavor, through the V-L-S-E organization. The first reel will be shown to exhibitors in the various territories, so they can see for themselves the drawing power of these pictures, which include the athletic heroes in action in every branch of legitimate sport known to the public.

The first release of the Athletic and Feature Film Service Series will show Mike Gibbons, champion of all middleweight boxers, in a glove contest that will prove a revelation to lovers of the fistic arena. In addition, Gibbons shows the methods he uses to condition himself for his ring battles.

The next event is a billiard contest between Koji Yamada, the Japanese exponent of the cue, and Albert Cutler, the Yankee champion, of Boston. In addition to the billiard match each expert presents a number of marvelous exhibition shots.

The final event in the first release of the Athletic Films is a wrestling match to a finish between Dr. B. F. Roller, one of the greatest of wrestlers, and Frank Dalkus, the Lithuanian champion. Every move can be plainly seen from the time these two famous wrestlers enter the ring until the referee declares Roller the winner.

J. H. Herman, manager of the Selig Athletic Feature Film department, in conjunction with Messrs. Jones, Linick & Schaefer, are responsible for the development of this unusual film series. It is their plan to film every leading sporting star in action and exhibit the series in their chain of vaudeville houses, among which is listed the famous McVicker's theater of Chicago.

WIL REX DIES SUDDENLY.

Wil Rex died suddenly at his home on April 12th of septic spinal meningitis. The end came unexpectedly, as he had been sick but two weeks and was on the road to recovery. He was but twenty-four years of age, and had built up an enviable reputation as an actor, author and director. He began his career at an early age in moving pictures, and is a graduate of Stevens College. He attracted considerable attention in 1915, when he appeared with Al Ray, his most intimate friend and chum, in "The Adventures of Smaltz and Fish." Rex played the character of Mr. Fish. He received considerable praise for his work by the various trade and film magazines, but he retired from actual work on the screen when he fell down a flight of stairs in one of Ray's comedies and landed on his face, breaking his nose in three places and damaging his face considerably. He then began to direct dramas for the Associated, and his pictures were praised as highly as his acting. His health began to fail shortly afterward, and he gave up directing to write scenarios and magazine articles, and became associate editor of Picture Play Magazine, where he remained in that capacity until two weeks before his death.

Deposit of Copyright Reels

Favorable Report on Bill to Ask Only Selected Prints and Description.

THE House Committee of Patents has rendered a favorable report on a bill which would relieve motion picture film manufacturers of the necessity of filing two copies of each completed work in the copyright office in order to avail themselves of the protection of the copyright law. This requirement of the law has imposed a burdensome obligation upon the manufacturers, the committee states, which was not intended. The complete reels are very expensive and they are practically of no greater value for the identification of the motion picture in which copyright is claimed than the selected prints together with the title and description required by the law to be deposited in the case of a motion picture. The deposit of the complete reels is of no service to the Copyright Office, and these articles are of no value in the Library of Congress, and by reason of their inflammable character are dangerous, and their deposit only imposes an added burden upon the Copyright Office to no purpose. Motion picture manufacturers have expressed approval of the purpose of the bill and it is the opinion of the committee that it should become a law.

WINCHESTER WITH PATHE.

Following closely on the announcement that J. A. Berst, vice-president and general manager of Pathe, had engaged C. R. Seelye, comes word that Tarleton Winchester, for the last year and a half advertising and publicity director of Paramount, has also joined Pathe. The first work Mr. Winchester will take up will be the publication of a weekly house organ for Pathe employees along lines already approved and from which the entire organization expects to derive most beneficial results.

Coming to New York three years ago, Mr. Winchester attracted attention by his reviews and articles in the Morning Telegraph. By standing always for dignity and never for "circus methods," he helped in no small degree in stimulating the high regard in which Paramount is held and by holding himself always ready to serve the editor and the exhibitor, he made a host of friends for his company throughout the country.

First Annual Banquet of Film Club of Boston at Hotel Brunswick May 5, 1916.

At head table, left to right: Miss Carrie L. Holley, Mrs. Herbert Gurney, Prof. Hugo Muensterberg, Miss Frances Mittenthal, Miss Lily Izen, Miss Brazier ("Marion Howard"), the club president and toastmistress, Mrs. Frank Page, Miss Kate Ryan, Mr. Lyman Gale, Mrs. Jane Winsor Gale (founder of the Toy Theater).
Front row, left to right: Miss Mabel M. Bruerton, Mrs. True Worthy White, Miss J. F. O'Hara, Mr. Meysenberg, Mrs. Sarah Cutting, Mr. George Baldson (manager of the V-L-S-E), Mrs. Alice R. Carroll.
Second row: Mr. Gustave Frohman, Mrs. Florence La P. Brackett, Mrs. Anna Spencer Frost.
In rear, fronting window: Mr. Frank Vine, manager of the International Film Co.

A Week of Vitagraphs

Entertaining Program of Comedies and Dramas Promised for Week of May 22.

FOR the week of May 22 Vitagraph promises an entertaining program of comedies and dramas. The six-part Blue Ribbon Feature, "The Suspect," and "The Primal Instinct," a three-part Broadway Star Feature, furnish the drama, while in "Kernel Nutt Wins a Wife," "The Cost of

Scene from "The Suspect" (Vitagraph).

High Living" and "The Battler" are found three reels of high class comedy.

In "The Suspect" Anita Stewart portrays the part of a young girl, who, after her father's murder by the Russian Government, vows to devote her life to avenging his death. After many tragic experiences, she meets an English nobleman and true love overshadows the hatred in her heart. S. Rankin Drew, Anders Randolf, Bobby Connelly, Edward Elkas, George Cooper and Julia Swayne Gordon are seen in Miss Stewart's support. The story was adopted from H. J. Dam's book, "The Silver Shell," and produced by S. Rankin Drew.

Frank Daniels in "Kernel Nutt Wins a Wife" is seen as the proprietor of a matrimonial agency. Much to his chagrin, he is forced to marry one of his clients, a "cold storage chicken." Alice Washburn and Adele De Garde support Mr. Daniels. C. Jay Williams is responsible for the production.

"The Cost of High Living" tells the story of a college boy who is fond of the high life until his father gets him interested in a pretty girl and things seem to take on a different aspect. William Duncan, Corinne Griffith, Carmen Phillips and Anne Schaefer are seen in this pleasing comedy. Joseph

Scene from "Kernel Nutt Wins a Wife" (Vitagraph).

F. Poland wrote the story and William Wolbert supervised the action.

When they wrote "The Battler," C. Graham Baker and Lawrence Semon gave us something different. Hughie Mack, in the title role, introduces a new form in the manly art of self defense. When he is pitted against a champion, he uses the "gas bomb wallop" with wonderful effect. The things that follow at the fight club are too funny to be related. Lawrence Semon produced this comedy.

Leah Baird shows to excellent advantage in a sympathetic role in "The Primal Instinct." Miss Baird takes the part of a rich young heiress, whom an unscrupulous lawyer tries to estrange from her husband for selfish purposes. When her fidelity is wavering, her child is born and she realizes that she really loves its father. Don Cameron and Van Dyke Brooke are also seen in this Broadway Star production. The filming was directed by Van Dyke Brooke.

Late May Releases on Triangle Service

William S. Hart in "The Primal Lure," Mae Marsh in "A Child of Paris Streets," and a DeWolf Hopper Subject.

WILLIAM S. HART'S last appearance in Western character for some time, and the second appearance of Mae Marsh on the Triangle screen, are the features of the late May releases of the Griffith-Ince-Sennett combination of producers. Hart's "The Primal Lure," shown at the Rialto theater in New York week of May 7, and "A Child of the Paris Streets," with Miss Marsh and Robert Harron, are the dramatic releases of the week of May 21. Although placed in the Canadian Northwest, "The Primal Lure" gives Hart the role of a hard-headed Scot in charge of an isolated post of the Hudson Bay Company. Margery Wilson, last seen with Douglas Fairbanks in "Double Trouble," has the leading feminine role. A thrilling fight beneath the surface of a mountain stream is one of the spectacular features of this Ince picture.

In "A Child of the Paris Streets" Mae Marsh shows her ability to make an unaccustomed role her own. She is the

Scene from "The Primal Lure" (Ince).

cleverest thief in Paris, but her blood surmounts her environment and she flees from the Apache band and takes refuge in the studio of a young American artist, whom she has met in the Latin Quarter. How she is dragged back to the den of her former associates to be strangled as a traitor, her rescue and restoration to her father, is told in a dramatic and spectacular film. Tully Marshall heads a strong supporting company of Griffith players.

For month-end entertainment the Triangle has combined the third DeWolf Hopper picture and the third H. B. Warner drama. The comedian is "Mr. Goode, the Samaritan," and the matinee idol has the role of an earnest young minister with a protest against the indifference of the rich to the teachings of the gospel. Clara Williams, Gertrude Claire and Charles Miller are active in the star's support. Ince calls the play "The Market of Vain Desire." Hopper has Fay Tincher and his familiar cast in the lighter vehicle.

HARRY BROWN IN WESTERN ROLE.

Harry Brown, the distinguished dramatic actor, has been engaged by Metro to play the role of the big Westerner in "The Flower of No Man's Land," in which Viola Dana will make her debut on the Metro program. Mr. Brown met Miss Dana on the studio floor for the first time in several years when he was called for the first rehearsal. He played the "heavy" with Miss Dana three years ago in the noted stage production of "The Poor Little Rich Girl." Mr. Brown, in addition to his studio work, is appearing in a prominent role in "The House of Glass," the successful Broadway play.

Dixon Moves Company

Executive Organization Rapidly Transferred from Los Angeles to New York—Personnel of the National Drama Corporation.

WITHIN the last week the big executive organization of the National Drama Corporation, producers of "The Fall of a Nation," has moved from Los Angeles to New York, preparatory to a country-wide exploitation campaign beginning with the opening presentation of the Dixon-Herbert grand opera cinema here. The officers of the corporation are P. D. Gold, Jr., president; William R. Perkins, vice-president; Thomas Dixon, director-general and treasurer; William A. White, secretary; T. A. Campbell, assistant secretary; Bartley Cushing, head producing director; William C. Thompson and John W. Boyle, head photographers; Harold Sanford, conductor and assistant to Victor Herbert.

Messrs. Gold, Cushing and Boyle arrived in New York May 10 and plunged into the many details of getting the Broadway production ready. A suite of offices at 720 Longacre Building, had already been actively in use a fortnight, but a new impetus was given to the work by their arrival. A dozen trained executives are on the job in as many departments, so results are rapidly being achieved that would be impossible with a less expert body.

President Gold is of the newer type of alert efficiency in "Big Business." He is a native of North Carolina, where he was graduated at the university and later read law at Richmond College, Virginia. At the age of 34 he founded the Jefferson Standard Life Insurance Company of Raleigh, N. C., and put it in the front rank of such organizations. Of recent years he has been prominent in Wall Street. Thus, when the National Drama Corporation was started a year ago, Mr. Gold interested financially in the enterprise men of large capital who were attracted not only by the motion picture field as such, but even more by the possibilities it presented of furthering the great national cause of military preparedness. For the last eight months the chief executive of the company has been in California supervising the vast expenditures of the Dixon studios and laboratory and "The Fall of a Nation" filming.

Vice-President Perkins and Secretary White are both men of large interests in the New York downtown district. The former is legal counsel of a great corporation, the name of which has often been mentioned in connection with the rumors of proposed film mergers.

Although best known as the famed author of "The Birth of a Nation," and of many highly successful books and plays, Director-General Dixon has been actively identified with theatrical management for the last decade and with film enterprise for several years past. Bartley Cushing was the chief of six technical directors in the studio and on the field. On the legitimate side, before entering film work, Mr. Cushing staged several of the Dixon dramas and, as director for Henry W. Savage, put on the memorable production of "Everywoman" at the Drury Lane theater, London. Harold Sanford is one of the few native-born American musicians of the first quality, and in his association for many years with Victor Herbert, has won gold opinions. He returned from Los Angeles after two months of rehearsal work with orchestra in the projection room. As a result, the Victor Herbert "Fall of a Nation" music is now finally revised and in practice by the sixty musicians of the Herbert grand orchestra.

John W. Boyle and William C. Thompson shared the heavier photographic labors of the filmed spectacle. Mr. Boyle is now in New York for the purpose of supervising the initial Broadway screening, while Mr. Thompson, remaining in Los Angeles, will take charge of the technical side of the Auditorium opening there and will continue to manage the Dixon laboratory. The laboratory, now open to commercial work, is one of the finest in the country. It has the capacity of printing and developing 500,000 feet of film a week. Mr. Thompson, its manager, is a scientific graduate of Columbia University and a member of the American Chemical Society. In the smaller experimental laboratory, which Director Dixon provided for the scientist's research work, Mr. Thompson is said to have achieved some striking new art-processes and results which will be publicly exhibited for the first time in "The Fall of a Nation."

BILLIE BURKE PICTURE AT GLOBE.

The widely heralded Billie Burke serial picture, "Gloria's Romance," in process of filming at the George Kleine studios for the past six months, will have its New York opening at the Globe theater May 22. This is the official announcement of the Kleine studios, following negotiations between the producer, George Kleine, and Charles Dillingham. Contracts were signed recently.

World "Warm Weather" Plans

No Let-up on Producing Activities During the Hot Weather Months.

THERE will be no diminishing activities at the World Film Studios during the forthcoming hot months. William A. Brady, who returned from a short trip this week, has completed the business of assignment and for the months of June, July, August and September, has scheduled twenty elaborate photo-dramas of the new-day type. World's greatest stars and stories are to characterize the warm summer months.

Robert Warwick, under the guidance of Chautard, is at work on "Friday the 13th." The work on this production will carry both star and director into June, when another highly important fictional document will be started. Thomas W. Lawson is responsible for the vehicle, "Friday the 13th," and it is thought Mr. Lawson can be prevailed upon to create another story for Warwick.

Alice Brady has completed "La Boheme," and is at work on "Her Majesty," which will be seen on the regular program about August 1. Miss Brady and her supporting players will give a private showing of "La Boheme" to a number of Metropolitan Opera singers some night next week. Her appearance in "La Boheme" was at the suggestion of either Caruso or Cavaleri that she appear in "La Boheme" and the picture is so promising, it will be shown now to the opera stars.

Holbrook Blinn is at work on "The Weakness of Man," and has just completed "The Way of the World," in which he is supported by an all World star cast.

Kitty Gordon, preparatory to her branching out under the World trade mark in Kitty Gordon features, will be seen on the regular program June 12 in "The Crucial Test," and Mollie King, the little sunbeam of World Film, will star in "Fate's Boomerang," May 29.

Ethel Clayton will make her first appearance on the World Program in a co-starring vehicle with Carlyle Blackwell, "His Brother's Wife," a stirring five-act drama, which comes on the summer program June 5.

Thereafter, Clara Kimball Young, the famous World star, will be seen in "The Story of Susan," an ambitious vehicle, amply befitting the importance of Miss Young, to be followed by Alice Brady in "Her Majesty." Gail Kane in "The Other Sister" will be offered July 10, and House Peters and Gail Kane will be seen together during the early summer months in "The Velvet Paw."

Muriel Ostriche, Carlyle Blackwell, Frances Nelson, Robert Warwick, Holbrook Blinn, Kitty Gordon, Alice Brady, Mollie King and all the other World stars will be seen at least twice during the hot months, which more than demonstrates General Manager Brady's intentions to maintain his standard during the dull season.

Ivy Close in Comedy

Kalem Makes Announcement Concerning Plans for English Beauty and Star.

IVY CLOSE, the famous English star and beauty, who arrives in this country May 22d on the St. Louis, to take up screen work with Kalem, will be presented in one-reel comedies. That was the gist of a statement made by William Wright, of the Kalem Company, last week to a World representative in response to a request for further information concerning the company's plans in presenting the prominent star.

"Critics in England and on the continent have been lavish in their praise of Miss Close for her work in both drama and comedy on the stage," declared Mr. Wright, "but her beauty and deft artistry make her unusually well suited to the type of refined comedy now demanded by exhibitors.

"The subjects will be written especially for Miss Close around the talents which have made her a favorite comedienne in Paris and London. While it is perhaps early to be making promises I feel certain that we can hold out to exhibitors the assurance of a type new and distinctive in refined screen comedy.

"Miss Close will probably take a few weeks of rest and sight-seeing after her arrival next week. Meanwhile, as I have said, we are making extensive preparations for her screen vehicles. We are not quite ready to announce the names of the players who will be seen in her support, but from the arrangements already made, I believe we may hold out promise of a few welcome surprises in this regard also."

General Film Program

Provides Unusual Features for the Week of May 22—Pictures With a Punch.

GENERAL Film Company's information department lays more than ordinary stress on the importance, strength and variety of General Film Service for the week beginning May 22. Each picture, the department says, carries the needful punch.

The week will have an auspicious start Monday with Selig's three-reel production, "The Test of Chivalry," featuring Fritzi Brunette. This versatile Selig star has in "The Test of Chivalry" a role that gives her every opportunity to display her acknowledged ability and she makes the most of it. As the title implies, "The Test of Chivalry," is based upon a love story. Supporting Miss Brunette are Vivian Reed, Edward J. Piel, James Bradbury, William Scott, Frank Clark and Lillian Hayward.

A Vitagraph comedy, "The Cost of High Living," furnishes an unusually strong feature, while "The Mistake," a Biograph drama, helps mightily to round out a strong program for the day. A Lubin comedy, "Otto the Hero," gives a finishing touch to the day's releases, all of which are bulwarked by the Selig-Tribune News Service.

Edison's "The Coward's Code" will be shown Tuesday and word from the Edison studio in Bedford Park states that they consider it one of their strongest three-reel features. Essanay offers on that day an all-star drama, while Biograph and Kalem provide the comedies, the former in "Whose Looney Now?" and the latter in "Ham's Busy Day."

Kalem, on Wednesday, releases "The Bogus Ghost," a comedy; Essanay a feature, and Edison provides "The Cecropia Moth" and "Tom the Tamer and Kid Kelly."

Lubin, Selig and Vim will get the spot light Thursday, Lubin presenting "Prisoners of Conscience," a three-reel drama; Vim offering "Baby Doll," a comedy, and the Selig-Tribune News Service will round out the day's releases.

"The Flirting Bride," a Knickerbocker Star Feature production; "A Baby Grand," a Kalem "Sis Hopkins" comedy series; "The Battler," by Vitagraph, and "Villains and Violins," by Vim, should keep patrons in good humor Friday.

Essanay heads the list Saturday with a feature; Lubin is second with a comedy, "Oh, You Uncle!"; Vitagraph provides "The Primal Instinct," in three parts, and Selig will present the original cowboy film artist, Tom Mix, in "A Five Thousand Dollar Elopement," and Kalem will offer "The Capture of Red Stanley," an episode in the "Hazards of Helen."

Selig General Film Releases

Policy of Playing Stars in Short Length Subjects Meets With Favor.

IN THIS day and age when many of the leading motion picture stars appear only in feature film productions of five reels or more in length, the Selig Polyscope Company calls attention to the fact that many of the most popular and widely known stars have been exploited in Selig one, two and three-reel productions released through General Film Service.

That Mr. Selig's policy to exploit his highest-salaried and most versatile star players in shorter length films, as well as in the longer feature productions, is an action appreciated by the public, is proved by the great strides the Selig General Film releases have taken within the past six months. The Selig Company asserts that their business through General Film Service has trebled within the past few months and, judging from the compliments received from exhibitors, the Selig releases will set a still greater pace. Among the stars now appearing regularly in Selig productions, released through General Film, as well as in the Selig Red Seal Plays, can be named: Kathlyn Williams, Bessie Eyton, Thomas Santschi, Tyrone Power, Otis Harlan, Edith Johnson, Eugenie Besserer, Tom Mix, Vivian Reed, Jack Pickford, James Bradbury, Harry Mestayer, Guy Oliver, Fritzi Brunette and others.

Among the forthcoming Selig releases through General Film, which are calculated to make filmland sit up and take notice can be named: "A Temperance Town," featuring Otis Harlan and an all-star cast. "A Temperance Town" could well be released as a five-reel Selig Red Seal Play, but the action and plot has been presented in three reels and there is not an inch of padding nor a dull moment.

Another Selig release through General Film Service will be an elaborate and spectacular revival of "The Two Orphans." This wonderful production will be released through General Film Service on Monday, June 12. The production is in three reels and for the first time in motion pictures presents what is really and truly an all-star cast. The stars include T. J. Carrigan, Kathlyn Williams, Winnefred Greenwood, Myrtle Stedman, Charles Clary, Lillian Brown Leighton, Adrienne Kroll and others. Very seldom, possiby never before on the screen, has such a collection of talent been gathered together in one production.

A year ago, Mr. Selig asserted that the best one, two and three-reel pictureplays were none to good for the public. He proceeded to bend every endeavor to make his shorter length films noteworthy. The result is being proved a success.

General Film to Release Features

Five-Reel Subjects Presenting Notable Stars Will Be Added to An Already Strong Program.

A DEPARTURE in General Film Service will be inaugurated by the release May 21, of the Knickerbocker Star Feature, "Spellbound," in five reels. Heretofore the Service has been confined to releases of lesser lengths.

The General Film Company has chosen "Spellbound" as the vehicle with which to launch this latest addition to its service, inasmuch as Lois Meredith, star in the picture, is conceded to be one of the accomplished film artists of the day.

May 31, the Biograph five-reel feature, "The Woman in Black," will be offered and in the cast will be found these old favorites in the Biograph Service: Mrs. A. C. Marston, Marie Newton, Elizabeth Eldridge, Millicent Evans, Alan Hale, Charles Mailes, Lionel Barrymore, Hector Sarno, Frank Evans, Jacques Ma.tion, Will Jefferson and J. Droumier.

It is planned to release a five-reel feature every two weeks hereafter.

Forest Fire Pictures

Vitagraph Taking Motion Picture Scenes for Pennsylvania State Forest Bureau.

DIRECTOR William P. S. Earle, of the Vitagraph Company, and his camera man, Clark R. Nickerson, are at Mont Alto, Penn., filming scenes showing the old and new methods of forest fire fighting. There will be two full reels made to assist the Pennsylvania State Foresty Bureau in their campaign for the collection of the necessary amount of money required to improve the present conditions. One part will show the system in vogue now, the old style way and means of carrying out their work and the others will present the advantage of the new and improved methods.

In taking these photoplays Mr. Earle has the assistance and co-operation of the Pennsylvania Forest Rangers and School of Foresty. The reels promise to be two of the most interesting ever shown on the screen, not only for the Forestry Bureau's purpose, but to motion picture audiences in general. This is another example of the usefulness of the picture in assisting in State and Government affairs.

THREE NEW PLAYERS FOR MOROSCO.

The Oliver Morosco Photoplay Company has engaged three new additions to its roster in the persons of Juan de la Cruz, Katherine Griffith and Colin Chase who are now appearing in forthcoming releases for the Paramount Program.

Juan de la Cruz has appeared under the Morosco banner before in "Peer Gynt," and for Pallas Pictures in "The Gentleman from Indiana." Katherine Griffith, who appeared with particular success in "The Heart of Maryland" with Mrs. Leslie Carter, has played in stock, vaudeville, musical comedy and in dramatic productions. In Morosco productions she will appear in heavy character parts. Colin Chase has appeared in leading parts for Essanay, American, Eclair and Universal and comes to the Morosco studios with three and a half years of picture work behind him. Mr. Chase has many friends among patrons of both screen and stage and will be displayed in important roles in Morosco productions.

FOUR NEW BRANCH OFFICES FOR KLEINE.

The constantly growing demands of the big Billie Burke Serial have induced George Kleine to add to his already long list of branches. New offices were opened last week in four cities. I. P. Rosenberg was appointed manager of the St. Louis branch in the Empress Theater Bldg.; W. A. Ratz, Fletcher Savings & Trust Bldg., Indianapolis; F. Rutledge, 207 Broadway Market Bldg., Detroit, and Rudolph Berger Bank of Commerce & Savings Bldg., Washington, D. C. These offices are already open and ready for business.

Wallace Beery to Direct Carter De Haven

WALLACE BEERY has been engaged by the Universal Film Manufacturing Company to direct Carter De Haven, the well known comedian, in a new serial, work on which already has been commenced at the Pacific coast studios.

Beery is well known to the followers of motion pictures for his work as "Sweedie" and other comedies. He has been an actor for a number of years—in fact, all his life has been spent in the amusement business. Recently he has been playing comedy leads with the Keystone and his work attracted the management of the Universal company, which saw in him a director for the class of work which is making De Haven as big a screen favorite as he was on the comedy Stage.

Wallace Beery.

The new serial will be made under the title of "Timothy Dobbs," De Haven playing the title role. It begins with the comedian working behind a soda fountain with most of his girl customers admiring him. He gets the idea he should be a motion picture star and applies at a studio, at which time his troubles begin.

The episode will be practically a story in itself, with plenty of good comedy action—in fact, just the sort of a story for the clever work of De Haven.

Miranda With World Film

THOS. N. MIRANDA, formerly general manager of the B. S. Moss Theatrical Enterprises, the Amalgamated Vaudeville Agency and the B. S. Moss Motion Picture Corporation, resigned to become advertising manager of the World Film Corporation.

Mr. Miranda is a man of excellent business training and a wide experience in the advertising and news service field. Himself a versatile writer, who has contributed to various magazines, and with editorial experience, the World is to be congratulated upon securing a man of his calibre.

Might also refer to fact that Mr. Miranda has a liberal education, and has traveled extensively throughout the entire world, being familiar with the atmosphere and the habits of people in most of the civilized countries.

Thos. N. Miranda.

OVERLAND PARK FILM MANUFACTURING CO.

The Overland Park Film Manufacturing Company, of Kansas City, Mo., has been organized with a capital of $200,000, and a studio which cost $25,000. The company is now doing commercial work for other motion picture concerns. It proposes to make a specialty of commercial work for universities, railroads and general manufacturing concerns, together with comedies in one and two reels. F. B. Baumtee is general manager.

A REMARKABLE NIGHT SCENE.

A surpassing achievement in the difficult art of night photography in motion pictures will be noted in "The Toilers," the new feature directed by Edgar Lewis for the Lubin Company. The scene shows New York's great white way at its own nigh moon, which elsewhere is called midnight.

It was taken from the ninth floor of a Times Square building with the camera pointed to the north, where the weird kaleidoscope of light and motion reaches flood tide at the hour which, according to Shakespeare, is the witching one when churchyards yawn.

In Daniel Carson Goodman's scenario of "The Toilers" this bit of night life is indicated merely as a brief vision of Annie Brett, the oil worker's daughter, as she listens to the pleading of a wealthy admirer to leave the shacks and derricks and tread the great white way with him. Yet to place this bit on the screen Edgar Lewis and Edward Earle, his camera chief, with their assistants, went over to New York, and setting up their apparatus in the Times Square building, worked for hours in overcoming technical obstacles and were finally rewarded by a night picture of marvelous quality.

Against the screen of black night the incandescents of the mammoth advertising signs come and go and play their design with startling realism. The electric signs of the theaters are seen, but, after all, the most effective surprise in the astonishing picture is furnished by the headlights of the automobiles as they first twinkle in the street canyon and enlarge into the advancing globes of white.

NEW YORK METRO IN NEW OFFICE.

The New York Metro Film Service, Inc., distributors of Metro wonderplays, have removed from No. 110 West Fortieth street, to more spacious quarters in the Godfrey Building, at Seventh avenue and Forty-ninth street. The new offices are in charge of Edward M. Saunders, general manager of the branch. In the new quarters Mr. Saunders has been able to enlarge several departments and install several new ones. Among the important departments are the booking and sales, stenography, bookkeeping and auditing, poster and advertising, repair rooms and extensive film vaults. Another important department which has been considerably enlarged is the publicity department, which is run under the slogan of "first aid to exhibitors."

TERRY RAMSEY MARRIES BETTY SHANNON.

Terry Ramsey, the able publicity manager of the Mutual Film Corporation, and Betty Shannon, who has been doing motion picture publicity in New York for the past two years, more recently for the Mutual, slipped over to Philadelphia the other day and were very quietly married. They say that there was no reason why they shouldn't, and two very good reasons why they might (both were willing), so they did, and there you are. Congratulations are in order and they have ours together with sincere wishes for a long and happy life.

MASTERS IN HOSPITAL.

It is with much regret that we note that E. Lanning Masters, advertising director of V-L-S-E, is confined to his bed at the Flower Hospital, suffering from an acute attack of appendicitis, which made itself felt on his return with the V-L-S-E censorship delegation from Albany on Thursday last. Victor M. Shapiro, the assistant advertising director, will handle his work while he is away.

MERRILL ON MISSION TO MINNEAPOLIS.

W. L. Merrill, manager of Unicorn's New York exchange, has been sent to Minneapolis to acquaint the exhibitors of that section with Unicorn films. Mr. Merrill is especially well fitted for his assignment, as for a number of years he was manager of the United Film Service exchange at Minneapolis and is acquainted with practically every exhibitor in the territory. During Mr. Merrill's absence the New York exchange will be in charge of his assistant, H. W. Harwell.

THOMAS H. INCE IN NEW YORK.

Thomas H. Ince, the widely known producer of Kay-Bee Triangle subjects, arrived in New York on Sunday, May 14, bringing his new production, "Civilization." Mr. Ince was accompanied by J. Barker Read, Jr. Both looked in the best of health. Mr. Ince said he would be in New York for several weeks.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

U. S. PALACE THEATER, ORANGE, N. J.

One of the Up-to-Date Chain of Photoplay Houses Operated by United States Amusement Company. Seats 1,200 —Managed by D. J. Shepherd.

ORANGE, N. J., is a comparatively small town, and when the writer, standing at the Four Corners, Newark, often heard Newarkers declaring their intention of going to Orange to see the pictures at the Palace, he decided to also make the trip. Expecting to see a small one-horse theater there, he was surprised to find a modern, up-to-date, fully-equipped moving picture house. A long row of automobiles was in front of the house, which is situated at 504 Main street, between Baldwin and Harrison streets, Orange.

The building is of white terra cotta exterior, and a large illuminating sign, advantageously placed, announces the location of the house. The house is built on a plot 75x140 feet. The lobby is 25 feet long and 40 feet high. The house was built two years ago by Louis J. Finger at a cost of $50,000. It was practically a failure until it was taken over by the United States Amusement Company, of which Frank G. Hall is president. This corporation is the only one in the state of New Jersey which controls a chain of moving picture theaters. There are eight houses in the chain, all showing motion pictures exclusively.

D. J. Shepherd.

The lobby is of prepossessing appearance. Beautiful and showy display signs are scattered at quite a distance from one another throughout the lobby. The house, which has no balcony, seats 1,200 comfortably. The seats are of mahogany, with metal supports, and are divided into three sections, with aisles between the sections, thus making easy egress from the building in case of emergency.

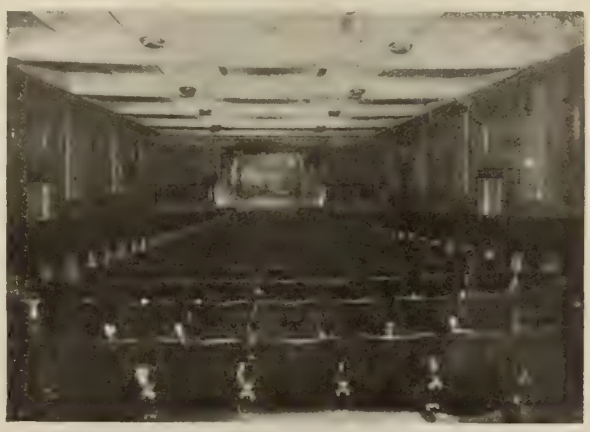
A program of Triangle, Paramount, World, V-L-S-E, is given at an admission price of 10 cents afternoons and 15 cents evenings. At special performances only 25 cents is charged. Children under sixteen are positively not admitted without being accompanied by parent or guardian.

U. S. Palace Theater, Orange, N. J.

The ventilating and heating systems have proved most effective. Several ventilators provide fresh air for the house, while large exhaust fans continually carry the stale air out. Heat is furnished by a large boiler in the cellar. There are eight skylights, and twelve windows on the sides which also furnish plenty of air and light. In the summertime twenty electric fans help make the heat less oppressive.

Although utilized for the exhibition of motion pictures at the present time, the house is also equipped for the presentation of vaudeville performances. In the basement is a place equipped for a dressing room for actors. The dimmers are also an essential part of the equipment. The music for the show is rendered by a five-piece orchestra.

The projection department is equipped with all the latest improvements. Two 6A Power's machines are used. The house is equipped with its own generator, and the machines are motor-driven. The projection is in the hands of Operator John C. Tasto, and Assistant M. R. Heslowitz, two of the best and most careful operators in this vicinity. The throw is one of the largest in the state, being 143½ feet. The screen is a sixteen-foot Gold Fiber. The Palace prides itself upon its good projection, and not without cause.



Interior of U. S. Palace Theater, Orange, N. J.

The manager of the U. S. Palace is D. J. Shepherd, a man who has a varied and interesting career. Mr. Shepherd received his first taste of theatrical experience when, at the tender age of seven, he distributed advertising hand bills. From this "position" he was promoted to doorkeeper. He proved so satisfactory that he was again advanced, this time to assistant property man and electrician of the same theater. Then followed a period of traveling as chief electrician for a burlesque and musical comedy company. Mr. Shepherd then became a moving picture operator.

From the operator's place, Mr. Shepard advanced to the postion of actor with the Famous Players Film Company, where he worked under Director James Kirkwood. He left the Famous Players to found the Shepherd Song Slide Service, at 28 Union Square, New York. He then went to Elizabeth, N. J., where he operated three small moving picture houses at the same time. The recalling of the Elizabeth houses put Mr. Shepherd in a reminiscent mood. "Yes, those were the happy days," he said. "I ran one reel, then, and changed twice a week. Each of my houses seated 120. There was no thought at that time of the magnificent structures to be built for the exclusive use of moving pictures." After he sold his three houses, Mr. Shepherd assumed the managerial reins of the Goodwin theater, 863 Broad street, Newark, from which place he went to Plainfield, N. J. to look after the U. S. Astor there. This latter place was the last prior to his coming to Orange, where he has already demonstrated his worth in the short time he has been there.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS

EDUCATIONAL FILM SERVICE CONTRACT.

THE proposed co-operative plan for educational film service on an economical basis, as treated in my former articles, has already elicited responses from numerous and widespread sources. Because of the keen interest manifested by educationists wherever the proposals have become known and understood, I have decided to publish as preliminary information to prospective subscribers an abridged form of contract comprising especially those arrangements that are likely to be of general interest. When you have read this condensed subscription contract,I shall be glad to have you write me, at least briefly, in regard to your institutional needs and intentions in this matter. In view of the fact that the fresh positives will not be printed until the necessary number of subscribers is assured, and since the producers must receive my orders to print them many weeks—preferably months—in advance of the date (September, 1916) when you are to be provided with the first of the year's series of weekly five-reel programs, I hope you will not fail to write me promptly. By enlisting the co-operation of others and stimulating them also to write in promptly, you will be furthering the interests of many other institutions besides your own.

Following is a simplified summary of the main provisions in the contract:

A.—The subscriber agrees: (1) to pay in advance (as soon as the required total of subscriptions are received) a membership fee of twenty dollars; (2) (a) to use (exclusively in non-commercial institutions—schools, churches, settlements, etc.) the weekly film programs furnished under the supervision of the Director, and for ..... runs each, said weekly service to continue through a period of forty weeks beginning the first week of September, 1916, and (b) to pay rent for the use of said films at the rate of thirty-seven and one-half cents per reel per run, amounting in all to the sum of $.... (in addition to membership fee), said gross rental to be paid as follows: forty per cent. by July 10, 1916; thirty per cent. by November 10, 1916; thirty per cent. by March 10, 1916; the two thirty per cent. payments to be represented by negotiable notes; (3) to pay transportation charges from preceding station on circuit, and for any damage suffered by material while under his charge; (4) to bear—in case of his fault in forwarding films—all expenses incurred in reasonable efforts to remedy his error; also, in such case, to reimburse next succeeding member on circuit for rent estimated as wasted because of failure of material to go forward on time, and to pay into the reserve fund a special cumualtive fine (sums to be determined by vote of subscribers); (5) (a) to provide proper local carriers and caretakers; (b) to check contents of parcels and report any discrepancies; (c) to have films carefully inspected while being rewound before using; (d) to keep his machine, especially parts from which film might suffer damage, in standard condition; (e) to report number of runs for which each film is actually used; (f) not to allow any of said films to be used for any purpose by any person or institution not a circuit member in good standing; (g) to follow all reasonable instructions that may be issued from time to time for the good of the service.

B.—The Director agrees: (1) to devote his efforts, so far as may be needed, to the development, organization, and operation of a circuit for the purpose of supplying to its members on a co-operative, profit-sharing plan a school-year series of weekly five-reel educational motion-picture film programs, supplemented with lantern slides and other visual aids to education; both films and slides to be of size to fit standard machines; (2) to accept said subscriber as a member of said circuit for educational picture service, provided transportation facilities and like consideration permit; (3) to select on the basis of personal inspection approximately two hundred reels of standard films especially suitable for educational use, choosing the best obtainable subjects from the stock of all the film producers that have pledged to him the privilege of securing fresh positives to be printed specially for this service; (4) to place orders for said positives as soon as the aggregate of subscriptioons under contracts like this shall warrant such action; (5) to arrange said two hundred reels into forty programs of five reels each, so balanced and varied as to attain desired educational ends; (6) to arrange for the preparation of a series of pedagogical leaflets, containing information and literary matter closely related to each film subject; (7) to effect complete bookings for the entire yearly series in advance, informing each subscriber before September as to the precise program allotted to him for each of the forty weekly dates; (8) to apportion and apply the funds received as follows: (a) aggregate of membership fees to be devoted to promotion expenses and general equipment, the balance to be applied toward editorial work—then to printing and mailing of leaflets; (b) aggregate of forty per cent. payments to be paid over to film producers in accordance with their requirement that each positive must be paid for in cash on delivery, additional funds for this purpose being raised by depositing as collateral some of the notes for thirty per cent. payments due at a later date; (c) necessary operating expenses not on hand from membership fees to be secured by other similar loans; (d) the net profits, or excess of total receipts over the sum of the various items beforementioned, to be divided:

One part to supplement the funds available for printing and distribution of leaflets, and to purchase and provide on circuit suitable lantern-slides, stereographs, color prints, and other aids to visual education along the lines of the film subjects; one part to be deposited as a reserve fund, from which films worn out rapidly may be replaced, the final balance in said fund to be returnable pro rata to circuit members—or held as advance membership fee (or part thereof) for a like circuit to be operated during the following year; a part to be retained by the Director as reward for his planning, developing, organizing and operation of this circuit.

NON-INFLAM STANDARD FILMS.

Many prospective users of educational films and subscribers for this service will be especially interested to know that I am arranging to supply on one or more circuits exclusively the new non-inflammable (acetate of cellulose) film. This material is inferior to the regular celluloid only in point of durability, but the number of runs for which it may be relied upon—particularly if operators are reasonably careful in handling each reel—seems to be well above the basis of my financial calculations. Naturally, those institutions already equipped with regulation booths or intending to incur the expense (from $80 to $800, according to type chosen) will care little for this difference in film material; but the hundreds of smaller institutions all over our country, and even some of the larger ones that would find the expense of a booth and the requirement of a licensed operator a discouraging obstacle, will doubtless warmly welcome this announcement. Those who are concerned over this feature of the service should write me without delay.

POTENTIAL SCHOOL CLIENTELE.

In this connection it is worth noting that the potential clientele for a regular program of five educational reels weekly throughout the school year is easily large enough to justify liberal provision for the needs of various types of institutions—the only prerequisite being that they (elementary schools, high schools, colleges, churches, Y. M. C. A.'s, and like institutions) promptly subscribe for reel-runs aggregating a number sufficient to warrant the necessary special selection of suitable films and the printing of fresh positives from the original standard negatives now lying in the vaults of producers or distributors.

For instance, within the United States are fifty cities of over 100,000 population each. The total high school enrollment in these cities alone far exceeds a quarter of a million, and, of course—as explained in my last article—a specialized film program will be available for their use just as soon as their educators show themselves energetic enough to lend their active co-operation to my efforts to supply their film needs. Even if half of those fifty cities should fail to grasp the present opportunity, surely the 165 cities ranging from 100,000 down to 25,000 population could make up more than the additional subscribers needed, or suffice for a complete circuit. In like manner the nearly four hundred cities between 10,000 and 25,000 population can certainly support a circuit; as can also the more than six hundred smaller cities of from 5,000 to 10,000. Doubtless a far better basis of actual circulation will be a division into several geographical regions, but I have enumerated the population groups merely for the purpose of showing the possibilties more convincingly.

When you realize that the membership fee and rental charge for a single run of each of the forty weekly five-reel programs to be provided under this co-operative plan amount to only ninety-five dollars a school year and that even that sum may be considerably reduced by the dividend to be distributed out of the reserve fund, you cannot fail to move on to the conclusion that almost any live school of a few hundred pupils may enjoy the benefits of the two hundred reels a year. With safe and simple machines for films of standard gauge now obtainable at prices as low as $125, the last excuse for delay seems to have vanished.

HARDIN LUCAS.

BRITISH NOTES

THE two matters still of first-rate importance to the British industry are the new tax upon the exhibitor, which will soon be in operation, and the licensing of film exports. In respect to the first-named, details have now been settled to the apparent satisfaction of most of our exhibitors and removing the great bone of contention; the machinery to be employed for the collection of the impost. The general method of collecting the duty from the exhibitor will be by means of stamped tickets, which he will previously purchase from the customs offices. The inconvenience occasioned by this method (considering that every ticket issued has to be defaced) in its application to city shows or halls with a very large turnover has proved a successful argument to the Government to allow those exhibitors to pay the tax weekly on the basis of their certified accounts. Film exporters are yet skeptic as to the ultimate outcome of the new legislation necessitating the examination and licensing of every consignment of prints sent out of the country. Many firms have thousands of feet of stock held up awaiting the issue of a license and one firm of second-hand film exporters, who only obtained their license before the Easter holidays, was compelled to retain a staff, working day and night, to clear a congested warehouse.

* * *

Messrs. Sheehan and Darling, of the Fox Film Co., Ltd., have been hustling up arrangements for the handling of Fox products rapidly during the past few days. Practically the whole of the staff are now appointed, and the offices, at the corner of Old Compton street, will be ready for occupation in a day or two. The company's releases may be expected to go ahead now at the rate of one a week, for only a day or two ago they took out of bond at Liverpool negatives of the first sixty features. Mr. Darling thinks the company may eventually produce on this side, but no definite plans to this end have yet been formulated and it is unlikely that anything will materialize before the end of the war. While considering the English climate will always be a disadvantage to the producer of exterior scenes, he is quite positive that English studio work will compare well with its foreign competitor and holds up as an example the interiors in "The Second Mrs. Tanqueray."

* * *

At one of the regular theaters in the West End of London, it is stated, the management intends screening a feature film of three or four reels as a curtain raiser to the usual stage performance. This is nearly as complimentary a tribute to the superiority of the picture as that in another theater where the interval between the acts was given over to the projection of a single reeler. But as the saloon-bar receipts dropped forty per cent. the orthodox "fifteen minutes" was soon reinstated.

* * *

According to a Central News telegram from the Italian capital, an American moving picture company, authorized by Cardinal Merry del Val, took films of the solemn ceremonies of Holy Week at St. Peter's. The three cameras working within the sacred precincts created some misunderstanding at the start and several of the clergy protested against the innovation and for some time sternly declined to proceed with their duties.

* * *

At the invitation of the Home Office a conference of municipal delegates from the principal provincial cities was held in London last week to discuss the advisability of establishing an official censorship of moving picture films. The existing British Board of Film Censors is, of course, a self-imposed tribunal maintained by and at the expense of film manufacturers. The result of this conference, however, proves an immediate danger of our voluntary system of censorship following the trend of the times and America and becoming compulsory. The delegates at the conference, who included over a dozen chief constables of different cities, were unanmious in their request for a Government censor. What perplexes the trade about the whole matter is why should the Government give official recognition to the British Board of Film Censors by appointing it to supervise and license the exporting side if it contemplates the institution of another censorship?

How has the British exhibitor been faring during the past twelve months of war? is a question one can imagine to be often asked by his American cousin. Statements at the annual meeting of Provincial Cinematograph Theaters, Ltd., just held, furnish an interesting and encouraging retrospect of the progress under difficulties of our largest single circuit of theaters. The gross profits on the year exceed $370,000, which, after carrying a substantial balance forward, allows of a dividend of fifteen per cent. being paid to shareholders. Higher costs of films and materials, the payment of $30,000 to employees on active service was insurances and a general all-round increase of nearly twenty per cent. upon normal expenditure are responsible for the unusually heavy outgoings.

* * *

There is at times no comprehending the ways of our local legislators. The London County Council, the responsible authority for licensing picture theaters in the Metropolitan area has just decreed that there shall be no Sunday trade shows in London. It doesn't mind kinema shows being open to the public on the Sabbath, but it does draw the line at private trade shows. Manchester, along with other provincial cities, on the other hand, will allow no public exhibitions on the first day of the week, but takes no objection to trade views. The London authority has also this week drafted out a radical revision of conditions under which exhibitors may open their doors on Sundays. In my last letter I mentioned that in future the Sunday moving picture exhibitons in London would be under the control of the National Sunday League, a philanthropic institution for the provision of cheap Sunday entertainments. Apparently this arrangement does not suit the London County Council, for it now proposes to levy a specific rate, based on previous profits, upon each show open on Sunday. The proceeds would eventually be handed over to one or other of the city charities at present benefiting from Sunday moving picture performances, but the bare idea of being compelled to hand over a certain amount, whether he takes it or not, is regarded here as holding the pistol to the head of the exhibitor.

* * *

A recommendation to the Government made at a recent meeting of the Society of Authors is couched in the following terms: "A substantial tax should be placed on films coming from the United States, with the exception of original film plays of British authors or films based on books and plays of British authors from which British authors derive benefit."

J. B. SUTCLIFFE.

CHAPLIN VERSUS V-L-S-E.

Charlie Chaplin's much advertised motion for injunction to restrain Vitagraph-Lubin-Selig-Essanay's distribution of the Essanay four-reel burlesque on "Carmen," which features Charlie Chaplin as star, was argued before Judge Hotchkiss of the Supreme Court, New York City, on Friday, May 12.

Chaplin's counsel argued that under contract which he had had with Essanay, that he reserved the right to approve or disapprove pictures in which he personally appeared and that because the burlesque on "Carmen" had been distributed in four reels by V-L-S-E. instead of in two, as he had left it, the Essanay Company ought to be enjoined from representing it as his burlesque.

The Essanay Company was represented by William N. Seabury, who showed that the contract upon which Chaplin relied had been entirely abandoned by both parties, and the picture made under a contract which contained no such restrictions.

WILFRID NORTH AND HIS COMPANY RETURN.

Director Wilfred North and his company of players headed by Lillian Walker, Evart Overton, Denton Van and Robert Gaillard arrived back at the studio early in the week from Highland Falls, New York. Mr. North and his company of players spent two weeks at the country town filming scenes for an adaptation of one of Hamlin Garland's books, which is being produced as a Blue Ribbon Feature. There is an iron mine shown in this picture that has been in operation since 1776. Iron was extracted from this mine that furnished cannon balls for Washington in many of his battles.

Director North used many of the natives of Highland Falls in the filming of the play and the locations corresponded exactly with the description in Hamlin's book. The picture features Lillian Walker, who is supported by Evart Overton. It will be released through the V-L-S-E. the latter part of June.

AUSTRALIAN NOTES

DURING the tour of Fred Niblo through Australia about a year ago, J. C. Williamson, Ltd., took pictures of two of his biggest successes, "Get Rich Quick Wallingford" and "Officer 666."

The former, which was released sometime ago, was very poor on the screen, but "Officer 666," released on the 1st instant, is a very fine comedy, and one of the best yet produced in this country.

Fred Niblo still retains his great personality on the screen. The whole company took the same parts in the screen version as on the stage, Enid Bennett appearing as Helen Burton, and John de Lacy as the gallant officer.

The same firm announces the release, on April 8, of a four-part screen adaptation of the famous play "Within the Law" with the well-known American actress, Muriel Starr, in the leading role.

* * *

Metro and Fox features are now well established with picturegoers in Sydney. Triangle films are becoming rapidly popular, and a double program is to be presented at the Triangle playhouse next week. Broadway Universal Features are shortly to be released by Fraser Films, Ltd.

Exhibitors state that features of four and five reels in length are still much in demand by the public. Good strong dramas are best liked, especially when someone well known to the audience is in the lead. In addition to the brands already mentioned, the Equitable, World and Paramount features get appreciative audiences.

There is an increasing cry for better comedies. Some of the "comedies" shown here lately were unworthy of the name, and, as the Theater Magazine points out, "Keystones are practically the only laughter-pictures we get."

The usual program for continuous shows is a four or five-part feature, with a news gazette and a comedy. For night shows the same as for continuous, but with two one-part pictures added.

* * *

I was present this week at a private screening of the first Willoughby Australian photoplay, a European war story entitled "The 'Joan of Arc' of Loos." This picture is of a much higher standard than the usual war topical drama.

Some of the later productions of this company may be shown in America. If they are all as carefully directed as this picture their success should be assured.

The company is now actively engaged on the filming of their second production, a screen adaption of the play "The Woman in the Case."

* * *

The J. C. Williamson experiment with Fox features at their big "legit" theater in Sydney has been so much of a success that the management has followed up with the same subjects at their Melbourne theater.

At Adelaide, S. A., they have also installed the Fox features permanently, and Brisbane, Qsla., is to follow.

The same firm is also getting ready to run these productions in several of their theaters in New Zealand, where the war has had a bad effect on legitimate attractions.

* * *

W. Barrington Miller, Harry G. Musgrove and C. L. Yearsley, of Australasian Films, Ltd., have just returned from a trip to Melbourne in connection with the first presentation of the Triangle Photoplays in that city. These will open at the Majestic theater on the 6th of next month. This theater was formerly a "legit" house, and seats 1,600 people.

* * *

J. C. Williams, Ltd., has secured the big Glaciarum picture theater in this city, heretofore controlled by Wests. Ltd.

It is understood that the new management will screen World Features.

* * *

"Britain Prepared," the official British war pictures, are enjoying an extended run at the Sydney Town Hall, which in spite of a seating capacity of 3,500, is crowded out each session.

* * *

The chief features showing here this week include "Mr. Lyndon at Liberty," a London film; "The House of Tears," by Metro; "Little Pal," a Famous Players, with Mary Pickford; "Let Katy Do It," from the Fine Arts studio. This picture has been commented upon very favorably by the press. It is the first Griffith supervised production yet shown on the Triangle program. "Fatty and the Broadway Stars" was the very amusing Keystone on this week's Triangle bill.

TOM S. IMRIE.

Sydney N. S. W., Australia, April 5, 1916.

MOTION PICTURES IN TONKIN AND ANNAM.

Consul Lawrence P. Briggs, Saigon, French Indo-China, writes in "Commerce Reports" that Pathé Frères operate motion picture theaters in Hanoi and Haifong, in Tonkin, and at Hue and Tourane, in Annam. The Haifong establishment seats about 400; that of Hanoi about 500. At Hue the entertainments are held in a special room of Morin Frères's hotel and at Haifong in the café of the hotel belonging to the same firm. About 300 spectators can be accommodated at Hue and 200 at Tourane. The Hanoi theater is open every evening and Friday and Sunday afternoons; that of Haifong, Tuesday, Friday, Saturday and Sunday evenings and Saturday and Sunday afternoons; those of Hue and Tourane, two nights a week. Prices are uniform, 20 cents to 1 piaster (about 9 to 45 cents United States currency).

Since the beginning of the war these places have constituted practically the sole form of amusement in French Indo-China. Theaters are closed, dances are forbidden, and the bands no longer play in the public parks. Hanoi and Haifong had splendid municipal theaters with good programs, and since the closing of these the picture theaters have been well patronized; but the Hue and Tourane motion picture establishments are not so well attended. The audience is generally made up of Europeans and the better class of natives.

The films include the usual range of subjects. Comic scenes are most in demand, especially by natives and children. Every performance generally contains one film devoted to current events in Europe and America. Usually there is also an American film, almost always an Indian or cowboy scene, which seems to be very popular here. The films used are almost exclusively Pathé's, but other films are sometimes purchased or rented. The purchasing agents for this circuit are De la Pommeraye, Jousserand et Cie, Hanoi and Saigon.

Before the war motion picture shows were given at Namdinh and other places in a large tent with a seating capacity of 400 or more. The director made his headquarters in Namdinh, but traveled throughout Tonkin and Annam, holding entertainments in the principal centers of population. After the outbreak of war this enterprise was found unprofitable, and it was disbanded about the middle of 1915.

MOVING PICTURE ADVERTISING IN SOUTH AMERICA.

One of the leading New York hotels that caters especially to foreign visitors has sent two representatives on a tour through South America with a film showing views of life in New York calculated to arouse the "wanderlust" spirit in the minds of their audiences. At the places visited it is customary to give the owner of the theater free use of the film. According to William H. Montavon, the American commercial attache at Lima, Peru, the production was popular there and netted a good profit to the owner of the theater.

It is believed that the possibilities of this sort of advertising are not fully realized by American manufacturers seeking foreign trade. In the case of wearing apparel, for instance, a film showing every step in its evolution from the raw material to the finished product, and bringing out at the same time the high degree of specialization and sanitary working conditions in some of the largest plants in the United States, would make a lasting impression on the minds of an audience, and if this impression were tied up with the manufacturer's trade-mark, which could be shown at the top or bottom or in the corner of every picture, it would be a species of advertising that would appeal as no printed matter can.

MRS. COGSWELL BACK IN THE HARNESS.

Mrs. Laura Cornelissen Cogswell, president and founder of the Children's International Motion Picture League, has again taken up the work of that organization, which she was compelled to relinquish on account of illness. Mrs. Cogswell has done some effective work in the interest of motion pictures and has large plans in connection with the movement for better pictures for children regarding which she will be heard from later.

Reviews of Current Productions

Exclusively by Our Own Staff

"Sudden Riches"

The Danger of Wealth Is the Theme of Excellent Peerless-World Film Picture Made by Emile Chautard.

Reviewed by Lynde Denig.

THE demand for photoplays dealing with the problem of modern life in a common sense way is recognized in this admirable production, directed by Emile Chautard from a scenario by E. Richard Schayer, who had a story to tell and the skill to tell it. The author does not go so far as to argue that "money is the root of all evil;" but he does contend, through the experiences of his characters, that it may bring misery into a household that prior to the advent of wealth knew only happiness. Of course, it would be just as safe to assume that poverty will cause estrangement; but there is at least an element of truth in the premises on which the author rears a logical, convincing story.

The prologue, occupying a few hundred feet in the first of the six reels, may be passed over as inconsequential, though not out of place in providing a background for the Crewe family —Robert, a successful young lawyer, whose income is sufficient for the maintenance of a modest home; his entirely devoted wife, Marion, and their lovely little daughter, Emily. For reasons, properly set forth, Robert is marked for ruination by an aged uncle, who tempts him with a dishonest get-rich-quick scheme and failing in this employs a beautiful woman to lure him away from his wife. Both of these plans prove of no avail and then the uncle dies, leaving Robert a fortune, confident that it will wreck the simple household.

Director, author and players are to be commended, first for their success in catching the spirit of an ideal home life, and then for the adroit manner in which they convey the changed attitude resulting from the sudden acquisition of wealth. With the doors opened to fashion and luxury, husband and wife drift

Scene from "Sudden Riches" (World).

away from home and they drift apart, leaving their love-starved daughter dependent for companionship upon an unfeeling nurse and expensive toys. The sympathy aroused by the child, beautifully played by Madge Evans, accounts to no small degree for the exceptional appeal of the picture, that at times suggests "The Poor Little Rich Girl," as presented on the stage. While Robert is carrying on an affair with a vaudeville actress, Marion is receiving attentions from a popular sculptor, and Emily is eating lonely suppers and crying herself to sleep. Then comes the awakening crash, the threatened death of the child that brings husband and wife to their senses, and henceforth Robert is content to dispense with his uncle's fortune.

Robert Warwick, Gerda Holmes and Clara Whipple give natural, effective performances; but audiences in the habit of selecting their own stars may give first place to Madge Evans, one of the prettiest and cleverest youngsters that ever acted before a camera—and she really acts. Clearly photographed settings are in excellent taste.

"The Girl with the Green Eyes"

Splendid Visualization of Clyde Fitch's Melodrama Presented in Pathe Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

POPULAR Plays and Players with Herbert Blache as director are responsible for this five-part production which appears on the program of the Pathe Exchange, Inc., for May 15. The players who lend themselves so becomingly to the three principal characters of the play are Julian L'Estrange, Katharine Kaelred and Edith Lyle. The title role as played by Miss Kaelred suggests a careful study of the character of

Scene from "The Girl with the Green Eyes" (Pathe).

Mrs. Travers who, listening to the mischief-making tales of Mansfield, one of her husband's club acquaintances, becomes so insanely jealous that she tries to poison herself.

The play as presented in the picture belongs essentially to the school of melodrama with its entertaining improbabilities. It is artistically set, well-dressed and well-photographed, and is therefore pleasing to the eye. As the story runs, Edward Travers, a noted actor and beloved by the women, one day comes by accident upon his sister who has been duped by a man by the name of Redfern. With her child she is standing on the river bank and is evidently about to commit suicide. Travers takes her back to her rooms and later provides a comfortable apartment for her. Not long afterward Mansfield, who, by the way, is identical with Redfern, sees him enter his sister's apartment, and carries the news to Mrs. Travers, who knows nothing of her husband's sister, in hope of alienating her affections. The usual developments take place and the situation referred to in the first paragraph occurs followed by the reunion of husband and wife, and the introduction of the sister and her child to the home of her brother and his wife.

"The Mysteries of Myra"

Third Episode in International Film Service Serial Presents an Unusual Situation.

Reviewed by Lynde Denig.

AS IN the first two episodes of "The Mysteries of Myra," the outstanding impression in this, the third installment, is the suggestion of an occult power threatening the life of the pretty heroine. Owing to the ingenious story prepared by Hereward Carrington and Charles W. Goddard and to the superior production made by the Whartons, an audience is effectually brought under the spell of the Black Order, determined upon the death of Myra Maynard. Double exposures are used in a masterly fashion to show the meetings of spirits and ordinary flesh and blood mortals; also difficult lighting effects, such as those utilized in depicting the Black Order in their secret council chamber, add greatly to the atmosphere of mystery.

At the opening of the third episode, Dr. Alden has determined to beat the powers of evil at their own game. Being an

expert in occult matters, he thinks it might be wise to send Myra's astral body on a little sight-seeing trip among those who are persecuting her, and in order to do this it is necessary to place the young woman in a trance. This accounts for the chief feature of the second reel, which finds Myra in Alden's laboratory, facing a most complicated hypnotizing machine. Soon she falls under the influence of the dazzling, revolving mirrors and her astral body departs, to enter the council chamber of the Black Order.

But in his calculations, Alden lost sight of the possible difficulty of reuniting the spirit and thé material form. When

Scene from "The Mysteries of Myra" (International).

the disciples of the Devil find that Myra is in their midst, they bring into play all their mysterious powers to retain the astral body, while Alden and the girl's mother are praying for the reawakening of the lifeless figure reclining in a chair. In time, consciousness returns and Myra is able to give her champion a hazy description of her experiences in the Black Lodge. Howard Estabrook and Jean Sothern strengthen the favorable impression made in the initial installments, whereas other characters are ably presented by Allen Murnane, M. W. Rale and Bessie E. Wharton.

One and Two-Reel Biographs

"The Reformers" Ridicules Intolerant Busybodies—Appealing Characterization in "A Misunderstood Boy."

Reviewed by Lynde Denig.

WHEN Griffith made his two-part drama, to be reissued by the Biograph Company on June 20, the self-appointed reformers were no less active than they are today; but they favored motion pictures with less of their attention. These two reels might have been called "The Censors," using the title

Scene from "A Misunderstood Boy" (Biograph).

in its broader meaning, yet including the agitators for a legalized supervision of photoplays. The principle involved is the same and the characters met in Griffith's production are patterened after the types found in the ranks of our militant reformers, vitally concerned about the moral welfare of the community.

The experiences of one family are disclosed as an example of what public benefactors of this stamp may encounter. Intent on heading a movement that places a ban on dancing, closes the saloons and eliminates the theaters, a father and mother are blind to the happenings in their own home where a suave youth from the city holds sway. He supplies the son of the house with liquor that cannot be purchased through the customary channels and effects the ruination of the daughter, while the parents are congratulating themselves on the success of the puritanical crusade. The situation prepared for the climax is legitimately ironic and fairly dramatic, as acted by Mae Marsh, Robert Harron, Charles H. Mailes, Jenny Lee, Walter Miller and Charlie Murray.

In ability to give sympathetic interpretations of boys not yet passed the awkward age, the screen has brought forth no actor superior to Robert Harron during the years that he played for Biograph pictures under the direction of Griffith. He is seen at his best in this dramatic single reel called "A Misunderstood Boy," in which he acts opposite Lillian Gish, with able support furnished by Lionel Barrymore, Alfred Paget and W. Chrystie Cabanne. Practically all of the scenes were photographed in the open and their arrangement shows rare skill in the development of a vivid sketch.

"Sherlock Holmes"

A Photoplay Adaptation of Wm. Gillette's Famous Play in Seven Parts, by Essanay, with Mr. Gillette, Members of His Own Company and Several Essanay Players in the Well Assigned Cast.

Reviewed by James S. McQuade.

WILLIAM GILLETTE as Sherlock Holmes, in moving pictures, even at the ripe age of 63 years, was "a consummation devoutly to be wisheu." For five consecutive years he toured this country, England and Canada in his famous play, during which theatergoers never tired looking at his characterization of Conan Doyle's great detective. A few more years and it would have become impossible for Mr. Gillette to take the part with the physical vigor that would recall his best efforts of the old days to his international-wide

Scene from "Sherlock Holmes" (Essanay).

admirers, and at the same time would leave in comparatively permanent form, his Sherlock Holmes for the delight of future generations. I did not ask whether it had been done or not, but I hope that Essanay took two good negatives of this subject, so that the period of future time during which positive reproductions can be successfully made, shall be prolonged to the classic limit.

Mr. Gillette acts like an old-timer before the camera, and is just as natural and forceful as we have seen him on the stage. The scene in Edelweiss Cottage, where the Larrabees hold Alice Faulkner a prisoner, shows Mr. Gillette as the Sherlock Holmes of years ago. The seeming lapses into a sleepiness of manner and action suddenly resolve into a display of imperiousness and overpowering mentality and will. The greatest scene in the photoplay, as it was in the drama, is that showing the test of wit and cunning and masterful resourceful ability between the detective and Professor Moriarty (the Emperor of Crooks), in the home of the former. Mr. Gillette never had a stronger opposite than Ernest Maupain in this great scene. This fine character actor well merits the distinction of being entombed in films for coming years with the master of all detective impersonators.

Miss Marjorie Kay's Alice Faulkner and the Dr. Watson of Edward Fielding are both meritorious. Indeed, the cast is commendable throughout. "Billy" (Burford Hampden), the "Buttons" in Sherlock's home; Sidney Prince (William Postance), James and Madge Larrabee (Mario Marjeroni and Miss Grace Reals), Sir Edward Leighton (Hugh Thompson) and Count von Stalberg (Ludwig Kreiss), all stand out prominently in the action in the films.

The settings are worthy of the acted production, and these and talented direction must be credited to Director Arthur Berthelet.

The release will be made through V-L-S-E, Inc.

Heffron Finishing the Return.

Director T. N. Heffron, of the Selig forces, is finishing "The Return," which features Kathlyn Williams, and is making active preparations for his forthcoming five-reel feature, "The Valiants of Virginia." This feature requires a large cast, and many of the sets are massive and elaborate.

Hoadley Finishes Scenario.

Harold Hoadley, who recently became a member of the Beauty-Mutual scenario department, has completed his first scenario. It will be released under the title of "Perkin's Mystic Manor" and will feature Orral Humphrey. Josephine Phillips heads the company supporting Humphrey.

Triangle Program

"A Child of the Paris Streets," Five-Reel Fine Arts; "The Market of Vain Desires," Five-Reel Ince Product, and "The Lion and the Girl," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"A CHILD of the Paris Streets" presents entertainingly the story of a Jurist's child stolen in infancy by the Apaches out of revenge and raised in a low environment, where she is trained to be a thief. Mae Marsh, as the fluffy-haired young pickpocket and cabaret dancer, installs a lot of bright comedy into the lurid melodrama, and Tully Marshall, as the Apache who stole her, is a villain of villains. These two are very convincing and carry off honors by sheer force of strong personality; though the other types are good, Jennie Lee as the hideous old leader of the gang of thieves especially so.

Melodramatic suspense in this story is worked up to a high point by theatrical methods, and there is a sincere attempt to give the visualization atmosphere by carefully arranged settings and costumes, but the story lacks the subtle charm of psychology in most of its scenes—they are almost purely dependent upon activity of movement, the kind that used to respond to a demand for "action." Yet it is well constructed, admirably handled and reasonably sure to please almost any mixed audience. Out of the sum of its values rises the quaint and piquant charm of Miss Marsh at her best, a rollicking, don't-care girl, so delightfully American in her "poise and rhythm," her general attitude toward circumstances and her relaxation under their influence, that she should be given opportunity as the American girl in some future release.

"The Market of Vain Desires."

"The Market of Vain Desires" affords H. B. Warner opportunity in a rather difficult role, that of a young minister so serious and sincere that he dares compromise his position for a great social service. Stung by a close glimpse of a "Bartered Bride," a young girl about to marry a French Count, the intrepid young clergyman illustrates his point with more force than elegance, just as a critic is sometimes obliged to do in his

Scene from "The Market of Vain Desires" (Ince).

branch of social service. The preacher first arranges his fashionable audience for promoting loveless unions, then brings a girl of the streets into view for the sake of comparison—wherein is her sin greater than that of selling an innocent girl for a title or for social position. This form of logic, reasoning from analogy is of a kind usually unsound, and it does not stand close examination in the screen story. Mr. Warner makes all there is to be made out of his role, as does every member of his support so far as their roles are concerned, but the play is not convincing. Its chief merit lies in artistic treatment, many of the scenes displaying fine knowledge of picture composition and the whole a pleasing combination of craftsmanship and artistry.

"The Lion and the Girl."

"The Lion and the Girl" has much that has made Keystones highly amusing with a real story thrown in, rather an unusual thing in farce-comedy. Joe Jackson gets out of a tramp's clothes for once and is seen in what appears to be his proper

Scene from "The Lion and the Girl" (Keystone).

person, though you never can tell. The story is lively and for a farce it has unusual features of characterization and a really artistic ending. It is a good addition to the program.

"Soul Mates"

Five-Reel American, in Which the Eternal Triangle Is Given Some Interesting Variations.

Reviewed by Louis Reeves Harrison.

A VARIATION of "The Eternal Triangle," one in which the longing and affection of a childless married man plays the pretty part, "Soul Mates" principally involves the strife of two men for the wife of one of them with an able exhibition of the primary emotions, love jealousy and thirst for revenge aroused by the well-known situation. The injected complication is that of a watchful private secretary devoted to the interests of the unsuspecting husband. Upon this private secretary, who knows much of the guilty wife's past history, who sees that she is directing an intrigue with her husband's most intimate friend, himself a married man and the father of an interesting little boy, falls the onus of untangling matters. His the position of doubt between his sense of duty to his em-

Scene from "Soul Mates." (American).

ployer and those sympathetic impulses which restrain him from immediate revelation of the truth. The role is such an important one that it might have been consistently embodied in the title, and it is finely interpreted by Robert Klein.

In his final discovery of the wife's guilt the private secretary is shot by mistake, the lover escaping, but he is not killed, and his confession brings retribution. Relief is offered in the strong attachment between the injured husband and the little

son of the intimate friend. When the faithless wife is disposed of by divorce and the faithless friend by suicide, the boy brings his widowed mother and his "soul mate," the injured husband, together, and all ends well. The whole cast is good, and there are some beautiful exteriors shown, but the story needs trimming down after the climax.

"The Ordeal of Elizabeth"

Lillian Walker Featured in Five-Part Vitagraph Production for the Program of the V-L-S-E.

Reviewed by Margaret I. MacDonald.

A MERRY opening is given this Vitagraph Blue Ribbon Feature in the shape of a sleighing party of young people among whom is pretty Elizabeth Van Vorst, the leading feminine character of the play which is interpreted delightfully by Lillian Walker.

One of the charms of this production is the careful attention paid by director Wilfrid North to the smallest human details. He has been careful to provide atmosphere, and, furthermore, the psychology of the play rings true. The story takes rather an unusual turn when Elizabeth, an impetuous, affectionate sort of girl, agrees to marry Hallock, a profligate artist, with the provisor that he keep the marriage a secret and allow her to go to her home. He goes away to the city, and in the meantime she falls in love with Julian Gerard, a wealthy New York man whom she accidentally meets in the woods near her home, and afterward is formally introduced to in the home of a friend whom she is visiting in New York.

The big situation of the play arrives when the artist after harrassing his wife into pawning her jewelry for him, with a threat of disclosing their relations should she refuse, is found dead in his studio. Elizabeth is arrested for murder and is

Scene from "The Ordeal of Elizabeth" (Vitagraph).

about to be convicted when Gerard who has gone abroad without leaving his address returns to verify her statement that she was with him in the Metropolitan Museum of Art at the hour of Hallock's death. A great deal of film has been taken up in presenting the details of the trial, but all are so thoroughly effective that it is a question whether elimination is necessary. Others of the cast are Evart Overton, Denton Vane, Ollie Walker, Mrs. M. Story, Kate Price, L. Rogers Lytton, Templer Saxe, R. M. S. Putnam, Karin Norman, and Walter McGrail.

"Pasquale"

Delightful Five-Reel Offering on Paramount Program—Beban Has Excellent Role and Is Ably Supported.

Reviewed by Hanford C. Judson.

IT is a picture to touch the heart, this five-reel offering, "Pasquale," with George Beban in the leading role. It is a Paramount release and was made by the Oliver Morosco Photoplay Company. Mr. Beban, with the help of Lawrence McCloskey, developed the story from a slight incident, one of those he has been telling in the Italian dialect, but it has been filled with unexpected and thoroughly delightful touches of human understanding and sympathy, bits often times of sheer inspiration. The best thing about the picture is that the chief characters affect you as real human beings; you can't resist them. The best of them, by all odds, are Pasquale, by Beban, and Margarita, by Helen Eddy, but all the others are good, too.

The main thread of the plot is slight, yet compact with emotion of the sincerest and broadest kind. To bolster this is a secondary plot, very melodramatic and fashioned to fit the taste of the day. These two are ably knit. The second helps the first to its happy ending and keeps it from being truthful. We will say no more of this secondary plot—it was written to fit the audience and will be acceptable. The first, baring the effect of the second upon it, is dignified, as worthy as the daylight is, and full of poetry. Pasquale, simple and lovable son of Italy, loves Margarita, and Columbo, his horse, that drags his fruit cart. He is thrifty and is succeeding with his store. Margarita loves Charlie and marries him. Pasquale goes away to the great war and leaves Margarita and Charlie in charge of Columbo and of the store and Margarita and Columbo are both roughly treated. Later Pasquale comes back. Things are pretty bad and he is about to clear out when the secondary plot comes to the rescue and Charlie, doing some more of his villain work, is killed.

W. D. Taylor directed the picture and we see an able hand at work in it. Jack Nelson plays Charlie and does it well. Nigel de Brullier plays an Italian banker, with Myrtle Stedman in the role of his wife. Bob Fulton plays her would-be paramour. The photoplay is excellent and the novel and artistic method of presenting the leaders is commendable. There are some scenes showing the great war in Europe, and they not only fit the story perfectly, but are as realistic as scenes cut from some recent topical. It is a good offering.

Scene from "Pasquale" (Morosco).

"Naked Hearts"

Five-Part Bluebird Photoplay Presenting an Artistically Staged Story Suggested by Tennyson's "Maud."

Reviewed by Margaret I. MacDonald.

WHAT attracts one most about this picture is the artistic manner in which it has been staged. It is not faultless by any means, but is quaint and dainty. Particularly impressive is the acting of the children who carry the first part of the production, by name Zoe Bech, Gordon Griffith and George Hupp. Zoe Bech representing the child Maud of the first period is especially charming in her quaint dresses and frilled pantalettes of more than half a century ago, while Francelia Billington as the older edition of the proud and beautiful maiden portrays with finish and delicate refinement the character suggested by the poem.

Scene from "Naked Hearts" (Bluebird).

In trying to preserve a romantic atmosphere the characters of the play in spite of the fact that the scenes are laid in the southern states are of the Roman Catholic faith, and convent scenes that suggest the older European countries, although exceedingly effective, seem scarcely in keeping with the period of the Americal civil war. Neither did the director think to

change the style of dress. These things are not detrimental to the enjoyment of the picture, still a question as to consistency arises. Then again some of the characters age prematurely; for instance, the mother of Cecil, the sweetheart of Maud, appears in the second period with the makeup of a woman nearing her eightieth year.

Others of the cast are Rupert Julian, Douglas Gerrard, Benjamin Horning, Paul Weigle and Nannie Wright.

This production can be depended on to please both adults and children. In fact children would be delighted especially with the early period of the story. The atmosphere of the production is always wholesome and beautiful.

"The Feud Girl"

Hazel Dawn Finely Portrays Mountain Girl in Interesting Feud Story Produced by Famous Players.

Reviewed by George Blaisdell.

ONE of the officials of the Board of Review at the close of the special showing of "The Feud Girl" remarked to a representative of the Famous Players: "The members of the board who have just seen your picture seem to agree it is a fine subject." The official was going through a handful of formal reports, such as are made out by each member of the board after a review. The remark was of particular interest to this writer as he had observed one of the women members of the board turning her head during the showing of the fight between Irving Cummings and Arthur Morrison—it really was a hard scrap—and the aforesaid company representative moved uneasily in his seat, too, as if he scented a kick. Evidently it did not materialize.

Hazel Dawn has the role of a girl of the mountains who is selected by the head of her clan, her father, as the feminine contribution to a marriage which is to unite the Haddon and the Bassett feudists, to effect a reconciliation that will make possible the sale of the property the title of which is the bone of contention between the clans. Miss Dawn has a good role, and to its natural interest she adds by her portrayal. The story of Nell Haddon's marriage to the man who had been her childhood sweetheart is a pretty one.

"The Feud Girl" is from an original script. Fred Thomson has produced it. For his backgrounds he went into the mountains of Georgia, virgin soil indeed for the camera. To the good cast selected for the principal roles he has added many of the natives—not types, but actualities—and they are well marshalled. It is a picturesque country, with its hills, waterfalls, cabins. The photography, too, is excellent.

The story in the last half of the five reels develops real strength. There are situations, three of them especially, that

Scene from "The Feud Girl" (Famous Players).

make themselves felt. The atmosphere of the hills—of strong passions, of hate and of love—is present. Supporting Miss Dawn are Irving Cummings, Arthur Morrison, George Majeroni, Hardee Kirkland, Russell Simpson and Gertrude Norman.

"The Woman in Black"

Biograph Drama, Based on Stage Play, Produced Some Years Ago, to be Released in Five Reels.

Reviewed by Lynde Denig.

THE stage play which inspired this five-part picture was successfully presented by Klaw & Erlanger before the day of screen entertainment. It is melodramatic in tone and susceptible to photoplay treatment, as is amply evidenced in the production made by Larry Marston, who gave a clear and altogether satisfactory version of a story replete with action and not lacking in an elementary appeal to the emotions. "The Woman in Black," while wanting in the qualities that contribute to a notable picture, will adequately fulfill the needs of an exhibitor who expects his programs to meet the average standard, but does not demand something extraordinary.

Rather familiar material is utilized in the plot, the kind of material that invariably reaches the sympathies when properly handled. There are four important characters; first, the daughter of "The Woman in Black," a Gypsy girl who succumbs to the ardent wooing of a man with more money than morals; next, the man who readily forgets his glib promises; then the high-spirited young woman he wishes to marry, and finally the deserving suitor with whom she is in love. According to a Gypsy custom, the Gypsy girl is flogged and driven from the camp when her disgrace is disclosed. Accompanied by her mother she sets out to find the cause of her misfortune.

Meanwhile the other thread of the story is being followed, with Crane using the hold he has on Stella's father in order to force a marriage, and Mansfield doing everything in his power to prevent the match. Mansfield has just defeated his rival in

Scene from "The Woman in Black" (Biograph).

a congressional election and Stella is about to sacrifice herself to Crane for the sake of the family when the wandering Gypsies find their man and instead of a wedding there is a murder that entirely clears the situation.

The cast chosen for the interpretation of this drama is above the average, with Lionel Barrymore, always a reliable actor, in the role of Crane; Millicent Evans playing Stella, and Alan Hale as the heroic Mansfield. In the matters of settings and photography the production calls for no criticism.

"The Iron Hand"

Hobart Bosworth Featured in Five-Reel Red Feather Production, Combining Sociology and Ward Politics.

Reviewed by Robert C. McElravy.

THIS five-reel production, adapted to the screen by F. McGrew Willis from a story by George E. Hall, presents a slightly different type of political narrative. Hobart Bosworth is featured as Big Tim Noland, a gang leader, in a tough ward. He comes into contact with Jerry, the ward boss, portrayed by Chas. H. Hickman.

The first three reels are entirely given up to the early career of Tim, all of the scenes being taken from low life and quite true to conditions as they exist in the average American city.

Tim's gang is in constant trouble with the ward boss, and as the result of a raid Tim and his chief lieutenant, Slim, are sent up to prison for a year. Slim has a wife and little boy and Tim arranges to have them looked after during their incarceration, he furnishing the funds.

They serve their term, after which Slim's wife dies of an illness, and Slim is shot in another raid. Big Tim then adopts the boy as his own. This introduces the sociological feature of the story. A certain doctor, who does not believe in heredity, desires to make a test in raising the son of a criminal under a good environment. Reluctantly Tim consents and gives up the boy.

The forepart of the story gets a natural development, free from any particular dramatic effects, but quite interesting because of the types and general character of the settings. After twenty years Tim is seen as political boss of the city. The boy, now grown to manhood, is in love with the daughter of a reformer named Winslow.

Winslow is after Big Tim's scalp and refuses consent to the marriage after the boy goes back to live with him. The boy charges Tim with being the cause of his troubles and leaves him. There is considerable pathos in the predicament of the

boss when he finds himself deserted by the only one in the world he loves. Winslow defeats him in politics and he in turn saves Winslow from financial ruin in order to show that he "plays square."

The story as a whole is not one of intense interest, but it

Scene from "The Iron Hand" (Universal).

carries a study of considerable consequence and will hold the attention of the average observer on this account.

Wm. V. Mong, Maude George and Jack Curtis are also in the cast.

"A Brace of Kalems"

"The Missing Millionaire," the Ninth Installment of "The Social Pirates," and "The Artful Dodger," a One-Reel Comedy Featuring Ethel Teare.

Reviewed by Edward Weitzel.

"The Missing Millionaire."

RICH or poor, high or low, it is all the same to Mona and Mary: a human being in trouble, is a human being to be helped. In the ninth installment of "The Social Pirates" a pair of unscrupulous stock manipulators find it expedient to have a certain benevolent millionaire confined in a lunatic asylum, while the two execute a "bear" raid on one of his railroad holdings. He has already promised to assist the two ladies in their self-imposed task of squaring accounts with evil-doers and when they learn of his predicament they at once set about effecting his release. Mary pretends to be a subject for the asylum and, once an inmate, she and Mona quickly have the man of wealth on the more desirable side of the asylum's front door. The two schemers are confronted with their victim just as they are about to cash in on their dishonest scheme, and the last scenes show a pleasant pic-

Scene from "The Missing Millionaire" (Kalem).

ture of Mona, Mary and the millionaire celebrating their victory with the aid of a bottle of champagne.

Although not the most original plot used for the George Bronson Howard serial, the different situations are staged with the thoroughness and skill displayed in the other eight numbers. Misses Sais and Kirby still exhibit the same keen relish for their roles; also their profound respect for the art of a talented modiste. Frank Jonasson, Thomas Lingham, Edward Clisbee and Paul Hurst complete the cast.

"The Artful Dodger."

Long before the birth of the moving picture a bit of slang that enjoyed great popularity was that succulent expression, "In the soup." The author of "The Artful Dodger," a one-reel comedy in which Ethel Teare has the leading part, does not immerse the young lady in the consomme, but the phrase "On the soup" may be properly applied to her picture. Before her marriage, she was an actress in burlesque, and sold the rights to her photograph, in a fetching costume, for use as a soup

Scene from "The Artful Dodger" (Kalem).

label. This fact must be kept from her husband's wealthy uncle, and, as a consequence, cans of the tabooed brand are popping out at her in the most unexpected places. This original and excellent comic motive is the work of Samuel J. Taylor. Ethel Teare, Gus Leonard, Jack MacDermott and Victor Rottman put the requisite amount of vivacity into the acting of the reel.

"Jackstraws"

Three-Reel Melodrama Written by Josephine McLaughlin and Produced by the Lubin Western Company Under the Supervision of Captain Wilbert Melville.

Reviewed by Edward Weitzel.

"JACKSTRAWS" is not an illuminative title for the three-reels written by Josephine McLaughlin. The story itself has considerable merit. It opens with directness, and rivets the attention with the first episode. A well-connected young girl elopes with a worthless fortune-hunter, and has her eyes opened before the honeymoon wains. The man is sent to prison for embezzlement and his wife obtains a divorce and goes back to her wealthy aunt, who casts her off at the time of her marriage. The girl then falls in love with the brother of her school chum, and the ex-husband turns up at just the right time to inject the necessary clash into the plot. The manner in which this is brought about is one of the best features of the story, the incidents leading up to the big moment when the divorced gentleman plays his big card and loses being reasonably plausible and always dramatic. The theme is not out of the ordinary and the character drawing is equally commonplace, but, with the material at hand the author has never lost sight of the golden rule of dramatic construction: progressive action that forces the interest of the spectator to keep pace with it, step by step. The "cutback" is used sparingly. The narrative form of fiction, that so often attempts to pass as drama in the motion picture, also occupies but little space in this photoplay.

The direction of "Jackstraws," by Melvin Mayo, is uniformly in keeping with the subject, and Lucy Payton, Adelaide Pronti, George Routh, Sicil Van Auker, Alan Forest and Evelyn Page measure up to the requirements of their individual roles.

Four Johnnie Ray Comedies

Four New Comedies by Johnnie and Emma Ray, Among Them Two That Will Serve Well as Part of a Program.

Reviewed by Hanford C. Judson.

TO those who have been following high class vaudeville the Rays, Johnnie and Emma, are by no means unknown —they have an army of friends. Four one-reel picture comedies made by the Rays in Cleveland, and with the help of amateur players, were recently shown to the trade and press at the Broadway theater in New York City. The same central character, "Casey," runs, with Mrs. Casey, through them all. They are uneven and are not built in the most effective way to be run in series since there is too much unexplainable change in the surrounding characters. For

instance, in one picture the Caseys have six kids, while in the preceding and in the following pictures there are none in the Casey home. Such changes as that destroy the atmosphere of continuity that in a series that is well planned hooks one installment of a series to the others no matter how much changed are the backgrounds and circumstances of the characters.

In these pictures the work of Johnnie Ray is the most important thing, forgetting for the moment a good comedy plot. Most people know the quality of Mr. Ray's work and know that he surely is a laugh-maker and thoroughly amusing. In these pictures two have no real scenario behind them. The other two, "Casey's Servants," and "Casey, the White Wing," have an idea, it is the same in both cases, and have a plot. These two pictures will make offerings acceptable to patrons who have paid well to be amused. These two are as good, let me say, as the average farcical pictures. Johnnie Ray and Emma Ray are able comedians. The supporting cast was made up of amateurs; but they did very well. There is one who deserves to be noticed and she appeared in "Casey's Servants" as the waitress. She shows ability. The other two pictures, "Casey's Dream," and "Casey's Kids," are fair slapstick offerings full of rough play and pokes; but without plot or clear cut comedy idea.

"Who's Guilty?"

First and Second of the Fourteen Two-Part Episodes of the New Pathe Serial Based on Crime of Circumstance.

Reviewed by Margaret I. MacDonald.

"Puppets of Fate."

IN THIS, the first of what promises to be one of the best series that has yet been placed on the market, the question under discussion is a serious one, and one of grave importance to the social institution of any country. The lack of restraint placed on members of the surgical profession in the matter of operating on members of their own immediate family

Scene from "Puppets of Fate" (Pathe).

is of no little consequence, and the example placed before the public in this production is an impressive one. It has been effectively staged by Lawrence B. McGill with Anna Nilsson and Tom Moore as the stars.

According to the story, a young doctor with his wife starts professional life in a small town. He is noticed by a wealthy widow who at once uses her arts of persuasion to lure him into her net. She has him appointed head of the hospital staff, and has almost succeeded in winning his affection away from his wife when the wife takes suddenly ill and insists that no one but her husband perform the operation on her head which is necessary. In his extreme nervousness the scalpel slips and she dies instantly. The close of the picture shows him living in a hovel, a victim of liquor.

It would be scarcely fair to pass this number over without a remark on the splendid work of Octavia Handworth as Sylvia, the wealthy widow. In this excellent exhibition of the picture art there seems not an inch of film too many; continuous action and consistent development are important factors.

"The Tight Rein."

"The Tight Rein," which, by the way, oversteps the first number in excellence of story, has been produced by Howell Hansel for the Arrow Film Corporation. In this instance the victims of circumstances are the son of a wealthy mill owner and a pretty young girl who works in the mills. The son, played by Tom Moore, works in his father's office, is paid no regular salary, and is supplied very sparingly with money. At a later date his father's action in discharging the girl he loves so incenses him that he takes money from the safe and goes away to the city in search of her, leaving a note for his father which states what he has done. After knocking about the city squandering the money, he happens on the girl in a restaurant where she is in company with a man who has ruined her; a fight ensues, and he flees with the girl to her apartment, where they are followed by the man, who shoots the girl and himself. An accusation is of course brought against the mill owner's son for murder.

The stories of both numbers have been written by Mrs. Wilson Woodrow, and picturized by E. A. Bingham and Albert S. Levino.

"Social Pirates" Go Traveling

Director Horne and Company Make Two Round Trips to Seattle to Get Marine Views.

"WATER stuff" has a new meaning for Director Horne and the players engaged in the making of Kalem's series, "The Social Pirates," after completing two round trips on the boat between San Francisco and Seattle in order to get marine scenes needed for "In the Service of the State," a forthcoming episode.

"The weather man has no mercy on either the company's expense account or the feelings of the players," declared Director Horne at the completion of the second trip and on his arrival back in Los Angeles. When the party of twenty started it seemed that there would be no difficulty in securing all the scenes needed on the one round trip, it being the plan to stay over in Seattle for only a few days to secure scenes needed there and return on the same steamer.

But on the trip back to San Francisco the weather broke and the players were idle for practically the entire journey. There was nothing left to do but make one more trip to the Washington city and this became a round trip before the scenes were completed.

For the production of the "Social Pirates" episode Director Horne practically converted the boat into a studio. A full crew, including electricians and stage hands, were taken along and portable lights made possible the use of actual interiors in the boat. On the roster of the party were Marin Sais, Ollie Kirkby, Frank Jonasson, E. Forrest Taylor, R. E. Bradbury and R. L. Dell.

Unity Sales Corporation Organized.

One of the recent events in the film business is the formation of the Unity Sales Corporation, which may, without exaggeration, be said to mark a new ideal in the film industry.

The company is headed by Charles W. Allen, president and treasurer; Andrew J. Cobe, vice-president and general manager, and Arthur Rosenbach, secretary.

Briefly stated, the main purpose of the Unity Sales Corporation is to bring independent producers and independent exchanges together on a basis of general betterment.

The firm occupies a suite of offices in the Godfrey building, at Seventh avenue and Forty-ninth street, and are constructing a laboratory, which will be under the direct supervision of Messrs. Cobe and Rosenbach, who will personally examine every inch of film developed and carefully supervise every detail of the work, assuring exhibitors of an output of the highest standard.

The Unity Sales Corporation is now distributing "The Pursuing Vengeance," with Sheldon Lewis, based on the celebrated novel, "The Mystery of the Boule Cabinet," by Burton E. Stevenson. Another presentation of the new firm is Tom Terris in "My Country First," a Terris Film Corporation feature, a thrilling and realistic photoplay dealing with the present national crisis. Other productions in contemplation are "The Marathon Mystery," "The Gloved Hand," "The Destroyer," all by Burton E. Stevenson. Announcements will be made weekly of new productions. Trade showings will be given in the exhibition room of the executive offices of the company every Tuesday morning.

Three Coming Lubin Subjects.

"Otto the Hero," a new roar in the Davy Don series of one-reel comedies, is to be released May 22 by the Lubin Company through the General Film Company. The story as written by Jack O'Neill and screened under the direction of Edwin McKim devises new ways of making Mr. Don suffer on the screen for the entertainment of audiences. The supporting cast includes Patsy DeForest, Florence Williams, George Egan and Bernard Siegel.

"Prisoners of Conscience," three-act drama, directed for the Lubin Company, will be released May 25, through the General Film Company. The story is by L. V. Jefferson and Josephine McLaughlin, produced under the associate direction of Melvin Mayo. A young minister is thrown into love's crucible and is assayed pure gold. A physician errs through carelessness and death ensues. The act includes: Adda Gleason, Lucy Payton, Evelyn Page, Alan Forrest, Cecil Van Auker, George Routh and Ben Hopkins.

"Oh You Uncle," written by Bide Dudley and produced in one act by Clay M. Greene, will be released by the Lubin Company May 27, through the General Film Company. A festive bachelor with a sportive nephew seeks to conceal their proclivities from each other with a gay soubrette taking an active hand in the game. The cast includes: June Daye, Lenore Peacock, Edithe Peirce, Francis Joyner and Kempton Greene.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

DURING THE ROUND UP (Biograph), May 8.—Lillian Gish and Henry B. Walthall head the cast in this one-reel D. W. Griffith reissue. The picture has the quick action and stirring episodes that gave these early Griffith productions their vogue.

SKIRTS AND CINDERS (Lubin), May 8.—D. L. Don again disguises himself in female apparel during the action of this one-reel farce, written by Rex Taylor. He becomes a sweet young thing and has a number of amusing adventures in a girl's seminary. Florence Williams, Patsy De Forest, Francis Joyner and George Egan help on the fun making.

THE SELIG-TRIBUNE, NO. 37, 1916 (Selig), May 8.—Opening of racing season at Hewlett Bay Park, L. I.; Flower Carnival, San Antonio; trial of power boats, Boston; Athletic Carnival on Franklin Field, Philadelphia; U. S. Troops in Mexico; Boat race, Annapolis, Md.; conference at Juraez, Mexico, between Obregon and Funston; Generals Scott and Funston, El Paso; President Wilson at Woman's League camp, Chevy Chase, Md.

THE DOUBLE-DOUBLE CROSS (Vitagraph), May 8.—Frank Currier is the author and producer of this one-reel comedy, and William Dangman has the star role. As Harold Hopeful he secures a situation in an office and helps to trap the dishonest confidential clerk. The offering is of average merit. Lucille Crane, Winthrop Mendell, Jessie Miller and William Lyttel, Jr., complete a competent cast.

THE TANK TOWN TROUPE (Kalem), May 9.—It is a bit odd to find two such excellent actors as Ham and Bud forced to become tank town troupers. But such is the positions they occupy in this one-reel farce. The further fact that their mishap will beguile more laughter than tears from the average spectator is a great point in the picture's favor. Norma Nicholls impersonates a stage-struck young woman who joins the same troupe, and is speedily cured of her desire to act.

NOT WHAT THE DOCTOR ORDERED (Kalem), May 10.—In this one-reel comedy, Ethel Teare plays the part of a nurse. She is not the one the doctor ordered for his patient, and has a most disquieting effect upon the young man's heart. The picture is amusing. Victor Rottman, Jack MacDermott, Gus Leonard and Myrta Sterling have the remaining roles.

A MIX-UP IN BLACK (Edison) May 10.—A young man who takes part in an amateur minstrel performance and is obliged to keep on his disguise after the show, supplies the motif in this one-reel farce. The complications are amusing and are handled deftly by Raymond McKee, Sally Crute, Gladys Gane, Mabel Dwight and Guido Colucci.

THE SELIG-TRIBUNE, NO. 38, 1916 (Selig), May 11.—Strikers parade, New York; open-air dancing, Portland, Ore.; dreadnaught Oklahoma goes into commission, Philadelphia; English women in munition factory; fire at El Paso; flood, Muscatine, Ia.; boat race between British middies, Portsmouth, Eng.; hospital scenes, El Paso; May Day parade, San Francisco; U. S. Troops in Mexico; scenes at Fort Bliss, Tex.

THE WATER CURE (Vim), May 11.—Plump and Runt attempt to deceive their wives in this one-reel farce in order to take a vacation at the seashore. The two worthies start a flirtation on the sands that leads to numerous comic mishaps. The regulation Vim speed is maintained throughout the picture.

A LUNCH ROOM LEGACY (Kalem), May 12.—Sis Hopkins tries her hand at running a restaurant in this one-reel comedy and hands out more laughs than properly-served orders. A review of the picture was printed in the issue of May 13, page 1179.

OUT AG'IN, IN AG'IN (Vitagraph), May 12.—John T Kelly, Kate Price, Jewell Hunt, Hughey Mack and Donald McBride make up the cast of this one-reel farce from the typewriter of George McManus. The situations are laugh-provoking and full justice is done to them by the company.

THE BRIDGE OF DANGER (No. 79 of the "Hazards of Helen" Railroad Series—Kalem), May 13.—Thanks to the nerve and skill of the road's star operator, another attempt at crime comes to naught. Helen Gibson seems capable of performing any hazard that the scenario writers devise in this case, a real thriller. She also shows steady improvement in her acting ability. Ray Watson, P. Pemberton and G. A. Williams are members of the cast. James Davis directed the picture.

JENKIN'S JINKS (Lubin), May 13.—Dave Reed, the author of this one-reel comedy, has built a neat story on the old superstition of a peacock feather bringing hard luck. The reel is full of diversified incidents, and is well acted by Francis Joyner, June Daye, Margaret Moore, John Shermer, Adelaide Hayes and Kempton Greene.

THE SHERIFF'S DUTY (Selig), May 13.—A Western drama written and produced by Tom Mix, this one-reel photoplay has the truthful picture of life in the open that is generally to be found in this release of Selig's. Joe Ryan, Pat Christman, Betty Keller and Sid Jordan comprise a well selected cast.

THE PRETENDERS (Vim), May 12.—Pokes and Jabs play the gentlemen referred to in the title of this one-reel farce. They steal an aerial torpedo from an aged inventor and try to sell it to the representative of a foreign government. The torpedo proves their Nemesis and blows them up. A quick moving farce that contains amusing situations.

General Film Company Specials.

THE ROGUE'S NEMESIS (No. 7 of "The Social Pirates"—Kalem), May 8.—A review of this picture was printed in the issue of May 18, page 1179. Marin Sais disguises herself very cleverly as a man and plays a jealous husband, to the undoing of a real husband, who is trying to prove false to a faithful wife. An excellent instalment of the George Bronson Howard serial.

A STRANGER IN NEW YORK (Selig), May 8.—Otis Harlan is the star of this three-reel farce founded on the play of the same name by Charles Hoyt. Mr. Harlan impersonates a breezy book agent, who comes to New York and gets Broadway to forsake its regular tipple for prune juice—a humorous conceit in itself. The fun is all as extravagant, and the comedian, who was the original stranger, moves smilingly through the picture, meeting every situation with easy audacity. Robert Bolder, John Charles, Emma Glenwood and Grace Darmond fill out the cast.

MERRY MARY (Biograph), May 9.—This three-reel comedy-drama starts off in the quiet atmosphere of Professor Noggs' home, an aged bookworm with a pretty young ward. The usual love story is introduced, also an escaped lunatic, who furnishes considerable of the fun as well as the excitement. The picture is a good representative of its class, the acting of Jack Drumeir, Vola Smith, Jose Rubin, Claire McDowell and Adelaide Wood being adequate.

CELESTE OF THE AMBULANCE CORPS (Edison), May 9.—While the battle scenes in this three-reel photoplay in which the heroine takes part are fictitious, they give an excellent idea of what the real thing is like. The story tells how a society butterfly is transformed into a noble woman through her experience as a Red Cross nurse. This timely subject is acted skillfully by Leonie Flugrath, Charles S. Sutton, Pat O'Malley, Paul Bliss, Harry Linson and Julian Reed.

A RETURN TO YOUTH—AND TROUBLE (Essanay), May 9.—The moral to this two-reel comedy-drama points out that one should grow old gracefully and not disgracefully, by leaving the straight and narrow path. The humor of the situations is as wholesome as the moral, and the entire play reflects a truth to life that makes it of real value. Harry Dunkinson, Lillian Drew, Edward Arnold and Frances Raymond are a quartet of experienced and talented actors, and have little difficulty in bringing out the points of the picture.

THE WHEAT AND THE CHAFF (Lubin), May 11.—Two brothers, one of whom shields the other from a charge of murder, are the leading characters in this three-reel drama of which Josephine McLaughlin is the author. The picture is a melodrama of modern life. A review of the play was printed in the issue of May 20, Page 1353.

THE JESTER (Essanay), May 13.—The hero of this three-reel photoplay is a wealthy young chap who thinks life is always a jest until a lady reporter writes him up and brings him to a realization of his worthlessness. He then starts at the bottom of the ladder in his father's steel works, helps the elder Blair beat the trust, and wins the love of the lady reporter. The picture has many entertaining qualities and the leading characters are well acted by John Junior, Gertrude Glover and William Burke.

THE ACCUSING VOICE (Vitagraph), May 13.—The interior workings of a newspaper office is shown in this three-reel drama by Ross D. Whytock. The reporter-hero uncovers a celebrated criminal case and secures a big "scoop" for his paper. A dictaphone contains the accusing voice. The picture is always interesting, and the excellent cast contains the names of Harry T. Morey, Belle Bruce, Robert Gaillard, Thomas R. Mills and Harry Davenport.

Bluebird Photoplays, Inc.

NAKED HEARTS (May 29).—A five-part production suggested by Tennyson's "Maud." This picture will be found entertaining and especially pleasing to the eye because of the artistic manner in which it has been staged. Little Zoe Beck, Gordon Griffith and George Hupp, all exceedingly talented children, hold the attention of the spectator during the first part of the production. Francelia Billington, playing the role of Maud in the later stages of the story, is very charming. A full review of this production will be found on another page of this issue.

Fox Film Corporation.

THE ETERNAL SAPHO (May 7.—A five-reel offering with Theda Bara is a Sapho story that exploits the grip of passion on man and

woman. It is not a wholesome story for screen use and we do not commend it as a good offering.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 71 (May 10).—Some interesting items of this number are the National Guard of New York opening a campaign for 3,000 new recruits, the opening of the racing season at Bluegrass track, Lexington, Ky.; Generals Scott and Funston conferring on the Mexicon situation; the annual Battle of Roses at San Antonio, Tex.

REEL LIFE (Gaumont), May 14.—This number includes excellent views of the Blackfeet Indians at Glacier National Park, in dancing and various native ceremonies. Also close-up studies of cuttlefish and ants. This is entertaining and has a strong educational value.

THE MAN WITH THE HOD (Vogue), May 16.—A farce comedy in which a young wife, bent on earning laurels in the art of painting, goes to the streets in search of a model. She finds an inspiration in the person of a hod carrier. Her husband coming home to find a strange man in his wife's private apartments, causes a rough house. This is only moderately entertaining.

BILLY VAN DEUSEN'S FIANCE (Beauty), May 17.=A pleasing comedy number, by Al Santell, featuring John Steppling, Carol Halloway, John Sheehan and others. This is full of bright, attractive scenes. The plot if anything, is a little too complicated; this, with the long subtitles, keeps the observer pretty busy. As a whole this is somewhat overcrowded, but superior to the average comedy in numerous respects.

SEE AMERICA FIRST (Gaumont), May 17.—No. 36 of the series. This pictures the great Mariposa grove in Yosemite National Park, where the trees are sufficiently famous as to have names. Also fine views of the Marced River rapids, Mirror lake and the Water Wheel falls. A splendid out-door scenic number.

NOSEY NED (Gaumont), May 17.—This, on same reel with above, is an animated cartoon by Harry Palmer. It pictures Nosey Ned's adventures at a baseball game. The expressions of the baseball crowd are funny and the action amusing.

STEPHEN'S SWEET SISTERS (Falstaff), May 20.—In this farce comedy Stephen has three pretty sisters, all of whom have beaus, much to the disgust of Bachelor Stephen. There comes a time, however, when Stephen changes his ideas on the subject of matrimony and decides to take a wife at any cost, in order that he may qualify for an inheritance which he will be obliged to share with whichever of his sisters marry first. This is fairly entertaining.

TWENTY MINUTES IN MAGIC (Beauty), May 21.—An Orral Humphrey production and a good one. Out of a position, a man goes to apply at the headquarters of a magician. What happened when he gained possession of a certain magical box is very amusing. This will be found to be an excellent farce comedy number.

THE CHINATOWN VILLAINS (Vogue), May 21.—A farce comedy of the usual sort. Considerable of the action takes place in an opium den where the young woman of the play is brought by an angry suitor and left bound hand and foot. Some good slapstick comedy is contained in this film, and many audiences would enjoy it.

THE POLITICKERS (Falstaff), May 22.—An amusing comedy, in which a rivalry between three middle-aged men for the office of mayor of the town proves beneficial to a pair of young lovers. One of these men is the father of the pretty maiden of the story, and is desirous that she marry a man of fifty. She has her own ideas on the subject, however, and wins her point when Dad believes that he has been elected.

Mutual Film Corporation Specials.

THE GULF BETWEEN (Mustang), May 12.—A two-part drama featuring Queenie Rosson and Perry Banks. The story of this picture contains a great deal of human interest, and treats of the trials of the daughter of a maker of counterfeit money. The girl, persecuted by her father's partner, marries the man she loves when her father and the partner flee their cabin for fear of a revenue officer, is discovered later by the partner, and pursued across country until she gives up in fatigue. She is rescued by a lone hillsman, and proceeds to tell her story. This will be found interesting.

THE JUNGLE OUTCASTS (Centaur), May 13.—Margaret Gibson, Wm. Clifford and others appear in this adventure story. The burning of the vessel at sea and casting off of the wife and child on a raft is realistically handled. Later they land on a desert island and the natives worship the mother as a White Spirit. The husband heads a rescue party and saves the mother and child from being devoured by wild animals. The Bostock animals make a good showing in this. The number is a very entertaining one of the kind.

THE PRETENDER (American), May 15.—An interesting two-part drama with Robert Klein, Lizette Thorne, Edward Coxen and George Field in the cast. The story centers about an attempt to ruin one of the big men of the wheat pit through persuading his daughter, on whose advices he relies that a certain business transaction would be of large benefit to him. This is done by means of a fake clairvoyant to whom the daughter is directed for advice. The scheme is detected just in time to prevent the transaction being carried out.

THE FLOOR-WALKER (Mutual—Chaplin), May 15.—This first two-reel offering, featuring Charlie Chaplin in his new affiliation, is very successful. He invades a department store and sets in motion at the very beginning some diverting small business, such as taking a shave at the counter, fitting a young lady with shoes, colliding with shoplifters, etc. The attempt to run down the escalator at the close, pursued by the angry manager, brings out shouts of laughter. The number will add to Chaplin's fame as an entertainer.

THE ISLE OF LOVE (Mutual Masterpiece de Luxe), May 15.—A five-part Gaumont production, the story of which was written by Paul M. Bryan and produced by Director Middleton, who has made considerable out of a not altogether healthy theme. Gertrude McCoy is the star of the production and plays fairly well a role to which she is not well suited, that of an actress of rather unstable character, who goes to the seashore to learn to play the part of a fisher lass, and cruelly lures into her net a young inventor and yachtsman. Some daring scenes have been interpolated here where the actress goes in swimming and upon emerging finds her clothes gone. Others of the cast are James Levering, Iva Shepard, John Clugston, E. O. Schenck, etc. Some of the scenes take place on a barren island where the actress is forced into marriage by the half insane lover.

THE ANSWER (Thanhouser), May 16.—An unusual two-reel subject, by Emmet Mixx, featuring Robert Whittier, George Marlo, the Fairbanks twins and others. The father of the twins is a fake spiritualist, who uses both girls to good advantage in carrying out his deceptions. While one is tied in a chair the other walks in the audience, being presumably an astral body. The first reel of this is exceedingly interesting. The second reel, while not so strong, serves to bring the story to a satisfying conclusion. A novel and entertaining subject.

FOUR MONTHS (American), May 18.—A strong three-reel subject, by Karl Coolidge, featuring Alfred Vosburgh, Vivian Rich and others. The wealthy young idler is informed by his physician that he has only four months to live. He employes his time in efforts at doing charitable work, stumbles into a nest of white slavers, and saves a girl from their toils. The scenes are true to life and carry conviction. The plot is complicated, but well-rounded and nicely worked out.

THE SECRET OF THE SUBMARINE, NO. 3 (Mutual Special Feature).—May 22.—In this chapter of the new serial Cleo Burke's scream upon finding her father dead is heard on the street by Gerald Morton, who enters and ministers to the unconscious girl. An attempt to incriminate Lieutenant Morton is made but is frustrated by Barbanacle, who removes the false clue before the authorities arrive. A sale of books belonging to the inventor is used to establish an intense situation in which, among others, a book containing the inventor's formula is sold. His daughter, in a mad chase hoping to arrive in time to prevent the sale of the book, treats the audience to a thrill in the shape of an automobile leap over a broken bridge.

Paramount Pictures Corporation.

THE INNOCENT LIE (Famous Players), April 20.—In this five-part subject Miss Valentine Grant makes her debut in Famous Players subjects and creditably acquits herself. The story is rich in the atmosphere of old Ireland, from which the locale shifts to New York. The picture is reviewed on page 1349 of the issue of May 20.

THE POLICE DOG IN THE PARK (Paramount—Bray Cartoons), May 14.—C. T. Anderson's animated drawing, made at the Bray Studios, has laughable moments, though it does not equal some of the recent Paramount releases. Concluding the reel is a marked novelty in Ashley Miller's "Plastiques," a comedy study in plaster figures that move.

PARAMOUNT PICTOGRAPHS (Paramount), May 14.—Preparedness again is given a prominent place in Paramount's screen magazine, the need for effective artillery being the point emphasized this time. Character building in children is admirably illustrated in the Better Babies Department. Good editorial judgment is being shown in the preparation of the Pictographs.

AMONG THE HEAD-HUNTERS OF LUZON (Paramount—Burton Holmes Travel Picture), May 15.—The photography in this number of the travel series is better than that in severa of the preceding issues, whereas the material is continuously interesting. Instruction and entertainment are well combined in these pictures.

Pathe Exchange, Inc.

PATHE NEWS, NO. 36, 1916 (Pathe), April 26.—The May Day Labor parade in New York; the Chevy Chase camp, Washington, where women are training in the interests of preparedness; several views of athletic sports at the different universities, and the remainder of the regiment that held off the Germans at Verdun are interesting items of this number.

LUKE AND THE BOMB THROWERS (Phunphilms), May 8.—The scenes of this farce comedy take place for the most part in the rooms of a secret order of bomb throwers. Luke, by accident, gets into the place and is held bound, and eventually released by a brave comedy citizen who holds at bay the members of the order, who are forced to give up their firearms and proceed to the street, where they are handled by the authorities.

THE ASCENT OF MOUNT RANIER (Pathe), May 8.—A complete and exceptionally beautiful series of views of the beauties and difficulties encountered by tourists in ascending the beautiful Mount Ranier in the State of Washington. On the same reel with "Beautiful Lake Chuzenji."

BEAUTIFUL LAKE CHUZENJI (Pathe), May 8.—This subject consists of several beautiful views of a lake in Japan. It is on the same reel with the above.

Pathe Exchange, Inc., Specials.

THE IRON CLAW, NO. 11 (Feature Film Corporation), May 8.—"The Saving of Dan O'Mara" is the title of this episode in which Dan O'Mara, a wood worker in a certain factory, feels himself forced to wrong doing because of the necessity of providing for a sick wife,

figures. His daughter at work in the factory when Margery Golden comes to investigate as a means of diversion, saves Margery from being killed when Legar, who, for some reason or other, has gone to work in the factory, manipulates the machinery in such a manner that instant death might have been Margery's fate. The Laughing Mask, of course, takes a hand.

WHO'S GUILTY, NO. 1 (Arrow), May 8.—The first of this new series is entitled "Puppets of Fate," and deals with the problem of whether or not a doctor should be allowed under, any circumstances to operate on his own wife or any member of his immediate family. Anna Nilsson and Tom Moore are featured in this and in all of the complete stories comprising the series. Octavia Handworth also appears in the cast of this first number, and will attract considerable attention by the splendid manner in which she handles the role of Sylvia, a wealthy widow, in love with Dr. Bullard. A full review of this number will be found on another page.

THE GIRL WITH THE GREEN EYES (Gold Rooster Play), May 15.—This adaptation of the Clyde Fitch melodrama will be found exceptionally entertaining. Katharine Kaelred in the title role is truly delightful, while Julian L'Estrange and Edith Lyle and others of the cast also acquit themselves well. The story treats of how a wife became jealous of her husband's secretive attentions to another woman whom she is not aware is an unfortunate sister of his. The wife tries to poison herself and afterwards a reconciliation brings about a happy ending. Reviewed on another page of this issue.

WHO'S GUILTY, NO. 2 (Arrow), May 15.—The second of the series is entitled "The Tight Rein," and points out in a clear and consistent manner how innocent parties become the victims of circumstances. In this instance a poor girl is turned out of one position after another because a mill owner objects to his son keeping company with the girl. The girl becomes the victim later of one of the wolves of society, and is shot later by the man who also shoots himself, when she is about to be rescued by her former sweetheart. The mill owner's son flees in fear, and is later accused of the murder. An excellent number, of which a full review will be found on another page. Anna Nelsson and Tom Moore are the stars of the production. Reviewed on another page of this issue.

Triangle Film Corp.

THE LION AND THE GIRL (Keystone), April 30.—A lively story showing Joe Jackson in an entirely new role. In many respects out of the common.

GROUCHES AND SMILES (May 18).—This picture was originally scheduled for release on April 9 under the title of "Bill's Wife." It was later decided to withhold the release until a future date and to change its title to "Grouches and Smiles." A synopsis of the picture was published on page 317 of the April 8 issue, under the old title of "Bill's Wife."

Universal Film Mfg. Co.

CLAUDIA (Imp), May 21.—A comedy number, featuring Sydell Dowling, Stanley Walpole, Edith Roberts and Paul Kelly. Two couples get their love affairs mixed. The cast is pleasing and the settings are attractive, but the situations are not clearly set forth. A fair number.

LOVE'S TRIUMPH (Rex), May 21.—A good number, featuring Ben Wilson, Dorothy Phillips and Joseph Girard. The sales girl borrows a gown from her employer to wear to a social affair. The close has something of a surprise in it. This is pleasing.

THE CELLULOID HERO (Nestor), May 22.—A comedy number, by Robert MacGowan, featuring Eddie Lyons, Betty Compson, Ethel Lynn and Lee Moran. The moving picture hero impersonates a crook. The real crook shows up and some amusing complications follow. A well-handled comedy of the farcical type.

MR. FULLER PEP (Powers), May 25.—A very amusing half reel presenting a new style of animated drawings, by F. M. Follet. Cutouts are employed in carrying out the action. Mr. Pep's swimming adventures are very funny.

HER HUSBAND'S WIFE (Nestor), May 26.—A comedy number, by Al E. Christie, featuring Harry Rattenberry, Neal Burns, Billie Rhodes, Ray Gallegher and Gus Alexander. The policeman and his son call on the commissioner's daughter and hired girl. The son is mistaken for a burglar. This is quite amusing and makes a pleasing number of the farcical type.

HARMONY IN A FLAT (Rex), May 26.—A comedy number, by Wm. Addison Lathrop, featuring Ben Wilson, Dorothy Phillips and Charles Ogle. It pictures the experiences of two newlyweds in an apartment house; they are constantly annoyed by the noisy janitor, the iceman and others. This contains a good deal of quiet, effective humor.

THE STAGE VILLIAN (Joker), May 27.—An unusually funny burlesque number, featuring Gale Henry, Wm Franey, Lillian Peacock and others. The experience of the ham actors at the Pruneville boarding house and later in the burlesque melodrama, will bring much laughter from an audience.

WHERE ARE MY CHILDREN? (Universal Special), May.—An unusual five-part drama dealing with birth control and its abuse. The picture is bound to arouse interest and to excite comment. The Smalleys directed the production with Tyrone Power giving a forceful performance in the leading role. A review may be found on another page of this issue.

Universal Film Mfg. Company Specials.

PEG O' THE RING (Universal Special), May 15.—This third episode opens with Peg and Dr. Lund, Jr., in the lion's den, where they have been cast by the Hindu and his gang. She is overcome by her abnormal obsession to tear things at twelve o'clock. Later the gang abducts her and imprisons Lund in a box car. He escapes and leaps to the passenger train, at considerable risk. The lions are released in the sleeping car and create a panic among the circus people. Peg is carried away by the Hindu and thrown into the den again and Lund in dropped through a trap door into the water below. The number is full of action and quite exciting, though it does not greatly advance the plot.

HALF A ROGUE (Red Feather), May 22.—An enjoyable five-reel screen adaptation of the famous "best seller" by Harold McGrath, featuring King Baggot, Edna Hunter, Clara Beyers and Joseph Castellaneous. Henry Otto adapted and directed the story and has provided numerous humorous touches and some very attractive scenes. The story itself is an interesting one, getting a very good start when the hero meets an actress in a Broadway restaurant. Her marriage to another later and the averted scandal growing out of this chance acquaintance constitute the main events. The political campaign is well handled, and certain amusing incidents save it from becoming too conventional. An entertaining feature.

THE HEALTH ROAD (Imp), May 23.—This features Bernard MacFadden, the physical culture expert, and Sanford Bennett, who is advertised as younger at 76 than he was at 50. There is a slight story, which finishes rather abruptly. The chief interest is in the two individuals mentioned. Something of a novelty.

THE LIMOUSINE MYSTERY (Victor), May 24.—A two-reel mystery offering, by Capt. Leslie T. Peacock, featuring Mary Fuller, Joseph Gerard, Tony Merla, Wm. J. Welsh and H. A. Busby. A woman is driven up to an apartment house in an automobile. She is taken out in a dying condition, as the result of a stabbing. The mystery is carefully worked out, and while the solution will perhaps occur to the average observer before the close, it compels interest just the same. An entertaining story of the type.

THE WEDDING GUEST (Bison), May 27.—A two-reel number with Mexican settings, featuring Harry D. Carey, Olive Fuller Golden, Joe Rickson and Peggy Coudray. The sheriff and another are rivals for the girl's hand. Jose wins her and the sheriff goes to intercept the wedding and arrest Jose. He arrives after the ceremony and spares the bridegroom. A pretty story of the romantic type, well pictured and abounding in good scenic effects.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 37, 1916 (Vitagraph), May 9.—Playgrounds on roof of Wanamaker's store, Philadelphia; dog show, San Francisco; launch of oil burning boat, Bath, Maine; U. S. troops in Mexico; university boat race, Oakland, Cal.; Mayor Mitchel rewards N. Y. fireman; President Wilson at Woman's Navy League camp; Raisin Day, Fresno, Cal.; artillery drill at Fort Sill, Okla.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 38, 1916 (Vitagraph), May 12.—Push ball at Troy, N. Y., school; Japanese in California; balloon ascension at moving picture show, New York; May Day, San Francisco (Mayor Rolph crowns the May Queen); ceremony at the Cathedral of St. John the Divine, New York; Shakespearian fete, San Diego; pleasure boats carry guns, Milwaukee; Obregon at El Paso; war scenes in Mexico.

THE ORDEAL OF ELIZABETH (Vitagraph), May 15.—An exceptionally attractive five-reel production featuring Lillian Walker, with a strong supporting cast of Vitagraph players. The story centers about a young woman who marries unknown to her people, and lives at home while her husband goes to the city to study. She afterwards falls in love with another man, who, learning from her of her former marriage, goes hurriedly abroad. In the meantime the husband is found dead in his studio, and she is accused of murdering him. The second man in the case arrives in New York just in time to save her from being convicted of murder. A very good story and well produced by Wilfrid North. Reviewed on another page of this issue.

World-Equitable.

SUDDEN RICHES (Peerless), May 15.—In every respect an excellent drama, showing that the inheritance of great wealth may be the ruination of a previously happy family. E. Richard Schayer wrote the story, which was directed by Emile Chautard and acted in the leading roles by Robert Warwick, Gerda Holmes, Clara Whipple and Madge Evans. A review appears on another page of this issue.

Miscellaneous.

THE MYSTERIES OF MYRA (International), May 8.—The third episode of the serial by Hereward Carrington and Charles W. Goddard fulfills the promise of the opening installments. The production is finely calculated to create an atmosphere of mystery. A review may be found on another page.

THE END OF THE WORLD (Great Northern), May.—A spectacular six-part picture based on the assumption that a comet collides with the earth, causing wholesale devastation. There is a first rate story, capably acted, and in the last two reels the happenings are highly sensational.

Director Robert Leonard has finished the filming of the five-reel comedy-drama "The Miracle of Ambrosia," in which Ella Hall is featured and supported by Adele Farrington, Betty Schade and Harry Depp. Leonard wrote the story especially for Ella Hall.

Manufacturers' Advance Notes

"THAT SORT" (Essanay).

George K. Spoor, president of Essanay, announces "That Sort," a five act photodrama taken from the play of Basil McDonald Hastings as Essanay's first feature release for June.

This is an unusually subtle drama for the screen, depending more for its interest on the clash of characters over internal emotions, rather than on external action.

Not that action is lacking, but it is the action of individuals under great stress of emotion and not violent physical clashes.

"That Sort" deals with a young woman of the stage, who has kept herself pure amid the temptations that beset her path. Finally she falls in love, to find that the man is not so serious

Scene from "That Sort" (Essanay).

in his intentions. He is young, capricious, of the wealthy class, and finding he can win her in no other way, marries her.

He tires of his bargain; she is spoiled with petting and is wilful. He taunts her with buying her, so she hurls his jewels in his face and leaves him and her daughter.

Then comes the temptation through a man who has befriended her. She yields. The first step leads to others until she has become a notorious character. Finally she awakens to her ways. In remorse she tried to better her life and finally seeks her daughter. But her first husband will have none of her, and she, knowing the shame her life will bring her daughter, finally gives her up to save her from her own shame, though it breaks her heart.

The intensely emotional scenes are well carried out by Warda Howard, noted for her portrayal of emotional parts. She is ably supported by Duncan McRae, of the speaking stage, Ernest Maupain and John Lorenz.

The scenes are exceptionally beautiful, showing the cliffs of Dover, an English fox hunt,. scenes on the Spa, along the Riviera, Monte Carlo, and the Imperator in mid-ocean and docking in New York, as well as scenes in London and Paris. These were taken by Director Charles J. Brabin before the outbreak of the European war and are worked into the picture with wonderful effect, fitting in perfectly with the play, a large number of the scenes of which take place in Great Britain and on the continent.

NIGHT PHOTOGRAPHY FOR "HAZARD."

For two full nights Helen Gibson and the company of players in the "Hazards of Helen" worked clear through to dawn at the Kalem depot-studio on what is probably the most extensive use of night photography ever employed for a short production. Kalem officials declare that the scenes secured are the best ever attained by night photography. "They are photographically perfect," declared an executive, "and certainly do provide a weird and effective background for the story."

Radium flares were the means used by Director Davis in taking the scenes, which were for the production of "The Capture of Red Stanley," a "Hazard" scheduled for release on May 27. Helen, night operator at the Lone Point station, sees suspicious characters running about in the dense darkness outside the station. Before she can secure help they have broken into the station and in a minute she is bound.

One of the most effective of the night scenes that follow shows a train approaching, the headlight of the locomotive alone piercing the darkness and growing in size until the engine has stopped alongside the camera. Some of the most daring riding she has yet shown on the screen is also included in Helen's contributions to this "Hazard."

FRANK MAYO IN DUAL ROLE.

"Shadows," the three reel Knickerbocker Star Feature scheduled for release on June 2, features Frank Mayo and Lillian West in one of the most absorbing dramas ever presented under the Knickerbocker brand. Mr. Mayo plays a dual role, the drama centering largely about the resemblance between a noted novelist and an unknown writer.

The picture is remarkable not only for its unusual story and the remarkable acting of the entire cast, but also for the scenes in which Mr. Mayo meets himself and changes identities with the clerk. The double exposures in these scenes have been most artistically made, and are pronounced by all who have seem them to be the finest examples of this difficult photographic feat. George Rizard is responsible for the exceptional camera work. Reaves Eason directed the production, which is from the Horkheimer studios at Long Beach, California.

"THE EYE OF GOD" (Bluebird).

Tyrone Power makes his second appearance in the Bluebird program as co-star with Lois Weber in a psychological drama of crime, entitled "The Eye of God," set for release June 5. It is a five-reeler and carries an intensely interesting story, devised by Lois Weber, and made from Miss Weber's scenario. Aside from contributing the literary factors, and acting in co-prominence with Mr. Power, the Smalleys made the production, thus giving Miss Weber a superabundance of credit for the feature.

While the play in no manner resembles "John Needham's Double," which brought such great credit to Mr. Power, earlier in the Bluebird program, "The Eye of God" carries the same atmosphere

Scene from "The Eye of God" (Bluebird).

of psychic crime, plus mystery in connection with the actual perpetration of the deed.

There is originality in the method of presenting the story. The murderer is disclosed, at the outset, confined in his cell awaiting the foot-falls of his executioners. Then follows a series of pictorial revelations of the man's life and includes scenes showing the crime—but it is not revealed until the final passages just exactly how the murder was done.

While the story is intensely interesting and the details of cold-blooded murder for sordid gain are outlined in minute exactness, there is nothing repellant about it—just a fascinating story, told in an unusual manner and acted to the extreme of artistry by Mr. Power, Miss Weber, Chas. Gunn and Ethel Weber.

"THE LIGHTS OF NEW YORK" COMING.

The Vitagraph Blue Ribbon Feature announced for Monday, May 29th, is entitled "The Lights of New York." The story comes from the pen of Charles L. Gaskill and deals with life in New York's slums. Later we are taken into the society circles and given an idea of the manners and customs of the "Upper Ten."

Walter McGrail supports Leah Baird in the leading role. He is seen as a gangster who tires of his half sister, a trusting young girl, and decides to fit himself to enter society that he may be in a better position to carry on his dishonest purposes. He wins the love of a prominent society girl who, against her mother's wish, is about to marry the gangster, thinking him a man of honor. She is saved from this fate at the altar by the little girl he had deserted.

Scene from "The Lights of New York" (Vitagraph).

Adele De Garde plays the role of the sister. Arthur Cozine and Don Cameron are also seen in good parts and give good accounts of themselves.

"THE TEST OF CHIVALRY" (Selig).

"The Test of Chivalry" released Monday May 22, is a Selig Diamond Special produced by Wm. Robert Daly from the story written by Elizabeth R. Carpenter. This is one of the best Selig multiple reel dramas released through General Film Service. This is saying a great deal for the unusual excellence of Selig pictureplays in General Film Service has been noted and commended by exhibitors and film critics. Wm. N. Selig following his policy of having his leading and most versatile stars appear not only in spectacular feature productions, but in the Selig regular General Film program, cast for "The Test of Chivalry," such popular players as Fritzi Brunnette, Vivian Reed, Lillian Hayward, Edw. J. Piel, James Bradbury, Wm. Scott and Frank Clark.

Jack Ashton, in love with Pauline Grey, sacrifices that love when Pauline's parents tell him his position in life is not high enough. Jack becomes a mining engineer in the West. Robert Morris, aged and wealthy suitor, wins Pauline's hand. Eve Wilson, the unfortunate wife of a cruel husband, leaves the man and flies to Ashton for refuge. Through pity, Ashton takes the girl into his home as housekeeper, and so, unconsciously, wins her love.

Scene from "The Test of Ch valry" (Selig).

Morris speculates in stocks and loses his entire fortune, and with the loss of his money, takes his own life. Pauline has never forgotten Jack Ashton and on the death of her husband, she writes him, telling him that she is waiting for him to return. Jack replies that he has won the love of Eve Wilson and that he cannot desert her. Suddenly summoned by a mine explosion, Jack leaves the letter and Eve reads it. She resolves that she will not stand between Jack and the woman of his choice. She writes him telling him that her husband has sought a reconciliation, and Eve then wanders homeless out into the world, while Ashton freed, joins Pauline.

TWO HOURS FROM EVENT TO THEATER SCREEN.

Manager Langsfeld of the Broadway theater, New York, recently wrote a letter of appreciation to Editor Mayell of the Pathe News for a remarkable bit of enterprise. On May 6 the annual police parade of the city of New York was held and only two hours after the parade a print of the Pathe News containing the event was being shown on the screen at the Broadway.

"BOBBIE OF THE BALLET" (Bluebird).

Louise Lovely, now fixed as a popular star on the Bluebird program, will make her regular appearance, on June 12, playing in "Bobbie of the Ballet," a role exactly suited to her charming personality, and one in which her abilities as an actress, along distinctive lines, will increase her vogue with followers of the films.

"Bobbie of the Ballet" deals, to a considerable degree, as its title suggests, with theatrical and stage life, but there is a counter element in the story that discloses the methods employed by idle-rich self-appointed humanitarians, pursuing their faddish mission of "social settlement work," with more harm than good resulting.

As a third and equally interesting element in the plot the simple and human side of a police-hunted criminal is disclosed in his direct application of the actual practice of humanitarianism in contrast and in opposition to the theories of the faddists.

Scene from "Bobbie of the Ballet" (Bluebird).

And running all through the five acts of the feature there is a strong moral lesson in the victorious struggles of a chorus girl who combats the wiles and intrigues that are directed to her undoing by her evil associates.

While it first serves its logical purpose as excellent entertainment, with thrills aplenty and exciting scenes galore, "Bobbie of the Ballet" has a good, wholesome lesson to convey to many elements that combine to form the various stratas of every day existence in every community.

"THE BEGGAR KNIGHT" (Lubin).

Apart from the worthy indigent who unfortunately are always a problem in larger cities, the existence of an organized association of beggars confronts municipal authorities as an underworld phase that flourishes under the eyes of the officials in spite of strenuous efforts to abolish systematized mendicacy.

There is always a leader who furnishes the brains and who maintains sway over the beggars' organizations by his ability to assist the members who are backed up by the police. Invariably this king of the beggars waxes wealthy on the tribute paid by his subjects and, in at least one big city, he is known by a select few as a prominent member of the business community.

The obvious possibilities presented by the subject for a screen scenario has been grasped by Captain Wilbert Melville, who has written and directed for the Lubin Company a two-act photodrama, "The Beggar King," in which the light is turned on one of the most curious departments of the great underworld.

John Cossar appears in the latest two-act Essanay offering with Joyce Fair, the 11-year-old leading lady. "Orphan Joyce" is the title.

VILLA CAPTURED IN PARAMOUNT-BRAY ANIMATED CARTOONS.

Through the intricacies of a controversy on "Preparedness" carried on between Colonel Roosevelt and William Jennings Bryan, Colonel Heeza Liar plunges straight into the heart of the Mexican situation and single-handed captures Villa, the bandit leader, in the twenty-first release of the Paramount-Bray Animated Cartoons.

Dissatisfied over the attitude shown throughout the United States toward the question of armament Heeza Liar determines to secure information at first hand. To clear up the situation and become thoroughly informed as to the merits of both sides of the argument, he interviews first Colonel Roosevelt and later William Jennings Bryan. The former gives him a brusque and fiery interview on the necessity of preparing for war and Bryan weeps on his shoulder in a plea for peace.

Finding himself in practically the same state of mind in which he started out and unconvinced in either direction, Heeza Liar starts for the Mexican border to see the United States in pursuit of Villa. Five hundred dollars a minute, the Colonel learns, is spent by the United States government to maintain its army in Mexico. He immediately decides to serve his country by inventing a gasoline mule and a preparation from which to make gasoline at two cents a gallon. This done, he

Scene from "Colonel Heeza Liar Captures Villa" (Paramount-Bray).

starts for the Mexican border carrying a bottle of the precious fluid in his pocket and finally capturing Villa.

MEXICAN AND GERMAN PICTURES PACK HOUSES.

One of the greatest demonstrations of drawing power of pictures, was that of "Across the Mexican Border," a two reel picture now playing the Marcus Loew circuit around New York. After contracting these pictures for 60 days, and realizing the exceptional pulling power this picture has, Mr. Loew immediately booked the picture for 40 days more in his Boston, Washington and Baltimore houses. These pictures are the only authentic ones taken since the recent invasion of American soldiers on Mexican soil. They show Villa, Carranza, Colonel Dodd and the American troops in action. Every foot of the picture is sensational, and interesting, and not a foot of it is gruesome.

These pictures were booked by Samuel Cummins, and are now being shown under the direction of the Beacon Film Co., of 220 West 42nd street, who have taken over this picture, and will book same in the future.

"Fighting the Allies," which is also one of the exceptional German war pictures, also being exploited by Samuel Cummins, is reported to be doing exceptional business in the middle west. Mr. Cummins intends to state right these pictures very shortly, as there has been a considerable demand for them all over the country.

"ARMADALE" (Gaumont).

Picturization of Wilkie Collins' famous novel "Armadale" which is to be released by the Mutual as a three-part feature, would be incomplete without the thrilling scene in which the false Allan Armdale locks the rightful bearer of that name in a stateroom of a sinking steamer and leaves him to his fate.

Under the able direction of Richard Garrick of the Gaumont-Mutual studios, these water scenes have been carried out with exceptional realism, despite the fact none of them were taken within a mile of a ship of any kind. All that Garrick did was to place the scenery necessary for the photographing of the scenes in the river near the shore and wait for the rising tide to come in and furnish the necessary realism.

Of course the players and the director, as well as the camera man had to work in water up to their shoulders, but any damage to their clothes, was quickly repaired by the tailor and the bills settled by the Gaumont-Mutual studios.

"A TEMPERANCE TOWN" (Selig).

"A Temperance Town," one of the late Charles Hoyt's best comedies with Otis Harlan in the role of "Mink Jones," will be released by the Selig Company through General Film Service on Monday, June 5. "A Temperance Town" will cause a riot of merriment the story hitting off as it does the rivalry be-

Scene from "A Temperance Town" (Selig).

tween the "Wet" and the "Dry" factions in a small town. There is the village prescription writer, the village drug store, the members of the "vice investigating committee" and other types. There is a love story running through the plot. Mr. Harlan has been furnished with a strong supporting cast of players and the scenic effects in "A Temperance Town" are all that could be desired.

"THE CONDEMNATION" (Essanay).

This is a stirring drama of metropolitan life of today, with the lures of the cabaret and the danger to young married couples who make of life a mad whirl of pleasure. It is the story of two young people madly in love with each other, of a wife somewhat indiscreet and wilful and a husband with an overweening jealousy.

The couple live the life of the gay set. The wife still loves the flattering attentions of other men in a frivolous but not serious way, while the husband sulks over her popularity. Butterfly like, his jealousy pleases her vanity, and partly by her own actions and partly through the course of circumstance she is led into a seemingly compromising position.

Mad with jealousy the husband is about to commit an act

Scene from "The Condemnation" (Essanay).

that would have wrecked four lives, when he discovers his mistake. The wife is thoroughly frightened and awakens to her shortcomings as the man does to his foolish jealousy. Both learn their lesson.

Darwin Karr as the man and Nel Craig as the woman bring out the dramatic parts with great force.

"TWO ORPHANS" (Selig).

The Selig Polyscope Company announces the revival in three elaborate reels of Kate Claxton's "The Two Orphans." This production will be released through General Film Company's regular service on Monday, June 12. One of the most notable casts ever assembled in one motion picture production will enact the various characters which have made the play of "The Two Orphans" famous. The players include Kathlyn Williams, Winnifred Greenwood, Myrtle Stedman, Thomas J. Carrigan, Charles Clary, Adrienne Kroll, Lillian Brown Leighton, Frank Weed, James O'Burrell and others. Despite the fact that "The Two Orphans" is an unusual and expensive feature production, the play is to be released through General Film following the plan of William N. Selig to make Selig releases through General Film service, second to none in points of excellence.

"THE FIREMAN," SECOND CHAPLIN-MUTUAL.

Work on "The Fireman," second of the Chaplin-Mutual comedies, which goes to the public June 12, is rapidly nearing completion at the Los Angeles studios. With but one or two exceptions, all the exterior scenes have been taken. The film, it is expected, will be ready for the cutting room within the next two weeks.

Departing from his usual mode of procedure, Chaplin has worked into this production a number of unusually sensational scenes, which have been filmed on an elaborate scale. These scenes depict the burning of two houses, both of which had been condemned by the Los Angeles fire department. They were purchased outright by the management of the Chaplin-Mutual studios and destroyed by fire. For the filming of "The Fireman," the Mutual's comedian temporarily abandoned his usual screen make-up and in practically all of the scenes he appears in the garb of a fireman.

In the photographing of the scenes depicting the burning of

Scene from "The Fireman" (Mutual).

the houses, as well as the numerous ones which take place inside a fire house, Chaplin had the assistance of several members of the Los Angeles fire department to help him out. One of the fire stations is located but a short distance from the Chaplin-Mutual studio and in it many of the scenes were filmed. Chaplin's antics on the fire pole, used by the firemen in sliding from the dormitory to the main floor at the alarm signal, furnish an avalanche of laughs.

Chaplin's entire company of players, engaged to appear in his support when he was signed by the Mutual, appears with him in his production. Edna Purviance, his charming young leading woman, has been cast for an interesting and highly important role, which she handles with her usual ability.

Eric Campbell, the "heavy" of Chaplin-Mutual comedies; Charlotte Minneau, Lloyd Bacon, Leo White and the others add materially to the laughable situations. In addition, about 200 "extras" were brought into play for the filming of the fire scenes, adding considerably to the realism of the production.

"FLAMES OF VENGEANCE" (Gaumont).

Miss Gertrude Robinson has always been known as a demure little screen star who has had parts fitted to her personality. Her ambition has asserted itself, however, and now her histrionic ability is being tested in more strenuous roles. The Gaumont company is just finishing a photoplay which offers Miss Robinson many chances to show her skill as an emotional actress. This is "Flames of Vengeance," a three-reel drama with melodramatic situations. Just as in some famous stage plays the heroine does not appear in the first act, Miss Robinson does not reach the screen until the second reel of "Flames of Vengeance."

The first reel gives the center of the stage to Miss Iva Shepard, who later is seen as the mother of the heroine. The story is that of a woman who breaks her engagement on her wedding day to marry the man she loves. She is disowned by her parents. Miss Robinson plays the daughter of this union. The man her mother jilted comes into her life in an unexpected manner. He is now a wealthy mill owner. When trouble arises at the mill the girl repays the man for the injustice her mother did him. She saves his life from infuriated strikers. It is in this episode of the drama that Miss Robinson rides atop a limousine going at a furious pace. The factory owner

Scene from "Flames of Vengeance" (Gaumont).

is played by Sydney Mason. He is co-star with her in this production.

A fine Gaumont cast interprets "Flames of Vengeance" under the direction of Edwin Middleton. Among the principal players—in addition to those already mentioned—are John Reinhard, Miss Birsha Shepard, John Mackin, Albert Macklin, James Levering, Charles W. Travis and Miss Mathilde Faring. The photoplay will be released June 8.

"GOING STRAIGHT" (Fine Arts).

When the new Norma Talmadge picture is released by the Triangle in a few weeks it will be called "Going Straight." The working title, "Playmates," so given because of the presence of half a dozen Fine Arts kiddies in the cast, does not express the theme of the drama, which aims to solve the problem confronting a man of respectability who has a criminal past to live down. Miss Talmadge is the wife of the man, played by Ralph Lewis, and Eugene Pallette is a crook who lives by blackmailing his former pal. The Franklins, as is customary in all Triangle pictures in which the Griffith studio youngsters appear, are responsible for the "Going Straight" production.

Bernard McConville, the author, has provided a scenario that indicates great dramatic strength. His crook, Jimmy Briggs, recognizes in John Remington his former pal in many a dangerous and profitable job. Remington's wife was also a

Scene from "Going Straight" (Fine Arts).

member of the gang but both are going straight when Jimmy comes into their life again. Cut backs emphasize the contrast between the old life of the Remingtons and the new. The element of suspense is said to be well developed in the action.

"Going Straight" is the fourth picture Miss Talmadge has completed since she went to the coast to join the Triangle players. "The Missing Links," "Martha's Vindication" and "The Children in the House" were the earlier releases.

"YELLOW AND WHITE" (Bluebird).

Rex Ingram has directed Violet Mersereau in another of his own scenarios. "Yellow and White" is the title, and the feature will be released on the Bluebird program within a few weeks. Miss Mersereau is declared to be better suited in the star role of "Yellow and White" than ever before in her screen career. The story deals with episodes transpiring in China and New York City, and carries some lavish scenes of Oriental splendors that make the picture rich in its environment.

"A WOMAN WILLS" (Sun).

From the way in which state rights buyers are purchasing the Sun Photoplay Co.'s latest release, "A Woman Wills," in which Elsie LeClaire is presented in the feature role, this picture seems to have made a decided hit from the start. A

Scene from "A Woman Wills" (Sun).

large number of the far western states have been disposed of and negotiations are on for many of the groups in the middle and eastern territories. Exceptionally favorable were the comments of the critics of the various moving picture publications when they reviewed it recently.

CROWDS FLOCK TO SEE BILLIE BURKE.

After finishing the "count-up" of the day's receipts at the close of the day's business on Monday, May 8th, the manager of every theater fortunate enough to have arranged for a preservice showing of the new George Kleine motion picture novel,

Scene from "A Perilous Love" (Kleine).

"Gloria's Romance," in which Billie Burke is the featured star, sighed happily and tucked away a deposit slip in his bankbook that has seldom been equaled. That magic name of Billie Burke, in electric lights over the theaters in Chicago, Denver, Minneapolis, San Francisco, Kansas City, St. Louis, Washington, D. C., and Salt Lake City running "Gloria's Romance," proved even more potent than astute managers thought possible and a number of houses broke their highest previous record for a single day's takings.

Though advertised not to open until 11 o'clock, Jones, Linick & Schaefer's Studebaker theater, in Chicago, was besieged by a throng of several hundred eager motion picture fans as early as ten o'clock. A waiting line stood in front of the box office all day and during the early hours of the evening the jam extended clear out on to the sidewalk on Michigan avenue. A tremendous business was done by the Arcadia in Philadelphia all day long, and similar reports was received from the Isis in Denver, the Tivoli in San Francisco, the American in Salt Lake City and the New Palace in Minneapolis. The Garden in Washington, D. C., had top-heavy business from the hour of opening until late at night, and a waiting line formed before both Kings and the Columbia in St. Louis, while the Willis Wood in Kansas City came dangerously close to breaking all previous records for a single day's admissions to that theater.

Though the manufacturer had all along proclaimed that "Gloria's Romance" would differ from all previously motion picture novels in being sane and rational in every scene, with no dependence on the spectacular or sensational to draw the crowds, happy, satisfied audiences went away from the theaters in every city, loud in their praise of the picture as a whole, undoubtedly interested in the adventure that had already befallen Billie Burke as Gloria, and anxious to see how she would escape from the Everglades in the next chapter of the story.

BURGER ENTOUR.

J. K. Burger, manager of exchanges, of the International Film Service, Inc., left on Monday, May 15, for a week's trip to Pittsburgh, Chicago and St. Louis, where he is called on business matters in connection with the unprecedented booking of the "Mysteries of Myra" feature series. On a recent trip to Boston Mr. Burger booked additional business to the amount of thirty-nine thousand dollars.

NOTES OF THE TRADE

MARGUERITE CLAYTON, Essanay leading lady, has undertaken her first venture in light comedy. "Putting It Over," a two-act piece built on several laughs is her introduction to this type of screen play. Harry Beaumont plays opposite her, it also being the first time these two popular Essanay leads have played in the same piece. Miss Clayton started her motion picture career in plays with western themes at the Essanay California studios. She then came to the Chicago studios and played leads in straight dramas, among them numerous features.

* * *

Mitchell Lewis, who will be remembered by theatergoers for his excellent characterization of the big Indian in "The Squaw Man," in which William Faversham played the title role, has been engaged by Metro for a similar role in "The Flower of No Man's Land," in which Viola Dana is starred. Mr. Lewis was associated with Miss Dana's sister, Leonie Flugrath, in "The Squaw Man," it being her first appearance upon the speaking stage.

* * *

Active work has been started on "The Valiants of Virginia" under direction of T. N. Heffron, of the Selig company. This is a picturization of the popular novel of the same name by Hallie Erminie Rives. The film will follow the novel closely. A strong cast has been selected headed by Kathlyn Williams. Arthur Shirley will enact the role of John Valiant, the young scion of wealth who sacrifices his fortune to save the family name from dishonor. Other important roles will be enacted by Edward J. Peil, Edith Johnson, James Bradbury and Al W. Filson. For the first time in over thirty years James Bradbury will don black-face make-up, when he enacts the role of "Jeff," the old negro servant in "The Valiants of Virginia."

* * *

Grace Wilson, the little star of the Fine Arts studio, in Los Angeles, has become a Mutualite, having been secured for important parts in Horsley-Mutual productions. Her first appearance will be in a two-reel drama now being prepared for the screen by Theodosia Harris, of the Horsley-Mutual scenario department.

* * *

Director William Worthington is filming "They Wouldn't Take Him Seriously," a two-reel comedy-drama featuring Herbert Rawlinson, with Agnes Vernon opposite. Others in the cast are Jean Hathaway, Betty Schade and Charles Gunn. The story is by Ben Cohn of the Universal scenario staff and is written particularly for Rawlinson. It will be another week before the production is completed.

* * *

E. H. Calvert, Essanay heavy, who has not appeared in pictures since "Vultures of Society" and "Beyond the Law," both issued more than two months ago, will be seen again in "According to the Code," a five-act feature, which he directed. Lewis S. Stone and Marguerite Clayton play the leads.

PICTURE THEATERS PROJECTED

LOS ANGELES, CAL.—M. E. Block has purchased a half interest in the Optic theater, at 533 South Main street.

LOS ANGELES, CAL.—The Portola theater, at 529 South Main street, has been purchased by T. J. Shirley.

ORANGE, CAL.—Harris & Knight have disposed of their interest in the Colonial theater to D. H. Russell.

AUGUSTA, GA.—E. E. Rosenborough, Frank J. Miller and A. L. McAuliffe, will erect moving picture theater at 815-17 Broad street; seating capacity, 1,000 to 1,500; asbestos curtain; completion by September 1; cost, $50,000.

MACON, GA.—Architects Nisbet, Brown & Dunwoody, Grand building, are preparing plans for a moving picture theater; two-story brick; 100 by 100 feet; glass front and sides; composition roof; terra cotta; steam heat; ornamental plaster; plans include plaza 57 by 100 feet, covered by awning or marquise on one side of building; cost estimated at $50,000.

MACON, GA.—Troup Howard, Robert C. Hazlehurst and Brown Wimberly are reported to erect moving picture theater; having plans prepared by Frank Hopp; completion September 1.

CHICAGO, ILL.—D. W. Fishell and Charles H. Kusil are considering plans for a three-story moving picture theater and store building to cost $100,000.

CHICAGO, ILL.—Architect F. A. Rusy, 1607 South Crawford avenue, is preparing plans for a two-story moving picture theater, hall and store building, 125 by 32 feet.

FT. DODGE, IA.—J. B. Butler plans to erect a three-story moving picture theater and flat building.

SHEFFIELD, IA.—The Thornton theater has been leased by Allen Jacobson.

WEBSTER CITY, IA.—C. H. Martin is having plans prepared for a two-story moving picture theater, store and flat building, 44 by 125 feet.

BOGALUSA, LA.—The Magic City theater has been thoroughly renovated and new opera chairs installed.

BALTIMORE, MD.—Joseph A. Gallagher, 2300 E. Fairmount avenue, will erect a moving picture theater.

EMMITSBURG, MD.—W. C. Brenaman, Thurmont, Md., has purchased site upon which he will erect a modern moving picture theater.

FITCHBURG, MASS.—Estate of Andrew Whitney, George A. Whitney, administrator, plans the erection of a one-story theater, 86 by 207 feet, to cost $65,000.

FLINT, MICH.—James Mallery will erect a modern moving picture theater at 621 South Saginaw street.

OWOSSO, MICH.—Strand Theater Company will erect a brick and terra cotta moving picture theater of fireproof construction, to cost $20,000.

BLOOMING PRAIRIE, MINN.—Frank Wemerka will erect a theater, store and office building, 59 by 136 feet.

DULUTH, MINN.—Plans are being considered by M. S. and B. J. Cook for the erection of a commodious moving picture theater of fireproof construction at the corner of Eleventh street and Tower avenue, to cost approximately $100,000.

MINNEAPOLIS, MINN.—The Lagoon is the name of a new moving picture theater opened at the corner of Hennepin avenue, near Lake street. It has seating capacity of 500 and cost $100,000.

PINE ISLAND, MINN.—Weckerling & Moth will erect a moving picture theater, 22 by 100 feet, to cost $5,000.

ROCHESTER, MINN.—Architects F. H. Mosse & Co., Leland block, are preparing plans for a modern moving picture theater, 44 by 130 feet, to cost $15,000.

ST. PAUL, MINN.—Several thousand dollars will be expended in remodeling and building an addition to the Ray theater, located at the corner of Seventh and Fauquir streets.

CARUTHERSVILLE, MO.—Exchange Building Company will erect a fireproof theater and office building.

PATERSON, N. J.—Max Gold has let the contract to erect a moving picture theater to cost $20,000 in the rear of 204 Market street.

BINGHAMTON, N. Y.—Jones, Beers Co., 61 Eldridge street, have the contract to make alterations to a moving picture theater for Frederick Kornblite. The improvements will cost $1,600.

NEW YORK, N. Y.—Louis Schwartz is having plans prepared for a two-story moving picture theater, 50 by 100 feet, to cost $25,000.

NEW YORK, N. Y.—R. W. Goulet, 9 W. 17th street, will expend $15,000 in making alterations to a moving picture theater and loft building.

NEW YORK, N. Y.—Mystic Theater Corporation, 5110 Third avenue, Brooklyn, plans to erect a two-story theater and roof garden, 100 by 100 feet, to cost $110,000.

NEW YORK, N. Y.—K. B. Construction Company, 860 Prospect avenue, have the contract to convert a loft building into a modern moving picture theater and store building for the Surprise Amusement Co., 350 W. 44th street. The alterations will cost $20,000.

NEW YORK, N. Y.—Marcus Loew, 260 W. 42d street, plans the erection of a three-story theater and roof garden, 150 by 200 by 50 feet, to cost $200,000.

WELDON, N. C.—Batchelor Brothers have remodeled the opera house and installed new equipment.

BURLINGTON, N. D.—The Burlington theater is now being conducted by A. M. Brown.

TOLEDO, O.—George Fleischmann is having plans prepared for a one-story moving picture theater, 110 by 140 feet, to cost $75,000.

McALESTER, OKLA.—The Vale-Majestic theater has been remodeled and the seating capacity increased by the addition of 200 opera chairs.

CONNELLSVILLE, PA.—Peter Mikalarias and Gus Pantazopulos are considering plans for a 1½-story moving picture theater, 40 by 130 feet, to cost $15,000.

FRANKLIN, PA.—John Osborn & Son, 1320 Eagle street, have the contract to erect a two-story moving picture theater, 42 by 140 feet, for J. F. Dion, to cost $19,000.

NEWMANSTOWN, PA.—New Volunteer Fire Company, No. 1, plans to erect a two-story moving picture theater and hall building, 42 by 120 feet.

OIL CITY, PA.—The Lyric theater has been remodeled and the interior redecorated and the house reopened. It is now running Mutual, World and Equitable features.

PHILADELPHIA, PA.—The Palace theatter, a 1214-18 Market street, has been conveyed by Stanley V. Mastbaum to David C. Folwell for a nominal consideration, subject to a mortgage of $625,000, and then reconveyed to Stanley V. Mastbaum for a nominal consideration, subject to a mortgage of $525,000. The structure is situate on a lot 48.3 by 190 feet, and is assessed at $750,000.

PHILADELPHIA, PA.—John A. Bader has conveyed the four two-story stores and moving picture theater at the southeast corner of Germantown avenue and Tulpehocken street to Charles P. Will for a nominal consideration, subject to a mortgage of $30,000. The buildings are on a lot 87.3 by 100 feet, and assessed at $40,000.

PHILADELPHIA, PA.—Rosario Magazzu has conveyed the one-story brick moving picture theater at 4817-21 North Broad street to Nell L. Carodisky for a nominal consideration, subject to a mortgage of $14,400. The structure is situated on a lot 60 by 135.6 feet and is assessed at $28,000.

PITTSBURGH, PA.—M. Letzelter, 5215 Liberty street, will erect a two-story moving picture theater, 40 by 100 feet, to cost about $10,000.

WEST PITTSTON, PA.—Roman Theatre Company plans to erect a one-story moving picture theater to cost $15,000.

CHARLESTON, S. C.—Albert Sottile will erect a moving picture theater at 371-73 King street, to cost $25,000.

CLARKSVILLE, TENN.—Elliott Construction Company, Nashville, Tenn., has the contract to erect a moving picture theater, 46 by 120 feet, seating capacity 1,000, for W. M. Daniel, Sr., to cost $30,000.

DYERSBURG, TENN.—Joe Baker has awarded the contract to Boone Brothers to erect a moving picture theater to cost $20,000. It will be known at the Lyric.

EL PASO, TEXAS.—W. H. Gibbons will remodel the building at 413-15 South El Paso street. The lower floor will be used as a moving picture theater. The alterations will cost $50,000.

PARIS, TEXAS.—W. B. Wise will erect a $75,000 moving picture theater.

BLUEFIELD, W. VA.—Sam L. Matz, owner of the Matz hotel, and S. H. Jolliffe, manager of Elks' opera house, are reported to erect moving picture theater with seating capacity of 800.

BEAVER DAM, WIS.—The Odeon theater, recently leased by George Butler and Charles Staehle, has been thoroughly overhauled, the interior redecorated and opened as a first-class moving picture theater.

KEWASKUM, WIS.—Kewaskum Amusement Company, B. H. Rosenheimer, secretary, have advertised for bids for the erection of a modern opera house.

KIEL, WIS.—A. F. Neumann Building Company have the contract to erect a one-story moving picture theater, 40 by 112 feet, for Berth & Stecker.

LINDEN, WIS.—A. Summers & Son, 16 North Division street, Janesville, Wis., have the contract to erect a two-story opera house and store building, 67 by 71 by 20 feet, for Fred C. Vogt.

SUPERIOR, WIS.—Frank N. Phelps is having plans prepared for a two-story theater building, 50 by 140 feet, to cost $125,000.

Trade News of the Week

Gathered by Our Own Correspondents

A Mayor on Censorship

Mayor of Plainfield, N. J., Leighton Calkins, Officially in His Message to the City's Common Council Depreciates the Cry for Local Censorship—Points Out Its Uselessness and Its Harm—Other News Items.

By Jacob J. Kalter, Special Correspondent, 51 Strand Theater Bldg., Newark, N. J.

PLAINFIELD, N. J.—Mayor Leighton Calkins, in his message to the Common Council of Plainfield, has this to say in regard to censorship of the motion pictures:

"It is my belief that it would not be to the interest of the proprietors of show houses or of the public to have municipal censorship. Logically, this leads to censorship of everything written, published or presented, including art generally. I do not think the people are yet prepared to choose censors to decide what they may see and what they may read."

The mayor admits, however, that there are many objectionable exhibitions at the Plainfield amusement resorts, and in a letter to the proprietors of the theaters and motion picture houses, he asks the moving picture owners to cut out all the indecent and suggestive pictures. He further warns the theater managers that if the practice of showing objectionable pictures continues, he may be called upon to revoke some licenses.

Proctor's in Patriotic Service.

Newark, N. J.—F. F. Proctor donated the use of his magnificent Palace theater, 116 Market street, to the Committee of 100 on May 1, when exercises in connection with the opening of the city's anniversary celebration were held. The theater was donated free of all charge, although it was necessary to do away with the regular Monday matinee. The men in charge of the local Proctor house are Lewis R. Golding, manager, and R. J. O'Crowley, Jr., assistant manager.

Censors Reject Pictures.

Bloomfield, N. J.—The Bloomfield Board of Censors has made a complete statement of the work done since its organization March 1. It has examined 98 feature films, of which 63 have passed, 19 have been questioned, and 16 totally rejected.

The pictures in a majority of cases have been shown to the board at special performances. In one of the theaters, four pictures were rejected in one week, and seven in another in two weeks. In every case but one the theater managers have not shown rejected pictures. The Town Council has notified the owners of the theater which ignored the board's ruling that if the orders are not obeyed, punishment will be meted out to the offenders.

Law Enforcement Asked.

Jersey City, N. J.—Supreme Court Justice Francis J. Swayze has laid the matter of admitting children under sixteen years of age in the motion picture theaters of Hudson county before the grand jury. The report was made by Commissioner of Public Safety Frank Hague.

Mutual Office Enlarged.

Newark, N. J.—The Newark branch of the Mutual Film, at 25 Branford place, have entirely renovated and improved the place, as well as considerably enlarged it. The business of the exchange, under the capable management of Lynn S. Card, has improved tremendously, and the increased quarters are due to Mr. Card's efforts.

Mr. Card reports that advance bookings on the "Secret of the Submarine" augurs well for that serial. Private showings of the film have been given at the Goodwin, Newark; Orpheum theater, Jersey City; Regent theater, Paterson; and one last week at the Paramount theater, Newark. Mr. Card also reports exceptional business on the Chaplin-Mutual releases.

Unicorn Opens Office.

Newark, N. J.—The Newark branch of the Unicorn Film has opened at 55 Strand theater building. The manager of the latest addition to the film exchanges of Newark is C. J. Straehle, formerly manager of the Star theater, 650 Bergen street. Mr. Straehle reports good business for the initial week.

Gerstein with Universal.

Newark, N. J.—Harry Gerstein, who comes here from the Comique theater, New Bedford, Mass., has joined the Universal Film, at 286 Market street. Mr. Gerstein assumes an inside job.

Olympia Reopened.

Newark, N. J.—The Olympia theater, Norfolk and South Orange avenue, has been reopened as a motion picture house by Mr. I. Spitz. General program is given.

Fire at Walnut.

Newark, N. J.—A recent fire at the Walnut theater, 214 Walnut street, did $150 damage to the box-office. The manager of the house, Max L. LeBow, stated that the cause of the fire is unknown.

Lyceum Dream Closed.

Newark, N. J.—The Lyceum Dream, at 385 Springfield avenue, has closed down. The place was under the management of Bruce Smith.

Weizel Builds House.

New Brunswick, N. J.—Charles Weizel, the present owner of the Grand theater, Perth Amboy, N. J., is building a new motion picture house on Albany street.

Dreamland Is Closed.

Newark, N. J.—The Dreamland theater, Prince street and South Orange avenue, has closed down. A new brick structure is being erected in its place.

ALBANY TO HAVE NEW THEATER

Messrs. Suckno Have Purchased Property on South Pearl Street.

ALBANY is to have one and possibly two new theaters. Samuel and Moses Suckno, proprietor and manager respectively of the White Way moving picture house at 158 South Pearl and the Park theater at 453 Madison avenue, have purchased the property at 116 South Pearl street, a few doors south of Van Zandt street, on the east side of the street, and adjacent property in the rear, and will build here an up-to-date moving picture house, capable of seating almost 1,000 persons. It will extend from South Pearl street through to Mosher street.

Looking for Theater Site.

Marcus Loew has had an agent in Albany for the past several days, according to information in theatrical circles, who has been looking over possible sites for one of the Loew theaters.

After studying the amusement situation in Albany the agent of the Loew enterprise is said to have been favorably impressed with conditions here.

Plan Two Troy Theaters.

Troy, N. Y.—A new first-class theater not far from Franklin square.

A new first-class moving picture house in the same locality.

The sale of the Cohoes opera house lease by Proctor interests to William Beattie.

The above is a summary of the activities in the amusement enterprises about here this week. The Cohoes opera house has been showing pictures and it is understood will continue to do so. Louis Buettner is the new manager.

L. M. Hall, manager of the Novelty theater, and interests represented by him, have a project under way for the building of a new and enlarged theater on the site of the Novelty on River street.

L. A. Beuttner Coming to the Fore.

Cohoes, N. Y.—L. A. Beuttner, manager of the Majestic theater, Cohoes, N. Y., has finally received the reward which is his due. With financial assistance he purchased the lease and property of Cohoes Amusement Company, operating the Majestic theater, and also the lease of the Cohoes opera house, formerly held by Mr. D. Corr. Mr. Beuttner is vice-president of the New York State organization M. P. E. L., also president of Troy Local No. 71. All of his friends are hoping that his success will be doubled in the future.

New Manager at Kieth's Theater.

Troy, N. Y.—Chester Fenyvessy, for the past four years manager of Keith's theater in this city, concluded his duties tonight and will leave for Jamestown, N. Y. in a few days, where he will manage the Lyric theater. Mr. Fenyvessy has many friends in Troy who regret his departure and wish him success in his new position. Mr. Fenyvessy's successor at Keith's is W. J. Melarkey, a young man of pleasing personality. He has had considerable experience in the moving picture business and comes to Troy from New York, where he was assistant manager of the Academy of Music. Mr. Melarkey has also been connected with houses in Rochester, N. Y., and Sayre, Pa.

Proctor's Discontinues Vaudeville.

Schenectady, N. Y.—Proctor's theater, Schenectady, is now devoted to straight picture policy, vaudeville being discontinued. It is rumored that Proctor's New theater, Troy, N. Y., will also change its policy to straight pictures in the near future.

Philadelphia Notes

Out-of-Door Exhibitors Hereabouts Hoping for Good, Dry Airdome Summer—Wilmington, Del., Exhibitors Relieved from Quarantine—Summer Films at Philadelphia's Casino—Other Local Notes of Interest.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—The majority of Philadelphia's pleasure parks, such as Willow Grove, Woodside and Point Breeze, have been opened to the public during the past week and the most satisfactory conditions are reported as having been experienced, due largely to the splendid weather which has prevailed of recent date. Critics the country over seem to be unanimous in declaring that this summer season should prove a banner one for recreation centers, and the proprietors of moving picture theaters within the park zone are preparing for a successful season. Considerable new equipment has been installed and the exteriors and interiors of the theaters have been painted and otherwise made pleasing to the eye, until a maximum of perfection has been attained.

Quarantine Raised.

Wilmington, Del.—Proprietors of moving picture theaters located in the city of Wilmington, Del., were recently much delighted when they received word from the municipal authorities that the quarantine which had been placed upon all places of public amusement was declared void. An epidemic of smallpox had created such a reign of terror and was spreading with such rapidity that it became absolutely necessary to take some definite action toward protecting the community. The result was the quarantine of all places of amusement, the moving picture theaters being forced to close their doors for several weeks.

Summer Films at Casino.

Philadelphia, Pa.—Moving pictures will be inaugurated at the Casino theater, Philadelphia's famous burlesque house, Eighth and Walnut streets, during the summer season, commencing Monday, May 15. Films on preparedness will be exhibited for some time and prominent speakers will add to the entertainment and education of those who attend.

Will Enlarge the Coliseum.

Philadelphia, Pa.—Bids are being received for the building of an addition to the Coliseum theater, Fifty-ninth and Market streets, and for the making of many alterations. The Hoffman Company are the architects and Frank G. Stewart and Ketcham & McQuade are estimating.

L. A. Farrel Prospers.

Carbondale, Pa.—L. A. Farrel, well-known exhibitor of Carbondale, Pa., announces having experienced a large increase in patronage of recent date and declares that it is his intention to make extensive alterations and improvements to his theater. With this object in mind he recently purchased considerable new equipment from the Swaab Film Service, 1327 Vine street.

The Bio Reopens.

Jersey Shore, Pa.—The Bio theater, Jersey Shore, Pa., recently reopened after having been closed for several months during extensive alterations and improvements. New upholstered seats were installed, a new floor covering put down, a latest model screen installed and two new projecting machines erected in the operating room. J. E. Dorey, the proprietor, has contracted for a line of new releases.

Jack Greenberg Hustling.

Philadelphia, Pa.—Film interests in Philadelphia may be pleased to know that Jack Greenberg, a well-known member of Local No. 307, has been experiencing considerable success while on the road with "The Christian" and "The Avenging Conscience."

CALIFORNIA NOTES.

By T. A. Church.

Progressive Doings.

San Francisco, Cal.—Herman Wobber, who has charge of the interests of the Progressive Motion Picture Company in the eleven far western states, returned recently from a trip to the Pacific Northwest.

J. W. Allen recently made a flying trip to Humboldt County and succeeded in securing a number of contracts for Paramount service. J. Vansant, Jr., of the Empire theater at Eureka, signed a contract for one year's service.

F. S. Fountain, manager of the Seattle branch of the Progressixe exchange, was a recent visitor here, making a short stay.

Imperial Features Anita King.

San Francisco, Cal.—Anita King, "The Paramount Girl," arrived here from Los Angeles a short time ago and has been appearing on the stage of the Imperial theater in connection with the film production in which she is being featured, entitled "The Race." While here she will speak before several women's clubs on the subject of local consorship and will also labor to induce young girls not to go to southern California to seek work in the studios unless they are fitted for the work and have ample funds.

San Francisco Newslets.

The Grand Theater Company has been incorporated with a capital stock of $20,000 by R. A. Floodberg, C. R. Wright and R. M. Tapscott to conduct the Grand theater in the Mission District as a moving picture house, this theater having been taken over recently.

Edward H. Kemp has furnished a Motiograph outfit to the H. Liebes interests which will shortly send a fur trading vessel to the Arctic.

W. R. McArthur, general sales manager of the American Photo Player Company, is expected home shortly from a business trip to New York.

Louis Hyman, of the booking department of the All Star Feature Distributors, has returned from a trip along the Northern California coast.

To Exhibitors

Below is a list of our correspondents and addresses. Send items of news interest about your work to the nearest correspondent—other exhibitors will be interested in what you are doing.

Atlanta, Ga.—A. M. Beatty, 43 Copinhill Ave., Atlanta, Ga.

Baltimore, Md.—J. M. Shellman, 1902 Mt. Royal, Baltimore, Md.

Boston, Mass.—Wm. N. Flynn, Boston American, Boston, Mass.

Buffalo, N. Y.—Jos. A. McQuire, 611 Erie County Bank Bldg., Buffalo, N. Y.

Chattanooga, Tenn.—George D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky.

Cincinnati, O.—Kenneth C. Crain, 610 First National Bank Bldg., Cincinnati, O.

Cleveland, O.—Hubert Persons, Standard Theater Bldg., Cleveland, O.

Dallas, Texas.—S. A. M. Harrison, 618 Comal St., Dallas, Texas.

Denver, Colo.—E. C. Day, Denver Times, Denver, Colo.

Detroit, Mich.—Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

Illinois.—F. H. Madison, 6747 Emerald Ave., Chicago, Ill. (Also correspondent for Michigan, Iowa, Wisconsin & Nebraska).

Indiana Trade News Service.—861 State Life Bldg., Indianapolis, Ind.

Kansas City News Service.—205 Corn Belt Bldg., Kansas City,

Louisville, Ky.—G. D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky.

Maine.—J. P. Flannigan, 147 Park View Ave., Bangor, Me.

Minneapolis.—Perry S. Williams, Minneapolis Journal,

Newark, N. J.—Jacob J. Kalter, 51 Strand Theater Bldg., Newark, N. J.

New Orleans.—George M. Cheney, 132 No. Jefferson Davis Pkway, New Orleans, La.

Philadelphia News Service, 326 Real Estate Trust Bldg., Philadelphia, Pa.

Pittsburgh News Service, 6011 Jenkins Arcade Bldg., Pittsburgh, Pa.

Portland, Ore.—Abraham Nelson, 809 Journal Bldg., Portland, Oregon.

St. Louis.—A. H. Giebler, 236 Vanol Bldg., St. Louis, Mo.

Salt Lake City.—H. W. Pickering, Desert News, Salt Lake City, Utah.

San Francisco.—T. A. Church, 1507 North St., Berkeley, Cal.

Spokane, Wash.—S. Clark Patchin, E 1811 11th Ave., Spokane, Wash.

Toronto, Ont.—W. H. Gladdish, 33 Wineva Ave., Toronto, Ont., Can.

Troy, N. Y.—E. O. Weinberg, Novelty Theater, Troy, N. Y.

Vancouver, B. C.—E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C., Can.

Washington, D. C.—Clarence L. Linz, 635 10th St., N. E., Washington, D. C.

Features and Programs in Baltimore.

The management of the Eureka theater, 400-4 S. Front street, has arranged a program made up entirely of features for the whole week beginning May 8th.

Manager Guy L. Wonders of the Wilson theater, Baltimore and Gay streets, has booked a return engagement of "The "Yellow Passport," featuring Clara Kimball Young, for Saturday, May 13th.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

The Mutual Chaplin release entitled "The Floorwalker" has been booked for the same week by Loew's Hippodrome, Pearce and Sheck's Victoria and Lubin's theater.

Manager J. J. Hartlove of the Crescent, 1110-12 South Charles street, entertained 300 boy scouts on Monday, May 8th, at the matinee. The subject shown was "The Battle Cry of Peace."

The management of the Great Wizard theater, 30 West Lexington street, has booked the big Mutual continued film, entitled "The Secret of the Submarine."

Maryland Licenses

State Comptroller Hugh McMullen Has Drafted New Set of Revenue Laws of Interest to Theaters—Annual License Fees Increased—Rates Set by Seating Capacity—Performers Also Taxed.

By J. M. Shellman, Special Correspondent, 1982 Mt. Royal Ter., Baltimore, Md.

BALTIMORE, MD.—State Comptroller Hugh A. McMullen of Maryland has drafted a new set of revenue laws which will become effective June 1st. By this new set of laws theaters of all descriptions, actors, vaudeville performers, circus riders, etc., will be subjected to the tax, as will many other lines of business. Approximately $300,000, it is estimated, each year will be added to the state treasury.

The provisions in the new laws are as follows:

Moving picture theaters (per annum fees), seating capacity less than 200, $15; seating capacity of more than 200 and less than 300, $30. This tax is on the ascending scale, the highest tax being $100 for theaters having a seating capacity of 1,000. In cases in which the exhibitions do not exceed three each week, the fee shall be one-half that for theaters giving a performance each week day. In cases in which the exhibitions are given in conjunction with the sale of patent medicines the license fee is $50 per week.

Any person or company of stage players, ventriloquists, sleght-of-hand performers, rope dancers, tumblers and wire dancers, $50 per annum, or $2 for each exhibition in each county.

Circus riders or equestrian performers, $50 per annum in each county.

Animal shows or natural or artificial curiosities, $20 per annum in each county.

Each theater in Baltimore, $200 per annum, issued ratably, or $5 for each night of performance, for license to exhibit as ventriloquists, etc.; for circus or equestrian performers, $100 per annum; to exhibit animals, curiosities, etc., $50 per annum.

Premier Organ Recital.

Baltimore, Md.—The premier recital on the first and only Kimball orchestral organ in Baltimore, which has just been installed in the Mt. Royal theater, 617 West North avenue, took place on Monday, May 8. Frederick W. Wolf, who is the dean of organists of Baltimore, and who for 25 years has played at Grace and St. Peter's churches, of this city, was engaged by the management to render the initial concert. When asked later as to his opinion of the organ Mr. Wolf stated that the instrument is a superb, modern, up-to-date organ for motion pictures and the compositions of the master musicians could be rendered with great facility upon it. Mr. Wolf is not connected with any organ firm.

Organ for Rialto Theater.

Baltimore, Md.—Myer Fox, president of the Mt. Royal and Linden Amusement companies, announces that they expect to install a Kimball orchestral organ in their new theater, the Rialto, which is now under construction.

Plum Hunters See Governor.

Baltimore, Md.—Three people are to be appointed to the Board of Moving Picture Censors. The term of office is to be three years and the salary $2,400 a year each, paid by fees.

Also there are to be three Examiners of Moving Picture Operators, paid by fees. And as one Baltimore paper aptly puts it, they "should know a moving picture from a hayrake."

Orpheum Theater Eentertains.

Baltimore, Md.—Manager Schaeffer of the Orpheum theater, East Baltimore St., at The Fallsway, entertained 1,600 boys and girls at a special performance on Thursday afternoon, May 4th. The program included moving pictures and vaudeville. The children were from the Betsy Levering Sheltering Home and the Talmud Torah Free School.

Baseball Park Airdome Opens.

Baltimore, Md.—On Friday, May 12th, a motion picture airdrome will open to the public at Oriole Park, which was formerly Federal League Park. The new airdrome will be under the management of S. B. Cook, who states that he has arranged to show his patrons best features that can be obtained. Metro and World Film features will be included in his program. The time of the performances will be 7.45 P. M. until 11 P. M. Rain will not be an annoyance on account of the covered grandstands, and smoking will be permitted. New machines have been installed and the screen has been built just back of the home plate.

Richmond Va. Council Has Censor Ordinance

Alderman Paul Introduces New Measure to Provide a Censor Board for City—Mayor Said to Oppose It.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N. E., Washington, D. C.

RICHMOND, VA.—The exhibitors here are watching with a great deal of interest the new ordinance providing for the censorship of motion picture films which was last week introduced at the session of the ordinance committee of the council, and which will receive consideration at the next meeting.

This new ordinance provides that the board of censors shall have a membership of three commissioners to be residents of the city and one of them is to be a woman. All must have suffcient education and experience and they are to be appointed by the judge of the Hustings Court for a term of three years and at a salary of $1,200 a year.

No film may be exhibited unless the same shall have first received the approval of the board, which approval is to be shown in printed letters upon the screen at each show. A fee of fifty cents is to be charged for every reel passed upon by the board.

The board is to make annual reports to the City Council, giving the details of its work for the year. The commissioners are each to give the usual oath and furnish bond in the sum of $1,000. They are to be allowed the sum of $300 annually for expenses.

An appeal may be taken to the judge of Hustings Court in the event of a difference of opinion arising between one of the members of the board and the manager of a theater. Failure to display the sign of approval of a film given it by the board will subject the offending exhibitor to a fine of from $5 to $10 and for the presentation of an unapproved film the justice of the police court may impose a fine ranging from $50 to $100 for each offense.

Mayor Ainslee of Richmond, looking at the matter in the proper light, is not inclined to favor this legislation, feeling as he does that the police have sufficient power to censor such films as may need such supervision. He was invited to attend the hearings; but was unable to do so, sending, however, a letter in which he declared it to be his belief that the original measure was impracticable and saying that he did not think that additional legislation for the control of motion pictures in this city was necessary.

Alderman Paul is sponsor for the measure. It is said that the whole proposition is the result of a newspaper attack on the pictures resulting from a disagreement.

Corbin Shield to Manage the Strand.

Richmond, Va.—The Strand theater was reopened last week under the direction of Jake Wells with the Paramount program. The Little theater, which adjoins the Strand, and which is also one of the Wells Houses, has been reopened with General Film program. During the period that these houses were closed they were redecorated and put into excellent shape.

Corbin Sheild, reported last week as having accepted the position of manager of the Peabody theater, in Baltimore, Md., has returned to Richmond as manager of the Strand theater. He had actually gone to Baltimore and had entered upon his new duties when the offer of the position as manager of the Strand came to him.

Local Theater Notes.

Richmond, Va.—Of interest to motion picture exhibitors and exchangemen doing business with Hopewell, Va., is the new service of the Southern Express Company which was put into operation last week. A through train now runs between Richmond and Hopewell, leaving the former place at 1:15 p. m. daily.

Roanoke, Va.—Mr. and Mrs. Elmore D. Heins announce the recent arrival of Miss Gretchen Heins. Mr. Heins is the motion picture king of Roanoke.

Danville, Va.—The Strand theater here, operated by Pryor Bros., was closed last month.

Newport News, Va.—E. T. Craal, who operates the Imperial theater here, recently observed the spring clean-up week by redecorating his house. This was the first theater in this section of the South to install a modern ventilating system. The house is about a year and a half old.

Hit at "Nation" Film

An Attempt to Have Congress Prohibit "The Birth of a Nation" Not Only in the Capital City but Throughout the Country—Resolution Offered by a Congressman from Ohio and One by a Congressman from Pennsylvania.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N. E., Washington, D. C.

WASHINGTON, D. C.—Every possible effort is being made to have Congress enact legislation which would prohibit the exhibition of "The Birth of a Nation" anywhere in the United States, but particularly in the City of Washington, where it has enjoyed a very successful run covering a number of weeks. One resolution was by Congressman Henry I. Emerson, of Cleveland, Ohio, who offered to the House of Representatives last week a House Joint Resolution No. 221, "To instruct the Commissioners of the District of Columbia to forbid the display of 'The Birth of a Nation' in the District of Columbia," which reads as follows:

Whereas, The picture known and styled "The Birth of a Nation" has a tendency to, and does engender prejudice against colored people; and

Whereas, It is best that prejudices between the colored and white races should be eliminated as far as possible; therefore be it

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, that the Commissioners of the District of Columbia be instructed to issue orders forbidding the display in any show house of the District of Columbia of the picture known as "The Birth of a Nation."

Another resolution was by Congressman Benjamin K. Focht, of the Seventeenth Pennsylvania District, who takes exception to the picture because, as he puts it, it "maligns and monstrously libels and traduces the memory of one of the Nation's greatest statesmen and patriots, former Congressman Thaddeus Stevens, of Pennsylvania. This resolution reads as follows:

Resolved, That it is the sense of the Congress of the United States that the picture exhibition entitled the "Birth of a Nation," now being presented in Washington, is largely immoral and untrue to history, and maligns and monstrously libels and traduces the memory of one of the Nation's greatest statesmen and patriots, former Congressman Thaddeus Stevens, of Pennsylvania. In response to a common demand the Commissioners of the District of Columbia are therefore called upon to suppress the invidious portrayal in which the immortal Lincoln and Grant are introduced as a mask and palliation of the evident real purpose of the picture, believing that a further exhibition can only tend to arouse and perpetuate the sectional hatred so unhappily born of civil strife, and which all true Americans hope to see buried in the love of a reunited country with all animosities forgotten and former enmities forgiven. We the Congress of the United States, further voice the sentiments contained in an editorial written by Howard E. Butz, and published in Huntingdon, Pa., Globe, of May 4th, 1916, which reads as follows:

"We witnessed the production of the play, 'The Birth of a Nation.' It is a stupendous production, one of the biggest things ever put on the American stage, but the blight it puts upon the life of Thaddeous Stevens is rank, outrageous, and as black as hell. We do not wonder that the people of Lancaster, headed by Congressman Griest, prevented the production of the play in that city, where the great Commoner and the founder of the public school system of Pennsylvania spent so many years of his great and useful life."

The calendar of Congress is already badly overcrowded with all sorts of legislaion so that there is very little possibility of either of these resolutions ever receiving even the slightest attention at this session.

NEW INTERNATIONAL OFFICE.

Manager Wathne in Bright Quarters—Has Lively Corps of Assistants.

Washington, D. C.—The International Film Service, Inc., is now well established at 712 street, Northwest, where the entire second floor of the building is occupied as the home of "The Mysteries of Myra," and the distributing point of the Powers and McManus cartoons.

This is one of the best equipped exchanges in the city. It is well illuminated, for there is a wide expanse of glass both at the front and at the rear of the floor. There are two entrances to the exchange. The one leads to a reception room where Manager Fritz B. Wathne and his secretary hold forth. Beyond this and occupying the other half of the front is the private office. These two are separated from each other and from the balance of the place by a wood and glass partition.

Manager Fritz B. Wathne.

The next section is subdivided by a low fencing, and one half is utilized by the booking department, the other by the bookkeeping and correspondence departments. These, with the manager's office and the reception room, are equipped with attractive quartered oak furnishings and everything is spic and span and up to the minute.

These spaces occupy about one-half of the floor. The balance is occupied by the shipping and poster room, while some little space is fenced off at the rear for the inspection and rewinding room. This is a very bright place, for there are a number of windows there. In the main part, the walls are covered with racks for the storage of paper. At one end there is a good sectional rack for the storage of slides. At the other corner is a table upon which incoming shipments can be placed for at this point is the second entrance to the establishment from the outer hall.

The exchange is well lighted artificially by means of high power electric lamps suspended from the white art metal ceiling by massive brass chains. There are two of these over the front office, two for the second section, four for the shipping room and two for the inspection department. The walls are rough coated and cream colored, giving a tone of richness to the place.

Fritz B. Wathne, manager of this exchange, prior to accepting this charge, was for six years with Pathe, Inc. At one time he was manager of the studios at Jersey City and later was sent out on the road with "Neal of the Navy," it being his duty to place the story of this serial with the newspapers. He next opened the New Orleans office of the concern, and during the last four months of his employment with Pathe he was in charge of the office which he opened for them in Charlotte, N. C., and he gave up that place to come to Washington with the International.

A Live-Wire Bunch.

Mr. Wathne has surrounded himself with what he calls a live-wire bunch. In addition to a very capable office force, he has four roadmen who are doing good work in placing "The Mysteries of Myra." With the exception of Charles Manning, these men are well known in this city and the surrounding territory. Mr. Manning was formerly a Pathe man, traveling out of both Atlanta, Ga., and Charlotte, S. C., for that company. Prior to that he was manager of the Charlotte office of the Mutual Film Company, and is well known in that section of the South. Such being the case he was accordingly assigned to the State of South Carolina.

Guy Brandt, who will cover Maryland and handle particularly the city of Baltimore, was formely with the General Film Company in this city. Earle E. Reese was one of the organizers of the Exhibitors' Co-Operative Booking Agency and was with Metro for a short time. The fourth man is Frank R. Hunter, who was also connected with the General Film Company's Staff here as roadmen with "The Social Pirates.

Although in existence but a short time, the exchange is doing a very satisfactory business and, according to Mr. Wathne, the future is looming up bright.

Nat Glaser With Local V. L. S. E.

Washington, D. C.—Nat Glaser has returned to Washington after an absence of nearly half a year and has accepted a position as roadman with the V-L-S-E exchange in this city. Mr. Glaser was manager of the Leader theater on Ninth street, Northwest, for six years, severing his connection with Miller Bros. to go to Philadelphia as manager of the Great Northern theater for the Stanley Company, A desire to return to this city and also to get into the sales end of the game led him to seek his new position. He will cover Baltimore and the surrounding territory in Maryland, relieving Mr. Mayer of that field. Mr. Mayer will give particular attention to the business in this city and in addition will look after Northern Virginia and a part of West Virginia.

ATLANTA NEWS LETTER.

By A. M. Beatty, Special Correspondent, 43 Copenhill Ave., Atlanta.

Sig Samuels Buys the Alpha.

Atlanta, Ga.—The Alpha theater, on Whitehall street, between Hunter and Mitchell, Wednesday has been purchased by Sig Samuels, theatrical promoter, from Alpha Fowler, head of the Fowler Amusement Corporation.

Alpha Fowler in North.

Atlanta, Ga.—Alpha Fowler, former manager of the Alpha theater, is now in New York, attending the motion picture convention. He will visit Chicago and other northern cities before he returns to Atlanta. Last week Mr. Fowler sold out his Atlanta interests to a local amusement concern.

Mr. Fowler is very popular in Atlanta and it is hoped that he will return to this city and re-enter the film business.

Waycross Censors.

Waycross, Ga.—Because its citizens have declared that they have no desire to see photoplays that are immoral or suggestive,

a board of censors has been created in Waycross to pass on all photoplay productions booked by the film theaters.

All screen features bordering on the risque will be barred, according to the announcement of the censors. J. W. Strickland, C. A. Miller and C. Fort Andrews compose the censorship board.

Cameramen of several film companies are in Rome, Ga., to make films of the Knights Templers' parade, at the State Conclave. These films will be used in "Weeklies" over the country.

"The Boob Weekly" by Goldberg was given a private showing at the Strand theater, Saturday, by Manager Lee Smith, to a party of newspaper men and friends.

CLEVELAND NEWS LETTER.

By Herbert Persons, Special Correspondent, Standard Theater Building.

Gets Injunction Against V-L-S-E.

CLEVELAND, O.—Judge Leighley, of the Court of Common Pleas, has just issued a temporary injunction restraining the V-L-S-E Company, film lessors, from permitting theaters other than the Globe theater, 5217 Woodland avenue, to exhibit the "Battle Cry of Peace" film in the Woodland avenue neighborhood. The injunction suit was started by Manager Israel of the Globe, who alleged he held a contract by which the film lessors agreed to have his house show the film in that neighborhood first.

Cyrus Wechsler Buys the Savoy.

Cleveland, O.—The Savoy theater, 10225 St. Clair avenue, has just been sold to Cyrus Wechsler by Herman Garfield and the Rose Hermann Amusement Company. Mr. Wechsler plans to show high-class feature films.

And the Bright Rays Were There.

Cleveland, O.—May 4 was "Ray night" at the Alhambra theater. Johnny and Emma Ray of the Reserve Photo Plays Company were there in dual personality. They appeared on the screen in "Casey the Fireman," and sat in a box to see Anna Pavlowa in "The Dumb Girl of Portici." Mayor Davis and other city officials occupied a box.

Charles A. Megown Back.

Cleveland, O.—Charles A. Megown, special respresentative of the Northeastern Ohio Motion Picture Exhibitors' League and proprietor of the Cameraphone theater, has just returned from New York, where he attended the exhibitors' exposition. He was also in New York on business connected with the League and booked some features for his theater.

Will Film Cleveland Babies.

Cleveland, O.—Babies are to be the "stars" in a five-hundred-foot film the Cleveland exhibitors have agreed to present in the near future in aid of a campaign to raise funds for the Babies' Dispensary & Hospital. The film is to be made at cost by The Reserve Photo Plays Company, and scores of babies and mothers from the dispensary will be shown.

Charles H. Weston, director general of the Reserve Company, recently visited the dispensary to get the "atmosphere" for the scenario he is preparing.

IN PITTSBURGH.

Feature Film's Projection Room.

Pittsburgh, Pa.—A projection room has been installed by the Feature Film & Calcium Light Company, in the new film exchange building, 938-940 Penn avenue, Pittsburgh, to be used for showing the various releases of this company and to be rented out to other exchanges. The equipment is up to date in every particular and the room will prove of great convenience to both exchanges and exhibitors, who are thereby enabled to secure a screen demonstration without delay.

Last Week in Pittsburgh

Supreme Feature Film Service Has Established a Local Headquarters Here with Harry F. Grelle as General Manager—Campaign Committee of Screen Club Lets Go Shot No. 5—Local Theater Notes of Interest.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—The Supreme Feature Film Service, the organization of which was announced in these columns last week, has established itself in this city, with Harry F. Grelle as general manager. The new concern will maintain offices in Pittsburgh and Philadelphia and will handle only the highest grade film productions. Among their subjects is the Pavlowa Universal production, "The Dumb Girl of Portici," which has just completed its third phenomenal week at the Pitt theater, and which is the first release of the new company. They control the Pennsylvania and New Jersey state-rights thereon. The Supreme Service has also purchased "The Unwritten Law," featuring Beatrice Michelena, for the same territory, and "Where Are My Children?" for New Jersey. Mr. Grelle was formerly head of the Grelle Feature Film Company in Pittsburgh and is recognized as one of the leading film men in this part of the country. The Grelle Company has disposed of all its films and is now out of existence. The only subject taken over by the new company is "Les Miserables." The main office of the Supreme Feature Film Service will be at 121 Fourth avenue, and is to be opened for business as soon as Mr. Grelle returns from a business trip to New York.

IN MEMORIAM.

Shot No. 5 in the Anti-Censorship Campaign Out.

Pittsburgh, Pa.—The Campaign Committee of the Pittsburgh Screen Club mailed to the members of the moving picture industry throughout the country a black-bordered memorial card bearing these words:

"In Memoriam. The Liberty of the Motion Picture Screen. Died May 15, 1916, with the enaction of the law instituting the Pennsylvania Board of Censors. National Tribute Day, May 15, 1916. All Pennsylvania Exhibitors now unwilling to pay tribute to the Board of Censors.

"Campaign Committee
"Pittsburgh Screen Club."

This forceful reminder is Shot No. 5 in a series of indictments against censorship which have been published and distributed recently by the Committee. At the last meeting of the Screen Club, John McAleer, who has been directing the anti-censorship fight for some time, was retained as head of the Campaign Committee. Mr. McAleer had tendered his resignation as chairman of the committee and as a member of the Board of Governors since he had, for personal reasons, decided to remove to New York. The resignation was not accepted by the club, as Mr. McAleer is deemed the one man most qualified to lead the campaign. He was therefore employed under salary to carry on the work which he has so successfully begun.

Improving Rowland & Clark Houses.

Pittsburgh, Pa.—Rowland & Clark are extensively redecorating and generally adding to the attractiveness of several of their theaters, including the Regent, Penn and Highland avenues, and the Arsenal, at Butler and Main streets, Pittsburgh. The Regent, which is said to be this city's finest motion picture theater, is undergoing a house-cleaning process that promises to leave both exterior and interior prettier than ever. The Arsenal is being more extensively renovated, the work of alteration having been placed in the hands of Architect Henry S. Bair, who designed and erected the Rowland & Clark theaters. Besides changing the arrangement of the theater somewhat, new lighting fixtures are being installed throughout, beautiful floor-covering laid and other improvements are under way.

R. & C. Camp.

Manager George Vogenberger, manager of the Belmar, another of the Rowland & Clark theaters, is assisting his staff of workers in arranging a summer camp, to be held within the next month. J. B. Clark has donated the materials for the erection of the shelters, same procured from the buildings now being removed to make way for the new Rowland & Clark theater in Bloomfield. The summer retreat is to be known as the R. & C. Camp and will be visited by the many employes of the firm.

Flags Out on May 15.

Pittsburgh, Pa.—In keeping with National Tribute Day, May 15, exhibitors throughout the Pittsburgh territory decorated their theaters in an attractive and very appropriate manner. Besides showing a commendable spirit toward the Actors' Fund, the brightness of the displays attracted a nice increase in business it is stated by a number of managers. The Screen Club and many of the film exchanges were also decked out in gala attire for the occasion.

Poster Against the Censors.

McKeesport, Pa.—An instance of how Pennsylvania exhibitors are showing their resentment at the infringement of their rights by the state board of censors, and at the same time making the best of the situation, is the clever stunt recently pulled off by I. Victor, of the Avenue theater, McKeesport, Pa. Mr. Victor ran "Unto Those Who Sin," on which the one, three and 24-sheet posters had been condemned by the censors, the six-sheet only having been passed. He therefore displayed a banner, the size of the 24-sheet, painted with the title of the picture at the top, followed by the words in large lettering: "The Posters on this Picture Were Condemned by the Pennsylvania Board of Censors." This poster drew much attention and comment, and incidentally the resultant business was more than satisfactory.

John Houser Building Theater.

Erie, Pa.—A modern photoplay theater is being erected on West Eighteenth street, Erie, by John Hauser. The building is to be of fireproof construction, with a seating capacity of 600, and the specifications call for most attractive and up-to-date equipment throughout. The cost of the building will be about $18,000. It is planned to rush the work to completion, so as to be ready for opening the new theater about the middle of August.

More Space Needed by the Weiland.

The Weiland Film Company, 113 Fourth avenue, Pittsburgh, is remodeling its quarters so as to afford nearly double the space heretofore occupied. Steady expansion in business has necessitated the enlargement of the offices.

Manager Lyon Gets Loving Cup.

Pittsburgh, Pa.—Manager B. G. Lyon, manager of the Pittsburgh branch of the International Film Service, 938-940 Penn avenue, has been awarded a handsome silver loving cup in the contest between the various branch managers for bookings on "The Mysteries of Myra." The honor is gratifying to Mr. Lyon and his staff, as the territory reached by the local branch is comparatively small.

Want Sunday Shows

Chattanooga People Are Not in Favor of Closing the Picture Shows on Sabbaths—Other Innocent Amusements Flourish on That Day—Social Workers and Labor Leaders Who Favor Open Shows.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

CHATTANOOGA, TENN.—That the people of Chattanooga are not generally in favor of the closed picture houses on Sunday has been shown in a number of published interviews with some of the leading labor and social workers of the city. Attention has been called to the fact that the picture shows have been condemned on the ground that they were nuisances, but that baseball games are permitted in three Tennessee cities supporting Southern League teams. Attention is also called to the fact that the soft drink stands are all open on Sundays, and that there is more noise and confusion at soft drink stands and baseball games than ever at the moving picture theaters.

Mrs. H. Goodman, one of the social leaders and a worker for the tubercular movement and certain charitable organizations, in a recent interview stated that she strongly hoped that some way would be found to again open the theaters on Sundays as it afforded innocent amusement, and aided in supplying funds with which to keep up charitable work. She called attention to the fact that Sunday crowds at the moving picture theater were of the orderly kind, and as quiet as the crowds at the library, which is open on Sunday.

W. E. Eckenrod, vice-president of the Central Labor Union, and Matt Gerlach, secretary of the organization, have strongly endorsed open Sunday. Both men have announced their intention to work for Sunday pictures and Sunday baseball.

The theater managers have endeavored to make arrangements to operate between the hours of 1 o'clock in the afternoon until 7 o'clock if the present nuisance law can be changed. There will probably be several Sunday closing bills introduced in the next legislature.

G. N. Shorey Gets the Gay Theater.

Knoxville, Tenn.—Announcement has been made of a deal whereby George N. Shorey, manager and owner of the Queen theater, has obtained the controlling interest of the Gay theater, has assumed personal charge of both concerns, and hereafter will direct the destinies of both houses, which are the leading moving picture concerns of the district.

Frank Rogers, formerly manager of the Gay theater, reports that he has several offers from film concerns, and will probably close a deal shortly. Mr. Rogers took on the Triangle Film at the Gay about five months ago, and has built up a nice business for the popular playhouse.

Mr. Shorey recently announced that he did not plan any radical changes in the policy of either theater, but that he expected to change the program at the Gay so that four changes would be made weekly instead of three, and that Keystone comedies would be run on Wednesdays and Saturday only. A uniform price of ten cents will apply to all seats in the theater.

At the Queen, Mr. Shorey says, the Paramount pictures will continue to be the features, while the Triangle pictures will lead the shows at the Gay.

Sunday Shows in Memphis.

Memphis, Tenn.—The Sunday agitation concerning the moving picture theaters, which arose following the decision of the Court of Appeals in connection with the Chattanooga test case, has apparently died down, and while the local authorities at first took a rather drastic view of the matter, there is at present very little being said. The theaters continue to advertise Sunday shows which are run off on regular schedules.

"Ne'er-Do-Well" at Majestic No. 2.

Memphis, Tenn.—The Majestic Amusement Company recently wound up a four-day run at Majestic No. 2, of the ten-reel feature, "The Ne'er-Do-Well." Prices were raised to twenty-five cents for adults and ten cents for children. The company was liberal in use of advertising space and obtained considerable publicity through the reading columns.

New Lyric Theater at Dyersburg.

Dyersburg, Tenn.—Joe Baker has awarded a contract to Boone Brothers, of Dyersburg, for the erection of the new Lyric theater, to be erected at a cost of about $20,000.

Memphis, Tenn.—Prices were advanced to twenty-five cents for adults and ten cents for children during a showing at the Lyceum theater, of a six-reel European picture entitled "At the Front With the Allies." A special program was arranged by the Lyceum orchestra.

KENTUCKY NEWS LETTER.

By George D. Crain, Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

Children's Film Board Elects.

LOUISVILLE, KY.—The Louisville Board of Censorship of Children's Moving Picture Shows, has held its annual election, at which Mrs. Fred Levy was re-elected president. Other officers elected were Mrs. Helm Bruce, vice-president; Miss Annie S. Waters, recording secretary; Miss Bernice Bell, corresponding secretary; Mrs. Robert Moors, treasurer, and Mrs. J. B. Arbegust, chairman of the publicity committee. The last of the season's children's shows was given at the Mary Anderson theater on May 13. It was announced at this meeting that "The Flag," a fairy tale in pictures, would be the first production of the Society for the Promotion of Films for Children, recently organized at Alameda, Cal. The local board strongly endorsed the plan of J. T. Edwards, of the Premium Scientific and Educational Film Co., of Alameda, Cal., founder of the new society. Mrs. Levy read a letter from Mr. Edwards which outlined a plan to produce about twelve children's pictures a year to be handled through a society of 500 members paying $24 a year into the treasury.

Cameramen at the Derby.

Louisville, Ky.—It is understood that there will not be any exclusive privileges granted to moving picture men this year to take pictures of the Kentucky Derby and it is said that there will be a large number of camera men present. The Universal, according to A. C. Farrel, manager of the local Central Film Service office, is bringing in a special camera man from Cincinnati, O., to make pictures of the Derby, for the Universal Weekly. It is reported that a number of local free lance camera men will also be on the job.

Fire from Cigarette.

Louisville, Ky.—Fire thought to have started from a cigarette thrown in a barrel of waste paper threatened recently the film stock room of the Mutual, located directly over the Rex theater. Employes in an adjoining building discovered the fire, and the firemen quickly put out the blaze, which had communicated to the walls. The loss was trivial.

Changes in Keith Circuit.

Louisville, Ky.—News was recently received from Cincinnati, O., to the effect that Ned Hastings, formerly manager of the Indianapolis Keith house, who for a few weeks has been in charge of the Louisville house, was to be transferred to Cincinnati, and that John F. Royal, manager of the Cincinnati house, would go to the Cleveland Keith house. Mr. Hastings announced that he had not been notified of the change, but said that since his coming to Louisville to succeed James L. Weed, a few weeks ago, there had been so many managerial changes in the circuit, that no one knows what change will be made next. Mr. Hastings has gone to Indianapolis to settle up some personal affairs.

Among Louisville Exhibitors.

William C. Miller and J. G. Conners of the Mutual office at Indianapolis, Ind., were recently in Louisville, doing some special work on feature productions.

A local photoplay paper known as the "Moto-Photo Weekly," put up in newspaper form, recently made its first appearance. This paper will be delivered by carrier to residents.

The Rex theater has announced that it will shortly show the new "Pavlowa" picture.

The weather became so warm in Louisville that the Highland theater opened its airdome and transferred the shows from the winter headquarters on May 8. This theater operates an airdome alleys' directly across the street from the closed theater and transfers the shows backward and forward in accordance with weather conditions.

Kentucky Theater Notes.

Frankfort, Ky.—J. Law Siple, a well-known moving picture man, and Mrs. Jane Ecker, of New York, a moving picture actress, were recently married in Frankfort, Ky., while present for the pageant picture flag put on by the Red Men at the Grand Council meeting.

Eddyville, Ky.—A new moving picture theater has just been opened in this city by F. B. Evans.

Mt. Sterling, Ky.—E. B. Taul and N. A. Wilkerson have just opened a new moving picture show house for colored people.

Scottsville, Ky.—The Sugg theater has just been opened as a moving picture theater.

Winchester, Ky.—Clarence Bloomfield has sold his interest in the Pastime theater to Fonda Minor, who will continue operating the moving picture playhouse.

Madisonville, Ky.—Manager Barnett, of the Garrick theater, has taken over the Princess theater.

IN OKLAHOMA STATE.

Novel Advertising Stunt.

Cushing, Okla.—"Happy" Meininger, manager of the Dixie theater at Cushing, Okla., is a great believer in novel advertising stunts. One of his most effective methods is the cutting out of pictures of girls from posters, pasting on mirrors, and decoration with borders and art work. The decoration is done by an artist, and is attractive as well as striking. "Happy" took charge of the Dixie theater last November, when it was a losing proposition. He had had extensive show experience, from carnivals "up"; he is new to the town, but is a mixer, and they all know him now. His application of experience and his acquaintance and popularity are two causes for his success.

Enid, Okla.—W. S. Billings, who recently opened the American theater at Enid, Okla., with pictures, says that he is through with "legitimate" attractions forever. His success in the picture field has been phenomenal. He is using Bluebird, Big Four, Fox, Triangle and Pathe.

CINCINNATI NEWS LETTER.

By Kenneth C. Crain, Special Correspondent, 610 Nat. Bank, Cincinnati, O.

Ironton May Have Sunday Opening.

IRONTON, O.—A fight is on in this city which may result in open moving picture theaters on Sunday, although there is opposition to the plan on the part of the ministers of the city. Mayor Hannon has recommended tentatively to the city council that the picture houses be permitted to show on Sunday, and unless ample cause against carrying out this recommendation appear, it is believed the ordinance against it will be repealed, or that an ordinance specifically excepting moving picture theaters will be enacted.

Western College Girls Win Right to See Films.

Oxford, O.—Two hundred girl students at Western College, an old and well-established institution here, struck for several privileges not formerly granted them, including, first and foremost, the right to attend picture shows at least once a week. After mature consideration, the faculty decided that the demands made should be granted, and Oxford exhibitors and girls are mutually pleased over the victory.

Harry L. O'Rear's Office Busy Corner.

Harry L. O'Rear, who recently took charge of the Cincinnati office of the General Film Co. as manager, has been making things hum since he took hold. The unusually good stuff being released under the General program of late, and Mr. O'Rear's firm personal conviction that the well-handled program of one and two-reel subjects is "coming back" strong, have proved a winning combination with exhibitors. Among recent callers at the General office were the following exhibitors: Ed. Paul, Mrs. J. C. Murray and C. E. Helmer, Springfield, O.; W. H. Thompson, William Corson and E. J. Alexander, Dayton, O.; A. C. White, Zanesville, O.; Charles McCune, Middletown, O.; C. J. Michler, Frankfort, Ky.; Bank & Goodman, Williamson, W. Va.; O. A. Smittle, Portsmouth, O.; J. E. Smith, Washington C. H., O.; J. H. Meyer, Chillicothe, O., and C. E. McIntyre and J. E. Fletcher, Aurora, Ind. Several private views of the regular releases, for the benefit of visiting exhibitors and the sales force, have been very useful in proving the kind of matter which the General is turning out.

Shorter Notes of Interest.

Youngstown, O.—"The Life of Shakespeare," a six-part production, by the Trans-Oceanic Film Co., of New York, was shown here recently with much success at the public library, as a part of the celebration of Shakespeare week, in connection with the Shakespearean tercentenary.

Cincinnati, O.—The first of the several pictures in which the appearance of De Wolf Hopper is announced under the Triangle mark, "Sunshine Dad," was seen recently at the Family theater, where the first run of the Triangle program is seen in Cincinnati. The popular comedian drew heavily.

Cincinnati, O.—Manager C. E. Holah, of the V-L-S-E exchange, gave to A. W. Goff, assistant general manager of the company, a hearty welcome on the latter's recent visit to Cincinnati, being in a position to show him some business worth talking about in this territory.

Cincinnati, O.—It has been announced that the new Kleine serial, featuring Billie Burke, "Gloria's Romance," will be run at the Family theater, Manager I. Libson's Vince street house, which has for some time handled features exclusively.

An Ably Run Circuit

World Correspondent Visits the Gilligham and Smith Theaters in Grand Rapids, Mich., and Finds Much to Commend—Up-to-Date Methods in Management and the Best of Projection at All Houses.

By Jacob Smith, Special Correspondent, 503 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—The writer spent several days of the past week at Grand Rapids visiting the houses of Gilligham & Smith. Great praise and credit is certainly due Charles Seaman, general manager of the Gilligham & Smith interests and the theaters, who gives them the closest attention at all times. Every night Mr. Seaman makes several times an inspection of the theaters and all of the Gilligham & Smith houses—no matter how small—are run along metropolitan lines, are kept up-to-date in every particular.

Praise for the Projection.

Right here the writer wants to pay another compliment to the Gillighan & Smith houses on projection. It could hardly be improved at any of the theaters. This is something that Mr. Seaman watches especially, as he believes good projection is the important factor in giving service. It is just as important to give good projection as it is to give good pictures—that are entertaining and that are suitable for the clientele of each particular house. Mr. Seaman is extremely well known among Michigan exhibitors, having for years been asociated with A. J. Gilligham and the General Film Co., in Detroit.

The Majestic.

The finest house in Grand Rapids is the Majestic—it belongs to the Gilligham & Smith interests and is a beauty. It ranks with any of the modern type of houses in any of the big cities and is extremely popular with the best element in Grand Rapids. The Strand stands second best of the theaters in Grand Rapids and is also one of the chain. Both are devoted to pictures exclusively.

Detroit exhibitors will be glad to learn that Arthur Hoganson is asociated with the Gilligham & Smith theaters, and also acts as assistant to Mr. Seaman and assistant in the management of the Majestic. He is in good health and says that Grand Rapids climate seems to thoroughly agree with him.

The Orpheum.

The Orpheum theater, which has been playing a combination of vaudeville and pictures all season, will play motion pictures exclusively, starting May 21. The first photoplay will be "The Ne'er-Do-Well," which will run an entire week.

A. J. Gilligham, president of the Gilligham & Smith theaters, resides in Detroit, where he is manager of the General Film Co. branch, in addition to owning the Empire theater and various other Detroit interests.

Port Huron Theaters.

An exhibitor writes us from Port Huron, Mich., to the effect that there are four theaters in that city devoted to motion pictures: the Family, American, Bijou and Maxine, all of which are doing a good business. Harry Wienberg has resigned tthe managemen of the American theater, 234 Huron avenue, and has been succeeded by William Wallace, formerly operator.

To Build Theater in Flint, Mich.

The World is also in receipt of a communication announcing that Col. W. S. Butterfield has secured a long lease on a downtown location in Flint, Mich. (one of the most prosperous and fastest growing citties in he world right now), and that he will erect thereon a theater costing $80,000 to be devoted to vaudeville and motion pictures. It will seat 1,500 and should be open by Thanksgiving Day. It will be a link in the Butterfield chain of houses. Col. Butterfield already controls the Majestic and Garden theaters in that city.

Summer Films at the Majestic.

Ann Arbor, Mich.—The Majestic theater, in Ann Arbor, has discontinued vaudeville and for the summer months will play motion pictures exclusively. Frank J. O'Donnell, manager, writes the World that he will be glad to get in touch with exchanges having "pictures that will get the money." (Frank, we'll try and keep you posted.)

New Theater on Mack Avenue.

Detroit, Mich.—The Del Amusement Company, Detroit, has capitalized for $75,000 to build a theater on Mack avenue. Of this amount $18,000 has been paid in in cash. There are four stockholders, each holding 950 shares of stock, par value $10 each—Fred Deladder, Daniel C. Milleville, Peter J. Ervinck and Joseph Michels.

H. I. Garson Heads New Corporation.

Detroit, Mich.—A $200,000 corporation to act as the Michigan selling agency for the pictures by the Clara Kimball Young Corporation, has been organized with Harry I. Garson, manager of the Broadway Strand theater and the Broadway Feature Film Co., Detroit, and Lewis J. Selznick, as the principal stockholders. This means that Mr. Garson will practically have control of the selling rights of the new Clara Kimball Young pictures. The first-run of these photoplays will be at the Broadway-Strand theater.

W. D. Ward at Head of Unicorn.

Detroit, Mich.—W. D. Ward is now manager of the Unicorn Film exchange, which has been opened at 183 East Jefferson avenue. Mr. Ward is popular with Michigan exhibitors having been former manager of the Universal branch in Detroit as well as in the film exchange business for himself.

New Triangle Office.

Detroit, Mich.—The Triangle Film Company has given up its original plans to locate at 318 Woodward avenue, and instead has leased an entire floor of the building at 73 Broadway, which will be fitted up at once for the transaction of business. Manager Foster says he will be operating by another week.

The Metro's Projection Room.

Detroit, Mich.—We must certainly commend the Michigan Metro exchange, of 159 West Jefferson avenue, for its fine projection room, which is elegantly fitted up for looking at pictures in addition to holding meetings, etc. Several dozen wicker chairs, with tapestry coverings on seat and back, add considerably to the appearance of the room and make it more cosy and comfortable.

Congratulations for Joe Wood.

Detroit, Mich.—Congratulations for Joe Wood, now manager of the Garden theater, and for many years manager of the Empress. Reason is that on May 5th the stork brought to the Wood home a fine 8½-pound baby boy who has been christened Russell Joseph. Both mother and baby are doing splendidly, and of course Joe is passing the cigars.

Co-operative Theater

In Neighborhood Section of Indianapolis Residents Subscribe Together and Start Their Own Picture Theater—Find Man to Build the House and Rent it to Them at a Nominal Figure.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—Plans are complete for the first co-operative moving picture house in this city. Out in the northern section of the city, in what is now a high class residence district of great promise, a number of citizens banded themselves together to obtain a moving picture show. The druggist—it's a small neighborhood and there is only one of them—became interested in the plan and made a survey of the situation, mailing letters to the head of every family in the territory.

The enthusiasm soon spread.

A company was organized and incorporated with the capital stock placed at $1,500. In a week the stock was sold, entirely within the neighborhood, at $10 per share. A man was found who will build a $12,000 building on leased ground and lease the building to the company at a nominal rent.

It is figured that with a five-cent show the company can operate at a fair profit and it is likely that the price of admission will be made 10 cents. If the venture proves successful it may be that the idea will spread and that Indianapolis will have several co-operative moving picture houses. Sentiment indicating this move is already apparent.

Theatorium's Tin Can Stunt.

Portland, Ind.—What has become known as the "tin can stunt" of the Theatorium moving picture house of this city proved a big success. The Theatorium offered free admission to each youngster who appeared during an evening and presented ten tin cans, securely tied together, at the door. The cans piled up so rapidly in front of the house that the day following it was almost impossible to see the theater. The management obtained permission to leave the cans in place for a day and the result was the best piece of advertising which the theater has had since it opened. All of Portland turned out to see the "tin can stunt."

Tippecanoe Recaptured.

Lafayette, Ind.—The historic Battle of the Tippecanoe has been re-enacted and filmed. The film company making pictures for the big eight-reel historic production, "Historic Indiana," to be used in the centennial celebration, had a big company on the ground ready to renact the scenes, when rain came along and chased them out. The company and paraphernalia, however, remained nearby for the first clear day and then made the picture. It is one of a number of historic scenes which will be made but is pernaps the biggest the company will attempt.

Report Operators Not Satisfied.

Indianapolis, Ind.—Unrest among various labor organizations identified with the Central Labor Union of this city has spread to the motion picture machine operator's union and from Labor Temple have been heard threats of picketing. A. C. Zaring, secretary of the Indianapolis Exhibitors' League, said recently that he had heard nothing of the contemplated action of the operator's union and said that whatever was done would not prove serious. There are less than a half-dozen exhibitors of the city who do not employ union labor.

There is always a possibility, however, that labor trouble of any kind will develop complications. Recently there has been a great deal of such trouble in Indianapolis, including two big strikes within a year, and the least sign of trouble is cause for alarm. The popular method of picketing in Indianapolis is the use of sandwich men who parade up and down in front of the boycotted houses carrying signs designed to hurt the business.

The Wells-Bijou Turns to Films.

Evansville, Ind.—Within two weeks this city will have seen the last of the Well's Bijou theater as a legitimate house. Gus Millhausen, the live theater manager of this city is now transforming the big theater into one of the best moving picture houses in this district and that means something, for there are a number that rank right up with the best of them. Millhausen is now dickering with the Mutual agency for the masterpicture series.

New House in Calumet.

Calumet, Ind.—Mrs. Sophia Freedman, of this city, will erect a $10,000 theater building for the showing of moving pictures.

Theater Has Its Own Board.

Brazil, Ind.—The Brazil Theaters Company has asked local women to pass upon pictures which will be shown to them and used later, if satisfactory, at a "children's hour" show. The pictures will be shown at the Colonial.

Bijou Theater Sold.

Indianapolis, Ind.—Perhaps the most important change is the sale of the Bijou theater, a downtown house, to Edward G. Sourbier, owner of a string of theaters in the city. Bowlby and Cook made the sale. They opened the house several years ago and have been very successful in the operation of the theater.

Frank Green Opens South Side House.

Indianapolis, Ind.—Frank Green, one of the "old time" managers and a well known figure in the exhibitors world of Indianapolis, has opened a new house on the South Side. Green is an experienced manager and in this time of arguments as to whether or not the business is good or bad in Indianapolis, Green shows his faith by opening a new house. Green has an excellent location, away from great competition and says business is good.

Generals Begin Baseball.

Indianapolis, Ind.—The General Film Company branch here has organized a baseball team and will go after the amateur championship of the city. The team has been practicing regularly and is awaiting the opening of the city league games with eagerness. The team is under the management of M. L. Aker.

Muskegon Picture Men Win Better Rates

Excessive Yearly License Fees Were Proposed; but Stiff Protest Results in Substantial Reductions.

Special to Moving Picture World from Midwest News Service.

MUSKEGON, MICH.—Muskegon moving picture men won their fight to keep down the license fees, the rates being cut materially before the city council adopted the ordinance. Instead of $50 a year for houses seating 350 or less the proprietors will pay only $40 a year. Those up to 600 capacity saved $25 a year and will pay only $50. The bigger houses, those holding more than 600, were to be asked for $100 a year, but after the protest this was cut to $50.

Picture Shows for Employes.

Jackson, Mich.—Daily moving picture shows in the factory dining room at noon will be furnished employes of the Sparks-Withington Company. Free shows also will be given in the same quarters on Saturday afternoons to families of the employes if they so desire.

Industrial Films in Niles.

Niles, Mich.—The Strand theater operated by Robert L. Codd and the high school are co-operating in the exhibition of industrial films. Manager Codd loans his theater for the shows on Saturdays. The films for one program were loaned by a shoe company, an auto factory and a cereal maker. Efforts will be made to continue the series.

Michigan Theater Changes.

Port Austin, Mich.—The new Majestic theater has been opened here.

Mt. Pleasant, Mich.—James McCabe of the Vaudette theater and L. Bohls of the Isabella County bank have formed a partnership and will operate the Mt. Pleasant opera house.

Manistee, Mich.—The Lyric theater will install a new pipe organ.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Special Correspondent, 6747 Emerald Ave., Chicago, Ill.

Drama League Drops Censor Propaganda.

DECATUR, ILL.—Enthusiasm of local censorship advocates was dampened by Miss Rose Elliott upon her return from St. Louis, where she attended a meeting of the Drama League. At that meeting the subject of endorsing state censorship was brought up and a majority of the delegates voiced their opinions that the league had enough work to do without attempting to regulate the moving pictures.

Think They Must Clean Up.

Elgin, Ill.—The first work of the Mission Union in Elgin is to clean up the moving picture shows, Mrs. W. R. Watson, president, told the members of the Civic League at a get together meeting of various woman's organizations. She declared the city administration is in complete sympathy with her plans.

The Pictures Do Some Cleaning.

Decatur, Ill.—Industries which have been classed as sweatshops were "shown up" by moving picture films on May 20 when organized labor from all over Central Illinois had a big celebration here.

New American Novelty Mfg. Co. of Chicago.

Springfield, Ill.—Secretary of State Stevenson has issued a certificate of incorporation to the American Novelty Manufacturing Company of 16 South Market street, Chicago. The concern which is authorized to have capital stock of $1,000, manufacture and deal in motion pictures and moving pictures, including films and photographs. The incorporators are Edwin L. Oppenheimer, Harry L. Hoenigsberger and Thomas C. Lyons.

New Theaters and Changes in Illinois.

Monmouth, Ill.—The Air Dome on South Main street has been leased, it is reported, by Rock Island parties who will operate a string of eight or ten open air theaters in this part of the state.

Wood River, Ill.—A new moving picture theater will be erected across the street from the Antler's theater.

Byron, Ill.—Harold Kings of Kings has purchased the interest of Emerson Chamberlain, senior partner of the firm of Chamberlain and Bain, which operates the Rose theater.

Kincaid, Ill.—Patrick Coady, 68 years old, owner of the theater here, was killed by a Chicago & Illinois Midland railroad train.

Springfield, Ill.—The Savoy theater, which was damaged by fire when the Boston store was destroyed last winter, has been re-opened. It has been thoroughly remodeled.

Dundee, Ill.—The Crystal theater was given for a day to the Boy Scouts for the showing of their scout film.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Wisconsin Trade Notes.

MILWAUKEE, WIS.—Hugo Heller, an exhibitor at Third street and North avenue was fined $1 in the district court for showing a poster which exploited a murderous attack.

Eau Claire, Wis.—The Rex theater has closed.

Stoughton, Wis.—Charles Guelson has purchased the Lyric theater from Jacob Moelk, who has operated the house for nearly nine years.

Janesville, Wis.—The new Beverly theater has been opened. Billy Burke in "Peggy" was the initial attraction. A Wurlitzer pipe organ is a feature of the house.

Portage, Wis.—Metro, Fox, Paramount and Mutual, with perhaps a sprinkling of other pictures will be the offering in the future at the Gem theater in Portage, Wis., which has been taken over by William Helmann, proprietor of the Majestic theater in the same city. Mr. Helmann will close the Majestic, however, since he has seating accommodations for fifty more persons in the Gem than at his former place.

Portage, Wis.—Local picture houses are helping the good roads movement. The Home theater showed Kathlyn Williams in "The Black Orchid," and talks on better highways were made. The Majestic theater is planning a similar evening of boosting.

Cascade, Wis.—The Pastime theater used "The Passion Play" as an appropriate feature for the last week of Lent.

Mansfield, Wis.—The Adler theater was closed for redecorating, reopening on Easter Sunday,

Eau Claire, Wis.—A party of local trout fishers took a moving picture camera with them to Bolin. The Unique theater here showed the films. Was the film convincing?

Whitewater, Wis.—"Graustark" was used by the White theater for a special matinee on Easter Monday.

Chippewa Falls, Wis.—Eli Nelson has purchased a tent moving picture show outfit and planned to start a tour of Michigan with the Dietz "Cameron Dam" films about May 1.

Prairie-du-Sac, Wis.—"The Rosary" was shown at the Metropolitan theater under the auspices of the High School Athletic Association.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

St. Louis Airdome Opens.

St. Louis, Mo.—The St. Louis airdome, Prairie and St. Louis avenues, has announced the opening date as May 13. This outdoor theater is one of the Warner Brothers' shows, of which there are half a dozen, most of them to be opened before the end of May. These airdomes are noted for having no overhead wires. The lights are arranged on posts, and in such a manner that no ungainly wires or cables are seen by the public. Charles H. Warner, manager for the firm, has a decided preference for beautiful and sightly places of amusement, and makes his airdomes veritable gardens of delight.

Begin Kingsland Theater

New St. Louis Theater to Seat 1,600 Persons Now Under Construction—H. W. Lohrum, Richard Zeppenfeld and Joseph Schneider, Sr., Are Behind It—Will Be a Strictly Moving Picture House.

By A. H. Giebler, Special Correspondent, 236 Vanol Bldg., St. Louis, Mo.

ST. LOUIS, Mo.—Construction work has begun on the Kingsland theater, which is to be erected on South Grand avenue, at Meramac street, by the Kingsland Theater and Realty Company, organized by Harry W. Lohrum, Richard Zeppenfeld and Joseph Schneider, Sr. The theater is to be strictly a moving picture house with a seating capacity of 1,600, and is to be fireproof.

The walls will have large swinging sashes, extending from floor to ceiling, which can be opened and closed, according to weather conditions. A cooled air ventilating system will be installed to permit the operation of the theater in the warmest weather. The building, which will cost $35,000, will have two stores and two modern apartments of four rooms each on the upper floor, besides the theater proper. The location is on a very busy corner on Grand avenue, in a fast developing district of the city. The theater will be managed by Harry W. Lohrum, who managed the Hippodrome and Gem seven years for Frank L. Talbot.

CORNELIUS BUYS THE RITZ.

Theater on Sixth and Olive Will be Called the Royal.

St. Louis, Mo.—J. W. Cornelius, proprietor and manager of the two Lyric theaters and the Lyric Skydome, has added another theater to his string of amusement houses. The Ritz, on Sixth near Olive street, has just passed into the Cornelius management, and opened on Sunday, May 7. The name of the theater has been changed to Royal, and will be known as the downtown home of Paramount pictures, with the price of admission ten and twenty cents.

The house, which is practically new, has been closed for the past two weeks, undergoing a general brightening up with paint and decorations, and some attractive hangings. One of the finest orchestras in the city, composed of seven pieces with harp and organ accompaniment furnishes the music for the entertainment. The same brand of efficiency prevails at the Royal that has made the Lyric theaters noted for the high quality of their programs, and the excellent deportment of the attendants.

All the houses under the Cornelius management run with a smoothness and watchful care of detail that speaks for a high degree of study and thought on the business on operating a theater. Mr. Cornelius was one of the first exhibitors in St. Louis to put on high class films in his theaters, and to cater to the better class of patrons. All his houses enjoy a regular clientele of patrons who go to see each bill as it is put on, and the downtown Lyric, which changes program every day, has perhaps the greatest number of these regular patrons.

The O'Fallon Airdome Opens.

St. Louis, Mo.—The O'Fallon Park airdome, adjoining the O'Fallon Park theater, at 5353-57 Florissant avenue, opened on May 7, with the same program as has been showing in the house all winter. The O'Fallon shows Paramount pictures alternating with Triangle features and several serials.

Hamilton Skydome Open.

St. Louis, Mo.—The Hamilton Skydome, on Hamilton and Easton avenues, the largest airdome in the city, opened for the summer season on May 11. The Hamilton, which is not connected with any thetter, has enlarged the seating capacity from 4,000 to 7,000, which makes use of the ample space at both sides and at the front of the immense garden. Another feature at the Hamilton is the gradual rise of the seats toward the back from the screen and stage, just as in the most modern theater. The projection booth is enclosed in a very pretty little two-story Chinese pagoda, with little porticos running around it, and a rest room on the lower floor. The Hamilton has been entirely done over by painters and decorators and presents a striking appearance with its myriads of brightly colored lights. The program is mixed, photoplay features and vaudeville about equally divided on the bill, and Maurice Speyer, conductor of the orchestra at the Columbia theater, is in charge of the music. The admission is ten and twenty cents.

Showing Films at General Exchange.

St. Louis, Mo.—On Monday, May 8, H. P. Wolfberg, manager of the General Film Exchange, gave a showing of the first Knickerbocker Star Feature of five reels, starring Lois Meredith, in the newly installed projection room at the headquarters. The exchange is in Film Row on Olive street. Mr. Wolfberg says the exhibitors come in and have the privilege of looking at as many films as they care to see, and whether they book them that day or later, the notes made on the merits of the films are kept for future reference in regard to their programs. Wolfberg says that the plan has met with the hearty approval of all the theater managers who have availed themselves of the service.

W. O. Reeve Starts Airdome.

St. Louis, Mo.—William O. Reeve, proprietor of the Eighteenth Street theater, between Geyer and Lafayette avenues on Eighteenth street, has opened his airdome, which is just in the rear of the theater. Mr. Reeve has reserved the right to move back in the house on any cool or rainy night, but that will not be a hard task, as the two places are adjoining, and it is only a matter of a few minutes to move from one to the other. The airdome has a very pretty entrance at the left of the theater, and with the attractive plants and vines inside the airdome one would not think it is situated on a back lot in the center of a thickly populated neighborhood.

Films at the Columbia.

St. Louis, Mo.—The Columbia theater at Sixth and St. Charles streets, the leading vaudeville house of St. Louis, closed its regular season on May 7, but opened again the next day as a picture house, with the Billie Burke serial, "Gloria's Romance," as the chief attraction. The Columbia has specialized in big photoplay feature attractions during the vacation months through past seasons, running "The Spoilers," "The Nigger," and others, and there has been a rumor of the same plan being again put in effect this summer, but the only feature announced so far is the Kleine production.

Gets Lease of Union Theater.

The Union theater, at Union and Easton avenue, has been leased by Sam and Jacob Sigoloff, from the Union Theater and Airdome Company, for a term of more than four years. The Union is a large and well appointed theater, built several years ago by the Crawford interests, and at one time was known as the best dividend paying theater in the city. That was at a time when there were very few neighborhood theaters compared with the number now under operation. The program has not been announced by the new management.

Pickets Declared Legal

Kansas City Judge Decides That Picketing of Unfriendly Theater by Union Operators Is Within the Law If Done Without Threats or Violence—Notes Anent Local Picture Theaters and Film Men.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—J. E. Hughes, proprietor of the Eastern theater, at Ninth and Lister, refused to allow the local moving picture operators union to dictate to him and to employ a union operator in his booth. Two members of that body started to picket the place. For ten consecutive nights they kept their vigil—for a short time, as shortly after taking up their picketing they were arrested and haled into court the following morning. They were fined each time, the amount being increased at every appearance, but on each occasion they appealed. When the cases came up in the criminal court the pickets were freed and their fines remitted, Judge Latshaw deciding that picketing of an unfriendly picture theater by union men is within the law, if done without threats of force or violence.

Special Matinee for Farmers Only.

Frankfort, Kan.—Here's the newest small-town advertising stunt—a "Special Matinee for Farmers Only." This is an idea installed by R. L. Thompson, owner of a theater at Frankfort, Kan., at the suggestion of J. E. Foland, salesman for the Pathe. Mr. Thompson is a farmer. He owned the building and took over the lease, and the show, recently. And is running the house in a progressive way. Every Saturday afternoon is for the farmers alone, and no tickets are sold to city folks. The house is crowded—but few visiting farmers fail to gain admittance. Four or five salesmen have taken a particular interest in Mr. Thompson's success, and have assisted him in getting a good start. With the help of these he is putting on the "Battle Cry of Peace," which indicates his progressiveness.

Religious Night at the Picture Show.

Whiting, Kan.—Jess Higby, a local exhibitor has found it pleasant as well as profitable to co-operate with the religious people of the town, in respect to moving pictures. There is a growing tendency in the small towns to get up church entertainments in which a feature is moving pictures, religious subjects and cartoons being used. Mr. Higby has encouraged this tendency, and has provided the means. The co-operation started with Mr. Higby inviting the church people to hold an entertainment in his theater on one occasion. So satisfactory was this result, that they suggested more frequent events of the kind. And now a "religious night" is held every week, with a large attendance. Mr. Higby runs religious subjects and a Bray cartoon.

New Motion Picture Supply Company.

Kansas City, Mo.—H. G. Gill, an experienced man in the supply game, has opened an office at 317-318 Gloyd building, known as the Motion Picture Supply Company, with the purpose of handling supplies and accessories for moving picture houses. Mr. Gill is very well known to exhibitors and his new venture should be a success from the start.

Actors' Fund Committee.

Joplin, Mo.—Kansas City exhibitors are planning to do their share towards making Actors' Fund Day a success and to that end A. B. Flintom, president of the Kansas City Feature Film Company, who has charge of the arrangements in this city has appointed a committee of three exhibitors to look after the matter. They are as follows: Frank Newman of the Royal and Regent; F. I. Buckingham of the Appollo, and William Scoville, of tthe Idle Hour.

Little Thelma Smith Dies.

Kansas City, Mo.—Miss Thelma Smith, the eight-year-old daughter of L. M. Smith, proprietor of the Jitney theater in Kansas City, Kan., recently died from a throat infection. Every exchange in this city with which Mr. Smith had dealings knew the little brown-haired maiden well, and she was loved and petted by all.

Change at the New Empress.

Kansas City, Mo.—The New Empress theater here, through its president, Wilfrid Ledoux, filed a petition in voluntary bankruptcy on May 4, alleging liabilities of $15,992 and assets of $6,248. A sale was held a week later, when E. B. Kelly, owner of the theater, purchased the assets. Dan McCoy, who was manager of the house, when Sullivan and Considine owned the circuit, is back in his old position. He is a well known figure in the moving picture field.

Fan Breaks and Hurts Spectator.

Kansas City, Mo.—A piece of iron coming from a ventilating fan on the side of the Willis Wood theater struck a spectator on the head at that place recently, causing a severe fracture of the skull. The fan broke and the iron from it struck several others, but this woman was the only one injured. An operation was necessary and for some time the woman was between life and death.

Theater Changes.

Kansas City, Mo.—The old theater at 27th and Elmwood has been rebuilt and extensively remodeled and is now known as the Starlight. It recently re-opened under the the management of Mrs J. E. Hughes.

Kansas Sity, Mo.—The theater formerly known as the Ruby, at 39th and Prospect, has been taken over by Messrs. Lotz and Ellis, who have effected various changes in the construction of the house.

Butler, Mo.—Mrs. D. V. Riley, of Butler, has taken over the Glory theater, 39th and Troost avenue, one of the high class suburban houses, from L. I. Van Zandt, former proprietor. A. P. Walker, who has been acting as manager for Mr. Van Zandt, will continue in the same capacity under Mrs. Riley's direction.

Wheeling, Mo.—Messrs. Lowe and Smiley of Wheeling, are erecting an airdome at that place, which they will open about the middle of May. In addition to this an old building in that place will be remodeled in the fall for use as a moving picture theater.

Camden, Mo.—This town of but 600 inhabitants, has taken on an additional picture house, under the management of W. A. Berry. This makes two for the thriving little village.

Clyde, Kan.—L. L. Husselman, Clyde, has purchased the Wonderland moving picture theater at that place from R. A. Crumrine.

Parsons, Kan.—With the purchase of the Elks theater at Parsons, the Fees Brothers now control the two leading houses there, owning in addition to their new acquisition, the Best.

"Nation" Film Arrests in Des Moines, Ia.

Three Men Connected With Berchel Theater Arrested for Showing Film That Didn't Cause Promised Disturbance.

Special to Moving Picture World from Midwest New Service.

DES MOINES, IA.—After three of the men connected with the exhibition of "The Birth of a Nation," at the Berchel theater had been arrested charged with showing a play calculated to incite a riot, Judge W. S. Ayres in the district court refused to grant an injunction asked for by the theater men to restrain the city officials from interfering with performances. The judge held that it was a matter for the criminal division of the municipal court to decide and not one for a court of equity. There was no disorder connected with the first showings of the film, upholding the contention of the theater men that the film did not come under the provisions of the ordinance upon which the ban was based.

E. A. Sherman, president of the Elliott-Sherman Film Company operated the machine after the arrest of the trio until an operator could be secured. The men arrested were Harold Cavanaugh, house manager of the Berchel; Floyd Bitting and Clarence E Hammer operators.

Sabbath Shows in Mason City.

Mason City, Ia.—Steps probably will be taken soon to find out what the people of Mason City think about the Sunday moving picture show. J E Williams, attorney for the theater managers who have been haled into court repeatedly announces that petitions will be circulated and that if a sufficient sentiment for the seventh day show is found, an attempt will be made to replace the present trouble-making ordinance.

P. C. Johnsen, of the People's Amusement Company, who paid one of the stock fines of $8.35, after one of the trials filed a demurrer, declaring the information which had been filed against him was based upon an ordinance which was unconstitutional.

Iowa Theater Changes.

Lyons, Ia.—W. H. Iverson of the Superba Theater has taken over the management of the Parkside Theater and has inaugurated a program of Triangle, Red Feather, Broadway Universal and V-L-S-E features. He will operate the Superba only two days a week, Tuesdays and Sundays, devoting it principally to serials. "The Iron Claw" follows "The Broken Coin" on the continued story menu.

Manson, Ia.—The "Cee Bee" theater is the new name of the I. M. P. theater which H. H. Ling sold to Coffin & Brown.

Harlan, Ia.—Hans Larson has taken over the two moving picture theaters here.

Norway, Ia.—The Ideal theater is the name under which the opera house here starts a moving picture career.

Mystic, Ia.—An addition to the Lyric building by O. V. Kennedy is preliminary to the operation of a moving picture theater.

Des Moines, Ia.—Harry Gottlieb has sold the Rex theater at Twentieth and Clark streets to R. I. Holcomb who has put in a new front and installed a new Powers machine.

Clinton, Ia.—Norman Samish and Louis Rosenfield of Creston have taken a five year lease on the A-muse-U theater here from C. H. and M. F. Henle and will operate it, retaining the name of the A-muse-U Theater Company. They control two houses in Creston and plan to acquire more Iowa houses, building up a chain which will make for efficient operation. Samish will be manager of the Clinton theater.

Brandon, Ia.—J. R. Schale has opened the new Pastime theater here and will give shows Wednesdays and Saturdays.

Council Bluffs, Ia.—A new moving picture theater in the West End of Council Bluffs is projected.

SOME FIRE INSPECTION.

Omaha Official Missed Fire Curtains in Picture Show.

Special to Moving Picture World from Midwest News Service.

OMAHA, NEB.—"There certainly is need for motion picture theater inspection in Omaha," said Superintendent Schreiber of the Welfare board after he had found two photoplay houses sadly lacking in fire protection.

At one theater which he visited with a state inspector, he said, they tried the rear exits to determine just what the conditions would be in case of fire. They found it difficult to get through to the alley under ordinary conditions. Rubbish and boxes impeded the way from one exit door and six steps had to be mounted before going through the door leading to the alley. What would happen in a rush or panic is easily conjectured he continued. Neither theater had a fire curtain and the operating rooms were not in compliance with city ordinances.

What earthly use would a fire curtain be in a picture theater? Shall they censor fire scenes soon?

Bars Ad Films from Schools.

Lincoln, Neb.—Industrial films will be barred from the schools of Lincoln if they tend to advertise the products or service of any concern. This has been decided by the board of education after the matter was put up to them by Superintendent F. M. Hunter. Heretofore it has been the policy of the superintendent to use his own judgment, but it is said the insistence of the local sales agents of an automobile that their films and lecturer be allowed in the schools forced an issue.

Nebraska Theater Changes.

Lincoln, Neb.—The new Orpheum theater at Twelfth and P streets has been opened. It uses four acts of vaudeville and three reels of pictures.

Nebraska City, Neb.—The new Airdome at Eleventh and Central avenues was opened with "A Law Unto Himself." Manager Blakeslee will use five reels of pictures, but Thursday and Friday nights will add vaudeville.

Hooper, Neb.—Roy Bott and W. E. Sanders are now in control of the moving picture theater here.

Newcastle, Neb.—The Star theater is now under the management of Fred Cornell.

Dakota Theater Notes.

HIGHMORE, S. D.—Eighteen miles northeast of Highmore on what is known as the Reed farm the Reed family has opened a moving picture show. Doctor Reed conceived the idea of a community amusement hall and with his family erected a building 30x60 feet and equipped it with a good picture machine. The hall was dedicated with a photoplay show followed by a three-hour dance for which the music was furnished by a four-piece orchestra recruited from the Reed family. Similar entertainments will be given from time to time for residents of the neighborhood who are distant from other amusement places.

Leola, S. D.—P. L. Schuchardt, undertaker and embalmer, who took over the moving picture theater here two years ago, has made it a live proposition. This spring he will build a 30-foot addition to increase the seating capacity, install all now opera chairs and redecorate throughout. Then four shows a week will be given. The morgue and show room is located over the theater.

Canastota, N. D.—The Commercial club has purchased a site upon which an opera house will be erected this summer.

Aberdeen, S. D.—E. G. Anderson, proprietor of the Princess theater, who recently took over the Comic theater from James Koch, plans a number of improvements including decorating. Lyle Anderson and D. Harris are in charge for the new proprietor.

Confiscation Threatened

Bold and Unabashed Robbery Seems to Be Contemplated by Mayor and City Officials of Northfield, Minn.—Refuse Renewal of License to Exhibitor Boll of Gem Theater—May Start a Municipal Theater.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

NORTHFIELD, MINN.—F. W. Boll, proprietor of the Gem theater here, is facing a dilemma in the refusal of the mayor and city council to renew his license which has expired. Mr. Boll stands to lose his entire investment because the city has under consideration the establishment of a municipal monopoly on the film business. This would make it impossible for Mr. Boll to dispose of his property or any considerable part of it.

The whole question arose over the charge that he had shown some pictures which were not considered proper entertainment for children. This charge led to concerted action by the club women and church people of the city. The present plan is to have the city take over the film business of the municipality. Only one theater would be in use, that probably in the Auditorium. Some representative of the board of education would be placed in charge and only pictures which had passed a censorship of parents and school officials would be shown. It is claimed that the pictures thus carefully passed on would be entertainment as much as any films, while they would have the added advantage of being educative as well. In fact the theater would actually become a part of the Northfield school system.

The people here claim the National Board of Censorship is in no sense a national body with absolute powers for keeping the films clean, but is made up of persons on th e payroll of producing companies, which we know is not the case as the committees give their services and are often women of wealth and leisure.

OPENING OF THE NEW ASTER.

Ruben and Finkelstein New Sixth Street House Seats 1,200.

Minneapolis, Minn.—Ruben and Finkelstein have announced that their new theater at Sixth street and Hennepin avenue, which will be open to the public this month, will be named the New Aster, after the flower which blooms so profusely in Minneapolis in gardens in the late summer. The idea of the flower is to be carried throughout in the decorations, the first intimation to the visitor being in the canopy outside, which is in the shape of an inverted aster.

The lobby and stairways have a deep wainscoting of marble, with panels made by black lines. In the interior the chief color scheme is canary and black. Through the side windows are garden scenes; behind have been reproduced elaborate gardens of foliage and blossoms, asters predominating, that seem to stretch far into the distance. Along the balcony ledge are translucent glass squares of art glass portraying dramatic and comic faces and behind these lights are shining

The theater is to have one of the largest pipe organs in the city and will have a seating capacity of 1,200. An elaborate and convenient rest room has been provided for the ladies, where they may await their friends, seeing all who enter yet themselves invisible to the crowding public. The theater will be an exclusive film house.

J. Woodhouse Goes to R. & F. Circuit.

Minneapolis, Minn.—James Woodhouse, press agent for James Keogh's theater, where he has been located in the service of the Saxe Brothers, has resigned to be general press representative for Ruben and Finkelstein, who own and control several theaters in Minneapolis and St. Paul. Several of their theaters are in course of construction. Work on them is being delayed owing to the strike of master painters and decorators.

Buy Rex Theater.

St. Paul, Minn.—Gilosky and Kelly, already pretty much in the running with a "string" of picture houses in St. Paul, have taken over the Rex theater.

Royal Theater Leased.

Elk River, Minn.—The Youngerwood Bros. have given up their work at Morris, Minn., and have taken over the Royal theater at Elk River, Minn.

Lobby Like Tent for "Peg o' the Ring."

Minneapolis, Minn.—The New Garden theater looks like a circus tent from the front these days. The public enters the house through the "flaps" and seems to be enjoying the novelty. The circus front is all part of Manager D. C. McClellan's scheme for advertising "Peg O' the Ring."

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

Princess Changes Hands.

Minneapolis, Minn.—L. J. Blumberg has disposed of his interest in the Princess theater to Hitchcock and True.

New Garrick Dolled Up.

Minneapolis, Minn.—Manager Calvert has "dolled-up" the New Garrick theater. The whole garb, however, consists of a new illuminating system. Amber is the prevailing color in the auditorium and the lobby. The entrance is lighted by three globes of amber-hued glass. The stage has a background illumination of green, but objects in the foreground are distinguished by crimson rays. The scheme makes the New Garrick look homey.

75 Local Screeners Now.

Minneapolis, Minn.—The Twin City Screen Club, although a youngster of only a few weeks, is developing wonderfully precocious traits. Starting with a mere handful, the club now has a membership of about seventy-five. The prospects are for a rush season of memberships. Perhaps the most notable member of the club so far is Carle Laemmle, who joined while at the convention recently. The convention enabled the boys to draw in a lot of out-of-town memberships.

Wabasha, Minn.—The theater at Wabasha has been remodeled. Manager Burkhardt reports a good run of business.

Northfield, Minn.—The Lyric theater and the opera house at Northfield have been leased and taken over for moving picture purposes by L. C. Lunde, of Lake City, Minn. Mr. Lunde's son will be in charge at both houses.

The Favorite Feature Films took advantage of the large number of visiting exhibitors in town during the convention recently and gave a private showing of Pavlowa's "The Dumb Girl of Portici." Many availed themselves of the opportunity to see the film.

Work of Dallas Censors

Annual Report of Dallas, Texas, Board of Public Welfare Shows That Censors Last Year Condemned 19 Picture and and Made 799 Eliminations—Board's Attitude Toward a Legitimate Enterprise.

By S. A. M. Harrison, Special Correspondent, 618 Comal St., Dallas, Texas.

DALLAS, TEXAS.—The annual report of the board of public welfare of the City of Dallas was made public May 2. This includes the work of the moving picture censor for the year ending April 1. The present censor law has only been in effect part of that time, but the report includes work under the old law. The censor in each case was the same—Mrs. J. Reed Finley. Elmer L. Scott is director of the board

During the year Mrs. Finley considered 3,656 pictures, viewing 1,177 of them personally. Of the list 19 were condemned entirely and 799 eliminations were made. She also made 3,025 theater inspections and considered 460 vaudeville acts. Fourteen pictures were appealed to the board of appeals, but there is no record of the board reversing the judgment of the censor save in the case of "The Miracle of Life," which was shown to ladies only after being condemned.

One paragraph in the report claims that "the situation as regards moving picture censorship in Dallas is not unworthy of commendation. It is conducted with precision and undertakes to recognize the full rights of the proprietors of legitimate commercialized amusements and at the same time protect the public." This statement is perhaps true, although it is doubtful just how much protection the public needs in this line. As a general thing the public is pretty well able to protect itself first hand.

However, a consideration of the weekly bulletins issued by the department shows that with few exceptions the pictures condemned have been of the extreme type of sex problem plays and of the elimination the axe has fallen most heavily on cheap, vulgar comedies rather than on pictures with a moral. And seldom is an elimination made if the scene desired to be cut out was essential to the story .

As a general thing the censor has adhered closely to the lines laid down by the National Board of Review, in fact, all preliminary action is based upon the reports of that body. If censorship in its entirety was a logical proposition, then the censorship situation in Dallas might almost be called ideal. But it still remains to be proven that censorship is at all necessary.

Hippodrome Theater Sold.

Dallas, Texas.—The Hippodrome theater of Dallas, Texas, was bought under hammer at a trustee's sale, May 2, by W. H. Atwell, attorney, for $12,000. Several parties were interested with him in the purchase thereof. The theater has been in the hands of a receiver and had a long list of creditors.

Alamo Theater Burns.

Waco, Texas.—The Alamo theater of Waco, Texas, suffered a loss by fire May 4 resulting in $5,000 damages, on which $2,500 insurance was carried. J. W. Terry, proprietor, has rooms over the theater, and Mrs. Terry, with her sister, Miss Cora Terry, and Miss Mildred Ikard, narrowly escaped. Mr. Terry was in Houston at the time of the fire.

Fire in Theater.

Dallas, Texas.—Quite a little excitement was caused in the Queen theater, Dallas, Texas, May 5, when a film caught fire in the operating booth. But for the cool headedness of the organist, Miss Lorena Fairbanks, a panic would have occurred. Miss Fairbanks played on as if nothing unusual was happening, and while several left hurriedly the larger proportion remained in their seats. As the film was in a fireproof box, slight damage was done. The second reel of "Big Jim Garrity" was ruined.

F. M. Sanford Returns.

Dallas, Texas.—F. M. Sanford, who has been in California for the past year, where he went to go into the producing business, is back in Dallas. Mr. Sanford opened the World Film offices in Dallas, and managed same for a year and a half prior to going to California. As yet he has not announced his new plans.

Returns to Program Service.

Fort Worth, Texas.—The Victor Amusement Company, operating the Healy theater at Forth Worth, Texas, who have been running features for over a year, have decided that too much attention is paid to features, and not enough to program, which pleases the transient business. Beginning May 18 they will run regular program service.

Airdome at Collinsville.

Collinsville, Texas.—Collinsville, Texas is to have an air dome at once. It will be the first show to be operated in Collinsville since D. A. P. Hoffaker's theater was destroyed in the conflagration in January, when half of the business section of town was burned. The new air dome will be managed by Mr. Hoffaker.

An Interesting Woman.

Miss Betty Fairchild, manager of the Lyric theater, Sherman, Texas, was in Dallas April 28 on a business trip, and the World representative had the pleasure of quite a long conversation with her.

Miss Betty is a very interesting talker and withal a very interesting woman. She is, from a business standpoint, the oldest exhibitor in Sherman, having started the theater she still manages as the first in that town. And she has had some great experiences.

She is heart, soul, body and voice against censorship and loves to describe some of the set-tos she has had with the "purity" element in Sherman. At one time she had it hot and heavy, but she tamed them and made them eat out of her hand—that is, serve lunches in the theater lobby. At one time she advised members of the civic association if they wanted to start a censorship, they had best start in their own parlors. There is no censor law in Sherman as a result of Miss Betty's work, the police department seeming to have plenty of authority as it is.

Bickel Now a House Manager.

Waco, Tex.—Leroy Bickel, for some time past Dallas manager of the Blue Birds, and previously manager of the Paramount offices, has gone back into the exhibition end of the game and secured control of the Rex theater at Waco, Texas.

Consolidated Establishes Branch.

Houston, Tex.—The Consolidated Film and Supply Company, the southern branch of the Universal, has established a branch in Houston, Texas, subsidiary to the Dallas office. Charles D. Touchon, for many years with the Mutual and J. D. Wheelan, and more recently manager of the Newport theater, Dallas, is in charge of the Houston branch.

Since the resignation of Leroy Bickel, as special agent for Blue Birds, the regular consolidated organization has handled these features, and probably will continue to do so.

Dallas Territory Notes.

Clifton, Tex.—Fred Nelson, who is running pictures at the Clifton opera house, a second-floor auditorium, will in the near future open a ground floor house in a building that is being renovated for him.

Fort Worth, Tex.—The Star theater, the negro house which has been closed for the past three months, reopened May 1 under the management of J. H. Jones.

Blum, Tex.—Ellis Taylor has opened a picture house at this place, name not yet announced.

Meridian, Tex.—The Cozy theater at this place, under the management of Preston Hornbuckle, has been completely remodeled, making it an up-to-date house.

Gatesville, Tex.—C. H. Reesing & Co., of the Royal theater, have taken over the Queen, which gives them control of the theater business here.

Dallas, Tex.—Free moving pictures will be shown periodically in the auditorium of the city hall for the orphans in the different institutions of the city. Elmer L. Scott, director of the board of public welfare, is father of the scheme, and the different exchanges will loan films that are not in use.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

W. T. Henry Heads Local Exchange.

DENVER, COLO.—A rapid fire change in the management of the General Film exchange in Denver was made recently. W. H. Cree, who has been in charge of the office for almost a year, received a wire on Friday and left Saturday to become manager of the Los Angeles exchange. W. T. Henry, Salt Lake manager, arrived the day following Cree's departure and is now in command at the Denver exchange.

Mr. Henry is well known in this territory. He formerly was traveling auditor for the Mutual and gained a wide acquaintance among the exchange men. Henry broke into the moving picture industry with the General and after four and a half years' service took charge of the World office in Kansas City. Later he served two years with the Mutual and last January became manager of the Salt Lake exchange. Under his regime business in the Salt Lake office is said to have been doubled.

Highlands Changes Hands.

Denver, Colo.—Sam Berger has sold the Highlands theater to Mrs. E. G. Mowry, who will continue to operate it as a photoplay house. Mrs. Mowry was recently widowed.

Opens Theater Exchange.

Denver, Colo.—Bradley Fish, former Denver exhibitor, and later employed by the General Film as a road man in this territory, has opened a theater exchange in Denver for the buying and selling of moving picture houses.

Crist-Israel.

Denver, Colo.—Robert Crist, one of W. S. Rand's assistants in the local Triangle exchange, slipped one over on his friends last week by eloping. He married Miss Hazel Israel, a prominent young Denver girl. Mr. Crist and his bride were married at the time a party was being held at the bride's home. They were expected to be present, but instead they sent a record by messenger with orders that it be played on the Victrola. The record was of the song, "Good-bye Everybody, for I Got Married Today."

Submarine Mystery Comes.

Denver, Colo.—The first showing of the Submarine Mystery, the latest Mutual serial, was held in Denver last week. Manager Ward E. Scott had two score exhibitors of Denver and surrounding towns as his guest at the Baby Grand theater, while six reels or the first three episodes of the picture were shown.

Local Theater Changes.

Leadville, Colo.—Mandy & Belz, owners of the New Grand, began work May 1 on remodeling their house so as to accommodate 150 more persons. They will have 600 seats when the changes are completed.

Delta, Colo.—W. R. Teufel will increase the seating capacity of the Colonial theater from 400 to 600 and will install a number of Loge seats.

Buena Vista, Colo.—G. M. Pyle has begun the work of enlarging and improving the Orpheum. He will add 150 seats and increase the comfort of his patrons.

Hugo, Colo.—A deal has been closed here whereby W. S. Root of the Empress will become owner of the Empress at Sharon Springs, Kansas, and Mrs. E. L. Pope of Sharon Springs will get control of the local house. Both are first class moving picture theaters.

Lyons, Colo.—R. M. Owen has reopeneu the moving picture theater here.

Gunnison, Colo.—Benn & Hetherington have closed their theater at Gunnison.

Denver, Colo.—R. J. Miles of Elizabeth, Colo., called at the Mutual exchange and made arrangements for a traveling outfit and film service. He proposes to give two shows a week at Elizabeth, Kiowa and Elbert. Neither of these towns now has a theater.

Glenwood Springs, Colo.—O. W. Robertson, formerly a artner of Charlie Hughes in the Orpheum theater here, has reopened the Odeon and will show first-class moving pictures.

San Francisco Censors

City's Police Committee Will Recommend New Censor Ordinance to Board of Supervisors—Petitions Against It Have Been Circulated in Leading Theaters —May Try Referendum If It Passes.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—After hearings and deliberations which have extended over a period of several months the Police Committee of the Board of Supervisors has rendered a decision on the question of censorship and will recommend to the Board of Supervisors that the ordinance drawn up at the instance of members of the California Club and negro organizations, providing for a Board of Censors consisting of nine members and a strict regulation of the film industry be passed. To those who have followed this matter closely this decision did not come as a surprise, as it has been realized for some time that further argument was useless and that the real fight would have to be made before the Board of Supervisors.

Circulating Petitions.

Two plans of action are now open to exhibitors and exchange men and one of these is received their immediate attention. Petitions have been circulated for more than a week past in the leading theaters of the city and thousands of signatures have been secured against the passage of any censorship ordinance. The number of these will be greatly increased before the next meeting of the Board of Supervisors and it is hoped that the showing will be such that this body will decline to take action. In case, however, the petitions are disregarded and the objectionable ordinance passed plans are under way to invoke the referendum and there seems to be but little doubt but that the ordinance would be defeated by a tremendous majority when voted upon by the people at large. Such a step as this might be of real benefit to the industry in ascertaining the real wishes of the people on the question of the censorship of moving picture films.

Magnificent New Mission Theater Opens

Kahn and Greenfield House Officially Opened—Social and Political Leaders Present—Manager Is Robert Abraham.

San Francisco, Cal.—The New Mission theater erected for the Kahn and Greenfield Circuit on Mission street, between Twenty-first and Twenty-second, was formally dedicated on the evening of May 4 with a brilliant assemblage of men and women prominent in civic, social and business life in attendance. The opening was in charge of the Mission Merchants' Association and was participated in by Mayor Rolph and other members of the municipal family.

Manager Robert F. Abraham.

The evening's entertainment began with an organ recital on the magnificent instrument installed by the American Photo Player Company, the program consisting of the William Tell Overture, Aloha and The Rosary to demonstrate the possibilities of the organ. At the conclusion of this Mayor James Rolph, Jr., was escorted to his loge at the side of the auditorium by Manager Robert F. Abraham to the strains of the Star Spangled Banner and amid the applause of his neighbors in the Mission District. Mr. Abraham then appeared upon the stage and after a short talk introduced Joseph Levin, manager of the New Fillmore theater, and one of the owners of the circuit. Mr. Levin extended his thanks for the splendid manner in which the Mission people had responded on the opening night and outlined the policy of the house, which he said would be to show the best motion pictures obtainable at a uniform price of 10 cents for any seat. He called attention to the organ which had been installed at a cost of $25,000 and which was of local manufacture. He was followed by Mr. Kiel of Kiel Bros., owners of the property.

A surprise was then sprung by Mr. Levin, who introduced Miss Anita King, "The Paramount Girl," who was here for a week to appear at the Imperial where "The Race" is being shown. The president of the Mission Merchants' Association, J. J. Chick, made a short address and introduced Mayor James Rolph, Jr. The Mayor stated that he had been a resident of the Mission District for more than forty years and had seen this section develop from a cow pasture to one of the most thriving parts of the city. He extolled the beauty of the house and led three cheers for the success of the enterprise. Upon his leaving the stage the presentation of moving pictures commenced, the first one shown being scenes taken at the opening of the magnificent new City Hall in the grandest Civic Center in America.

Turner & Dahnken Activities.

San Francisco, Cal.—The management of the Turner & Dahnken circuit is making great preparations for the opening of its new house at Portland, Ore., on May 14, as notice of last week in Moving Picture World's Portland letter.

Fred Dahnken, Jr., of the Turner & Dahnken circuit, left recently for a month's stay at Los Angeles and San Diego, where he will combine business with pleasure. He made the trip by auto, going by way of Fresno.

FILM INTERESTS ON TRIAL.

Matter of Carrying Films by Passengers May Be Taken Up by Legislature.

San Francisco, Cal.—At a joint conference of members of the Film Exchange Board of Trade of San Francisco, members of the Alameda County Exhibitors' League, individual suburban exhibitors, representatives of local transportation systems and the United States Bureau of Explosives, held here a short time ago, the matter of allowing films to be carried on passenger trains and ferry boats as hand baggage was gone into again. An understanding was reached on the matter and it was agreed that if no more than six infringements of the present rules were discovered prior to the hearing before the Railroad Commission late in May no effort would be made to deprive exhibitors of their present privileges. The present rules are simply that the prescribed film cases be used, that they are properly labeled and that none are opened in transit. Film exchange interests are urging extreme caution and are insisting that films be properly packed and marked before being taken from their places of business. It was proposed at this conference that the matter be taken up in the Legislature at its next session to secure the passage of a law covering the question.

Heads Local World Film.

San Francisco, Cal.—M. E. Cory, owner of the Cory theater, and one of the best-known men in the film business on the Pacific Coast, has accepted the position of manager of the local branch of the World Film Corporation, succeeding H. W. Stubbins, who filled this post for a time following the resignation of Ralph Clark. Mr. Cory has long been a hard worker for the betterment of conditions in the film business, having been president of the local Exhibitors' League and a vice-president in the National body. He is also familiar with the producing and marketing end of the business, having had charge of the operations of the Sunset Motion Picture Company with headquarters in this city. His wide acquaintance in the trade and knowledge of the needs of exhibitors bespeaks success for him in his new connection.

Look Out for Stolen Film.

San Francisco, Cal.—E. H. Emmick, of the Peerless Film Service, is warning exhibitors and exchange men to be on the lookout for a copy of the Mutt & Jeff comedy, "In the Trenches," which disappeared recently from this office and is believed to have been stolen. The film was used last at the Verdi theater and the management of this house is positive that it was delivered to the exchange.

Photoville in Circuit

S. Morton Cohen Forms Association That Will Control Big Theaters in Pacific Northwest—Picture Program Rounded Out With Music and Vaudeville Becomes Popular—New Houses Open.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

PORTLAND, ORE.—S. Morton Cohen, pioneer in the moving picture field in this city, has completed the organization of a company which has taken over a chain of theaters in the Pacific Northwest, consummating one of the biggest deals effecting picture theaters made in this territory for a long time. The theaters are known as "photoville" theaters and the new company is called the Pacific Photoville Circuit. Mr. Cohen is president and will maintain his headquarters in Portland.

The term "photoville" was first applied to the class of entertainment shown at the Strand where photoplays are featured and vaudeville and musical acts are used to round out the show. The photoville houses on the new circuit are the Strand theater at Portland; Oak, at Seattle; Strand, at Spokane, which opened May 4, and the Tacoma theater, Tacoma, which will open May 14. The smallest of these theaters has a seating capacity of 1,300.

G. A. Metzger, Pacific Northwest manager for the Film Supply Company, handling Universal in this territory, closed a contract with the Pacific Photoville Circuit whereby films of the Bluebird and Red Feather brands and Universal comedies will be the feature attractions at its theaters.

LID ON SNUG.

Censors Have Now Got It Down All Around.

Portland, Ore.—A decade or so ago Sheriff Word of this city polished his star and went forth among the lights of crimson hue and declared that from that time the whir of the roulette wheel should ever be stilled and the shuffle of the faro deck should cease. So the lid was put on the town.

But the censor board has recently discovered that the lid was not clamped tight enough and that upon the screens of Portland's moving picture theaters the cowboys and the miners are wont to journey in from Red Dog or Crimson Gulch to the dance halls and squander their stage money at the games of chance. The censor board has therefore tightened the lid on the town and from recent rulings it is indicated that it will bar any gaming scene where money changes hands.

"Under Azure Skies," a three-reel Mustang western was recently subjected to the censor board's ruling and a gambling scene was eliminated, said Manager Reed of the Mutual office. He said there was no apparent reason why the scene should have been cut except that it was a gambling scene.

A month ago the board voted to adopt standards, but a protest against this action came from the exhibitors with the result that the board intimated that no set rules would be made. Among the proposed rules, the one eliminating gambling scenes was discussed. Evidently the viewers had this rule in mind when they viewed Mr. Reed's picture.

Sapho Picture Is Passed.

Portland, Ore.—The William Fox picture, "The Eternal Sapho," was shown at the Majestic recently after being subjected to two careful viewings by the censor board. The first time the film was shown to one of the viewers who passed it. Mrs. Colwell, secretary of the board, demanded a reviewing, however, which was had. After being scrutinized by two other viewers, the picture was passed with but two minor eliminations. "Sapho" was the cause of a disturbance with the censor board about two years ago before the passage of the present ordinance, when the picture was shown to the grand jury which saw nothing wrong with it and failed to take action. It was then that the emergency censorship ordinance was passed, said Edwin James, manager of the Majestic, commenting on the history of "Sapho" in films.

Metro Leaves Portland.

Following the visit of J. J. Unger, special representative of Metro with offices in San Francisco, and C. J. Kerr, of Seattle, supervisor of Northwest offices, it was announced that the Portland Metro office would be consolidated with that in Seattle and that Portland territory would be handled from the Sound City. The reason for the change, Mr. Unger said, was that the entire Pacific Northwest territory could be handled from Seattle. The change was effective May 14. Mr. Unger stated that A. S. Kirkpatrick, manager of the Portland branch, would be retained with the company and that the office force in Seattle would be increased to take care of the additional business. The withdrawal of the Metro exchange from the city came as a surprise to the Portland exhibitors who had looked upon it as a permanent institution on Film Row.

Columbia Dons Summer Garb.

Portland, Ore.—The Columbia theater has been refitted with cretonne draperies of blue and old rose and the walls and ceilings have been tinted to match the color scheme. An Italian garden set is in the making which promises to be a surprise to Portland screen fans. Manager Myrick now appears on the floor arrayed in a white tuxedo and all the members of the staff have been outfitted in white.

Local Theater Changes.

Gold Hill, Ore.—K. B. Wesleder, who operates a theater at Glendale, has leased the Comus, at Gold Hill from R. C. Kelsey.

Springfield, Ore.—Raudruff Bros. have sold the Bell theater here to W. J. White.

Marshfield, Ore.—Robert Marsden, Jr., who runs the Noble theater here, was a recent visitor in Portland booking service. Mr. Marsden is a popular exhibitor in the Coos Bay country and arranges bookings for several theaters there.

Portland, Ore.—Wm. Graeper, owner of the Union Avenue theater, Portland, was a recent visitor in Seattle.

Portland, Ore.—Mary Edgett Baker, daughter of Commissioner Baker of Portland, and who played in stock at the Baker theater until the season closed recently, has gone to California to appear in pictures.

Yamhill, Ore.—C. P. Lytton has purchased the Casino theater.

Vale, Ore.—J. B. Quinsberry has sold the Rex theater.

Boise, Idaho.—Jack Mitchell has opened the old Kaiser theater at Boise and renamed it the Liberty.

Portland, Ore.—I. Rosenthal, manager of the Sun Photoplay Company, in San Francisco, was a recent visitor in Portland.

STRAND OPENS WITH ECLAT.

Fireworks on Roof, a Band Playing on Street and a Parade Start Theater.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—A fireworks display on the roof, a band concert on the street in front and a street parade headed by a brass band, marked the re-opening of the Strand theater which was closed for several days after being opened for a short time by C. S. Crews.

It was opened as a part of the Pacific Photoville circuit, incorporated, which S. Morton Cohn, Portland, is organizing. It will show vaudeville attractions and Bluebird and other feature photoplays, with a straight policy of 10 cents admission, for any seat in the house. Programs ordinarily will change Sunday and Wednesday.

Mr. Cohn personally directed the reopening of the Strand theater, and his personal representative, W. B. Armstrong, will be resident manager for the time being. C. S. Crews has withdrawn from Spokane and has returned to Walla Walla, where he will continue to operate his two theaters. The opening program, was a Bluebird photoplay in six reels entitled "Elusive Isabel," with Florence Lawrence in the lead.

First avenue was crowded with people and automobiles during the concert and other exhibition. Mr. Cohn has organized the Strand Theater Company to operate the local house, the Pacific Photoville circuit being the holding corporation for all the theaters in the chain.

Reopening of Portland Lyric.

Just thoroughly remodeled and with some new features installed, the Lyric theater is now a modern motion picture house. A new front has been constructed, the theater is redecorated throughout and a new operating room installed with two new simplex machines. This latter feature will do away with the waits between pictures.

A modern ventilating system has also been installed under which the air is completely changed every three minutes. New tungsten lamps have been placed in the house and other minor changes made.

The program there will include Mutual masterpieces for two shows of the week with shorter subjects on other days. Cartoon comedies, Chaplin films and a travelogue will frequently be introduced.

B. W. Copeland, manager of the Rex theater, Spokane, was the first to show the Al Smith pictures of a mountain lion hunt by H. H. Bakker and his wife, and the capturing of the lion recently taken in Montana. The chase, as shown on the screen, is interesting.

Both Mr. and Mrs. Bakker and three of their mountain lion hunting dogs as well as one of the large mountain lions in a cage were on exhibition in front of the theater.

Vancouver Items.

Nanaimo, B. C.—Through the courtesy of Manager George Beattie a very successful benefit for the Nanaimo Hospital was given at the Dominion theater on a recent evening, and a substantial amount was raised for this worthy institution. In addition to a pleasing program of pictures, numbers were contributed not only by local people, but also by some who came from Vancouver especially to assist. Two performances were given, under the auspices of the ladies' auxiliary of the hospital association, with Mrs. G. B. Brown in charge.

Business Notes and Personals

Victoria, B. C.—Previous to the initial showing of Triangle productions at the Columbia theater, Manager N. B. Maysmith took a page ad. in a local paper, including in the ad. a coupon for admission to the theater. A very liberal ruling was made in respect to this, as the coupon could be used at any time within the first two weeks. Admission price at the Columbia has been set at ten cents for all seats.

Vancouver, B. C.—L. J. Quagliotti, proprietor of the Variety, Romano and Empress theaters in Victoria, B. C., spent a few days in Vaucouver recently calling on his brother Hector, of the Colonial. Later both returned to Victoria in connection with some important business, an announcement of which is expected in a short time.

VANCOUVER TICKET TAX.

May Levy Twenty Per Cent. of Value on Tickets.

Victoria, B. C.—The provincial government has recently had under consideration the levying of a tax on theater tickets, under arrangements similiar to those obtaining in the three other provinces where such a tax is in force. It is understood that the present intention is to tax theater tickets at the rate of one, two and three cents each, which presumably will amount to a tax of twenty per cent. of the value of the tickets. It is stated that such a tax would return to the government a sum approximating $125 a day, from the city of Vancouver alone.

Moving picture men as a whole are against the plan, and interviews have recently been had with Premier Bowser regarding the matter. Exhibitors declare that the tax would be unconstitutional, and that to levy it would simply result in strong objection on the part of theatergoers, and great inconvenience to all parties concerned.

A Benefit Every Month.

Chilliwack, B. C.—The management of the Imperial theater is giving the house on one night each month for an entertainment in aid of the local hospital. The latest concert, held recently, consisted of a playlet written and acted by local talent, solos, musical selections by the Kelland-Chevalley orchestra, and the regular Imperial bill of moving pictures. This house has just started "The Goddess."

Red Cross Benefit at the Rex.

Esquimalt, B. C.—At a Red Cross benefit given recently at the Rex theater an innovation was introduced in the form of selections by the military band of the 11th Battalion, Canadian Mounted Rifles, in addition to the usual features of these programs.

Patriotic Program at the Princess.

Edmonton, Alberta.—A patriotic program was given on a recent evening at the Princess theater, under the auspices of the Asquith Chapter, Daughters of the Empire. A feature of the program was an address by a returned veteran of the Princess Patricia Regiment.

Theaters Help Baby Welfare.

Calgary, Alberta.—Starting off the Baby Welfare Week fostered by the Naomi Mothers' Society, a Sunday meeting, at which Mayor Costello presided, was held at the Empress theater, where addresses were delivered regarding the proper care of children. On the following Wednesday a showing of special films was given at the Princess theater, where a large audience gathered to view the pictures.

L. A. Rostein Opens Empress Theater.

Vancouver, B. C.—L. A. Rostein, a well-known local man and a resident of this city for the past thirty years, has secured the Empress theater, which has been dark for some time, and will open it on May 29 as a combination house, playing Cort, Shubert and Klaw & Erlanger attractions. The theater will be completely renovated before the opening.

New City Time Confusing.

Winnipeg, Man.—Flood conditions in the Winnipeg district have interfered slightly with attendance at local theaters recently, but normal conditions are now restored.

An hour's change in the city time, in furtherance of a "daylight saving" scheme, is resulting in some slight confusion in regard to starting hours in the theaters, and most houses are now advertising somewhat along this line: "Continuous performance from 10 a. m. Standard Time, or 11 a. m., New City Time, to 11 p. m., Standard Time, or 12 p. m., New City Time."

Need an Appeal Board

British Columbia Law Makers Discuss Motion Picture Act—Liberals Want An Appeal Board—Conservatives Think Censor Is Raising the Moral Standard of the Films—An Election Near.

By E. C. Thomas, Special Correspondent, 821 Rogers Bldg., Vancouver, B. C.

VANCOUVER, B. C.—The discussion in the British Columbia Legislature relative to the proposed amendment to the Moving Pictures Act, affecting the examination and licensing of operators, has developed into a broader question involving censorship and the conduct of the censor's department generally.

Lacks an Appeal Board.

During a recent sitting of the house the amendment was brought up for debate, and H. C. Brewster, Liberal leader, launched into an objection to the extreme power given the censor under the act, drawing particular attention to the fact that there is no appeal from his decisions. There should certainly be an appeal board, said Mr. Brewster, and he cited the example recently set in Manitoba and Saskatchewan, where the new Public Amusements Act expressly provides for such a board. While Mr. Brewster stated that he was in favor of some form of censorship he did not think such sweeping power as is given to the censor should be delegated to any officer of the government, because of his natural liability to err in one direction or the other. He recommended that provision be made for an appeal board to pass on rejected films, the salaries or fees of the members to be paid through costs levied on the film men making unsuccessful appeals.

Premier Bowser in replying to this suggestion argued for the retention of the present system, and said that such a board would be of no value, as it would have to be composed of a representative of the moving picture interests, a representative of the moral forces in the province, and a chairman, who would of course be the censor himself. This, the World hardly need point out, would in no sense constitute an appeal board, as such a body should be entirely distinct from the influence of the censor. With one member of the board suggested judging pictures by purely theological standards, any reconsideration of a rejected film would simply give the censor, with the deciding vote, a chance to decide that his previous rejection was entirely proper, and reaffirm his decision. An "appeal" board such as this would be worse than none at all. Mr. Bowser announced that he, as attorney-general, constituted a court of appeal, but it has been pointed out that as there is nothing in the act making such a provision, the whole matter would be subject to the attorney-general's whim.

"When you see a censor believing, as our censor does," said Mr. Bowser, "in raising the moral standard of moving pictures, there cannot be such a great amount of criticism. I may say that I agree with him and encourage him in his stand for a higher moral standard."

No Need of Any Censorship.

Parker Williams, senior member of the Opposition, objected to censorship in any form, and called attention to the fact that if a moving picture theater should become objectionable through the type of pictures shown, the same steps could be taken against it as against any other undesirable entertainment. It seemed to him that there could be no valid reason for rejecting a film which had been passed in other provinces, and if these rulings were followed there would be considerable reduction in the expense of conducting the department. Mr. Williams caused much amusement at the premier's expense, remarking that it must be interesting to Mr. Bowser, after a hard day's work, to go and have run off for his inspection those films not passed by the censor. He also stated that if the premier was as poor a judge of what might be good or bad for a spectator to see in a picture as he was a judge of political morals, he would not put much reliance in him. Mr. Williams added that he understood that the premier was interested in a moving picture theater (doubtless referring to the Colonial in Vancouver).

H. H. Watson, Vancouver Conservative, came to the defense of the censor and naively remarked that judging from the number of people who attended the moving picture theaters in this province, they appeared to be excellently conducted and well supervised by the censor. In his opinion, the theaters are at present doing a more lucrative business than any other branch of trade. "The only complaint against the censor is when he refuses some highly sensational or immoral picture," declared Mr. Watson. "No good film is ever turned down. For my part I think that the censor is to be congratulated on the manner in which he discharges his duties. It must be gratifying to the people of Vancouver. I go to the movies from time to time, and I have never yet seen anything to offend my idea of what is moral."

The Election Near.

The MOVING PICTURE WORLD correspondent, in the course of a conversation with the manager of a local film exchange, remarked on the small number of pictures being rejected at present, as compared with a few months ago. "Yes," answered the exchange man, "but this is simply the calm before the storm. If the Bowser government is continued in power at the general election which is scheduled to take place within a few weeks, we will go back to the same conditions as before, with productions of the highest class rejected on the slightest provocation. In my opinion, the present intention is only to suspend the drastic regulations until after the election." This, it may be said, is the view held by many local men connected with the industry.

Another film man spoke in the same strain. "Don't lose sight of the fact," he said, "that the stringent rules regarding censorship are still a part of the Moving Pictures Act, but are simply not being enforced at present. If the government believes that the present standards are right and proper, let the law be changed so as to make these regulations permanent, instead of leaving the way open for a return to the conditions which formerly existed. If the government is not prepared to make such changes, its intentions will of course remain under suspicion."

"As for the remarks of Mr. Watson," added the speaker, "if he has attended the picture shows from time to time within the past six months, or since the 'Spoilers' fiasco, and has seen nothing to offend, it simply means that the vast majority of pictures previously rejected were so unobjectionable that he has not noticed any difference since films of this class have been allowed to pass. A great proportion of the features shown here at present would have been rejected six months ago, and in fact, many which were rejected previous to that time have since been approved and exhibited. For corroboration of this statement the members of the House might ascertain how many reels the censor has rejected since the beginning of the present year, for instance, and see how the average compares with that maintained during the past year."

Calendar of Daily Program Releases

Releases for Weeks Ending May 27 and June 3

(For Extended Table of Current Releases See Pages 1592, 1594, 1596, 1598.)

General Film Company.

Current Releases.

MONDAY, MAY 22, 1916. (Serial No.)

BIOGRAPH—The Mistake (Drama) (Biograph Reissue No. 51)..... 20582
KALEM—The Missing Millionaire (No. 9 of the "Social Pirates" (Two parts—Drama)..... ——
LUBIN—Otto the Hero (Comedy)..... 20583
SELIG—The Test of Chivalry (Three parts—Drama) 20577-8-9
SELIG—The Selig-Tribune No. 41, 1916 (Topical)... 20581
VITAGRAPH—The Cost of High Living (Comedy). 20580

TUESDAY, MAY 23, 1916.

BIOGRAPH—Who's Looney Now? (Two parts—Comedy) 20587-8
EDISON—The Coward's Code (Three parts—Drama. 20589-90-1
ESSANAY—The Condemnation (Two parts—Drama) 20584-5
KALEM—Ham's Busy Day (Comedy)..... 20586

WEDNESDAY, MAY 24, 1916.

EDISON—The Cecropia Moth (Educational)..... 20594
—Tom the Tamer and Kid Kelly (Cartoon).
ESSANAY—Canimated Nooz Pictorial No. 10 (Cartoon). A Scenic subject on the same reel..... 20593
KALEM—The Bogus Ghost (Comedy)..... 20592

THURSDAY, MAY 25, 1916.

LUBIN—Prisoners of Conscience (Three parts—Dr.) 20595-6-7
SELIG—The Selig-Tribune No. 42, 1916 (Topical)... 20598
VIM—Baby Doll (Comedy)..... 20599

FRIDAY, MAY 26, 1916.

KALEM—A Baby Grand (Comedy)..... 20603
KNICKERBOCKER STAR FEATURE—The Flirting Bride (Three parts—Drama)..... 20600-1-2
VIM—Villains and Violins (Comedy)..... 20605
VITAGRAPH—The Battler (Comedy)..... 20604

SATURDAY, MAY 27, 1916.

ESSANAY—The Schemers (Three parts—Drama).... 20606-7-8
KALEM—The Capture of Red Stanley (No. 81 of the "Hazards of Helen Railroad Series" (Drama)... 20613
LUBIN—Oh, You Uncle! (Comedy)..... 20609
SELIG—A Five Thousand Dollar Elopement (Dr.).. 20614
VITAGRAPH—The Primal Instinct (Three parts—Drama) (Broadway Star Feature)..... 20610-1-2

General Film Company.

Advance Releases.

MONDAY, MAY 29, 1916.

BIOGRAPH—The House With Closed Shutters (Drama) (Biograph-Reissue No. 52).
KALEM—Unmasking a Rascal (No. 10 of the "Social Pirates") (Two parts—Drama).
LUBIN—Frilby Frilled (Comedy).
SELIG—The Hare and the Tortoise (Three parts—Drama).
SELIG—The Selig-Tribune No. 43, 1916 (Topical).
VITAGRAPH—The Rich Idler (Drama).

TUESDAY, MAY 30, 1916.

EDISON—Helen of the Chorus (Three parts—Drama).
ESSANAY—The Song in the Dark (Two parts—Drama) (Reissue).
KALEM—A Bunch opf Flivvers (Comedy).
LUBIN—The Final Payment (Two parts—Drama.)

WEDNESDAY, MAY 31, 1916.

BIOGRAPH—Woman Against Woman (Three parts—Drama).
ESSANAY—The Fable of "The Willing Collegian Who Wanted to Get a Foothold" (Comedy).
KALEM—A Smokey Adventure (Comedy).

THURSDAY, JUNE 1, 1916.

LUBIN—The Code of the Hills (Three parts—Drama).
SELIG—The Selig-Tribune No. 44, 1916 (Topical).
VIM—The Schemers (Comedy).

FRIDAY, JUNE 2, 1916.

KALEM—Sis, the Detective (Comedy).
KNICKERBOCKER STAR FEATURE—Shadows (Three parts—Drama).
VIM—The Land Lubbers (Comedy).
VITAGRAPH—The Lonely (Comedy-Drama).

SATURDAY, JUNE 3, 1916.

ESSANAY—Our People (Three parts—Drama).
KALEM—Hazards of Helen No. 82, "The Spiked Switch."
LUBIN—Pickles and Diamonds (Comedy).
SELIG—Crooked Trails (Western-Drama).
VITAGRAPH—The Strange Case of Robert Burmhan (Three parts—Drama) (Broadway Star Feature).

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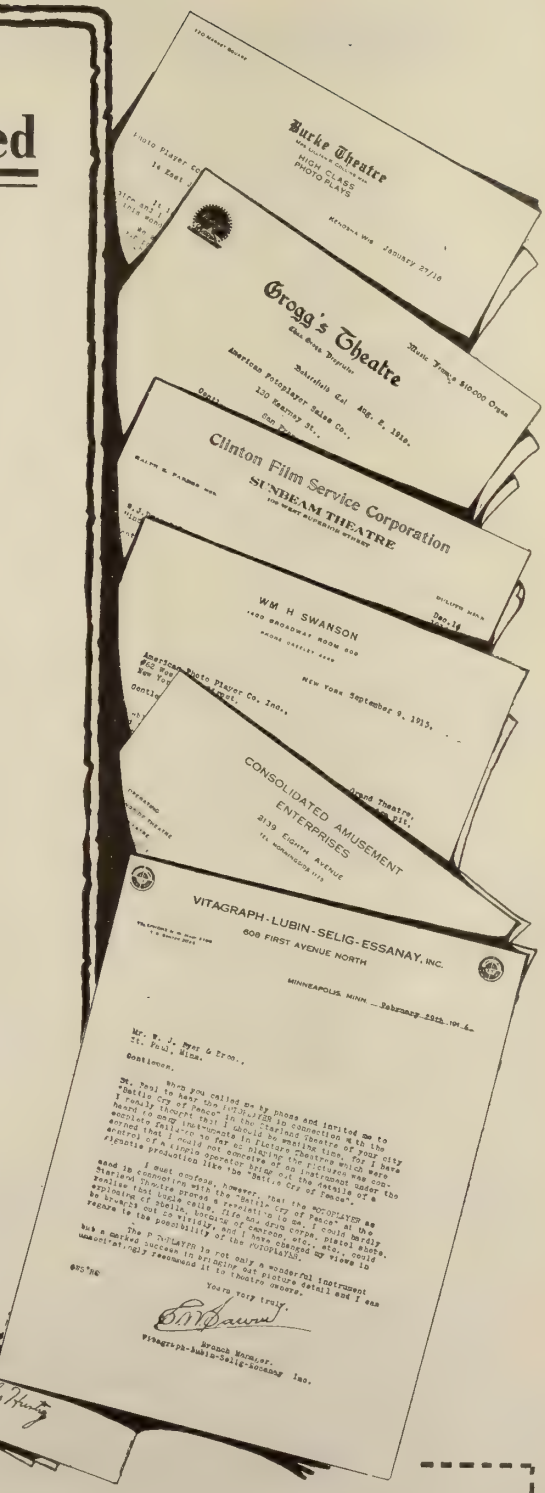

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Calendar of Daily Program Releases

Releases for Weeks Ending May 27 and June 3

(For Extended Table of Current Releases See Pages 1592, 1594, 1596. 1598.)

Universal Film Mfg. Company.

SUNDAY, MAY 21, 1916. (Serial No.)

IMP—Claudia (Comedy) 01447
L-KO—No release this day .....
REX—Love Triumphant (Two parts—Drama)..... 01448

MONDAY, MAY 22, 1916.

NESTOR—Her Celluloid Hero (Comedy)..... 01451
RED FEATHER PHOTOPLAY—Half a Rogue (Five parts—Drama) 01450
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg O' the Ring (No. 4, "The Circus Mongrels") (Two parts—Drama) 01468

TUESDAY, MAY. 23, 1916.

GOLD SEAL—The Woman Who Followed Me (Two parts—Comedy—Drama) 01452
IMP—The Health Road (Drama)..... 01454
REX—Virginia (Drama) 01453

WEDNESDAY, MAY 24, 1916.

ANIMATED WEEKLY—Number 21 (Topical)..... 01457
L-KO—A Busted Honeymoon (Comedy)..... 01456
VICTOR—The Limousine Mystery (Two parts—Drama).. 01455

THURSDAY, MAY 25, 1916.

BIG U—Corporal Billy's Comeback (Two parts—Drama). 01458
LAEMMLE—No release this day .....
POWERS—Mr. Fuller Pep—He Dabbles in the Pond (Cartoon) 01459
—The Juvenile Dancer Supreme (Lena Baskette in a Group of Classic Dances)..... 01459

FRIDAY, MAY 26, 1916.

IMP—The Unconventional Girl (Two parts—Drama).... 01460
NESTOR—Her Husband's Wife (Comedy)..... 01462
REX—Harmony in a Flat (Comedy)..... 01461

SATURDAY, MAY 27, 1916.

BISON—The Wedding Guest (Two parts—Drama)..... 01463
JOKER—A Stage Villain (Comedy)..... 01465
POWERS—Storming the Trenches (Comedy)..... 01464

SUNDAY, MAY 28, 1916.

LAEMMLE—No release this day.
L-KO—Gamboling on the Green (Comedy)..... 01467
REX—A Gentle Volunteer (Three parts—Drama)... 01466

MONDAY, MAY 29, 1916.

NESTOR—All Over a Stocking (Comedy)..... 01470
RED FEATHER PHOTOPLAY—The Iron Hand (Five parts—Drama) 01469
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring (No. 5, "The House of Mystery") (Two parts—Drama) 01487

TUESDAY, MAY 30, 1916.

GOLD SEAL—The Silent Man of Timber Gulch (Two parts—Drama) 01471
IMP—A Double Fire Deception (Comedy)..... 01473
LAEMMLE—The Fur Trimmed Coat (Drama)..... 01472

WEDNESDAY, MAY 31, 1916.

ANIMATED WEEKLY—Number 22 (Topical)..... 01476
BIG U—The Attic Princess (Drama)..... 01474
L-KO—Tough Luck On a Rough Sea (Two parts—Comedy) 01475

THURSDAY, JUNE 1, 1916.

BIG U—Brother Jim (Drama) 01478
LAEMMLE—Two Mothers (Two parts—Society—Drama) 01477
POWERS—It Can't Be True (Comedy)..... 01479

FRIDAY, JUNE 2, 1916.

IMP—Jim Slocum, No. 46393 (Two parts—Drama). 01480
NESTOR—Good Night Nurse (Comedy)..... 01481
VICTOR—No release this day.

SATURDAY, JUNE 3, 1916.

BISON—Tammany's Tiger (Two parts—Comedy)... 01482
JOKER—A Dark Suspicion (Comedy)..... 01484
REX—A Cad (Drama) 01483

Mutual Film Corporation.

SUNDAY, MAY 21, 1916. (Serial No.)

BEAUTY—Twenty Minutes in Magic (Comedy).... 04747
GAUMONT—Reel Life (Mutual Film Magazine).... 04749
VOGUE—The Chinatown Villains (Comedy)..... 04748

MONDAY, MAY 22, 1916.

AMERICAN—Repaired (Two parts—Drama) 04750-1
FALSTAFF—Politickers (Comedy) 04752
MUTUAL MASTERPICTURE DE LUXE—Nancy's Birthright (Signal—Five parts—Drama) (No. 103).

TUESDAY, MAY 23, 1916.

THANHOUSER—For Uncle Sam's Navy (Two parts—Drama) 04753-4
VOGUE—Rival Rogues (Comedy)..... 04755

WEDNESDAY, MAY 24, 1916.

BEAUTY—Adjusting His Claim (Comedy)..... 04757
GAUMONT—See America First No. 37 "Savannah, Ga." (Scenic) 04758
—Kartoon Komics (Cartoon) 04758
MUTUAL WEEKLY—Number 73 (Topical) 04756

THURSDAY, MAY 25, 1916.

GAUMONT—Armadale (Three parts—Drama) 04759-60-1
MUTUAL MASTERPICTURE DE LUXE—The Reclamation (American—Five parts—Drama) (No. 104).

FRIDAY, MAY 26, 1916.

CUB—Preparedness (Comedy) 04764
MUSTANG—Jack (Two parts—Drama) 04762-3

SATURDAY, MAY 27, 1916.

CENTAUR—The Kaffir's Gratitude (Two parts—Drama) 04765-6
FALSTAFF—Sammy's Semi-Suicide (Comedy)..... 04767

SUNDAY, MAY 28, 1916.

BEAUTY—The Pork Plotters (Comedy)..... 04768
GAUMONT—"Reel Life" (The Mutual Film Magazine) 04770
VOGUE—National Nuts (Comedy)..... 04769

MONDAY, MAY 29, 1916.

AMERICAN—The Releases of Dan Forbes (Two parts—Drama) 4771-2
FALSTAFF—Disguisers (Comedy) 04773
MUTUAL MASTERPICTURE DE LUXE—The Man From Manhattan (American—Five parts—Drama) (No. 105).....

TUESDAY, MAY 30, 1916.

THANHOUSER—The Nymph (Two parts—Drama).. 04774-5
VOGUE—Shy Thirty Cents (Comedy)..... 04776

WEDNESDAY, MAY 31, 1916.

BEAUTY—The Comet's Comeback (Comedy)..... 04778
GAUMONT—See America First No. 38 (Scenic)..... 04779
—Kartoon Komicks (Cartoon)..... 04779
MUTUAL WEEKLY—No. 74 (Topical)..... 04777

THURSDAY, JUNE 1, 1916.

AMERICAN—The Trail of the Thief—Three parts—Drama 04780-1-2
MUTUAL MASTERPICTURE DE LUXE—Other People's Money (Thanhouser—Five parts—Drama) (No. 106) .....

FRIDAY, JUNE 2, 1916.

CUB—Sawdust Love (Comedy)..... 04785
MUSTANG—A Man's Friends (Two parts—Drama). 04783-4

SATURDAY, JUNE 3, 1916.

CENTAUR—Clouds In Sunshine Valley (Two parts—Drama) 04786-7
FALSTAFF—Perkin's Pitiful Plight (Comedy)..... 04788

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Stories of the Films

General Film Company

BIOGRAPH.

THE MISTAKE (Reissue—May 22).—The cast: Pardners (Henry Walthall and Charles H. Mailes); the wife (Blanche Sweet).

There in the lonely gold hills the friendship between the two men was staunch and true. A letter came announcing the coming of the wife on the next stage. "It will make no difference," declared the husband. "You will like the wife."

But the friend in thinking it over began to fear the woman and the restraint her presence might bring. He concluded to go away and left a note behind surrendering his share of the claim to the other. Once in the mountain he realized his fears were foolish and returned to the home where he was fast being forgotten. Then the wife's attention to the friend for her husband's sake aroused jealousy, and one day when the husband started out to dispose of their diggings over the mountains, Indians attacked the shack.

With the wife the friend sought safer quarters. The jealous husband returned to find his home empty. Then came the fearful mistake. He pursued what he thought was the eloping pair and in his jealous rage shot at his friend. However great his repentance might have been he could not bring back the life of his friend.

WHO'S LOONEY NOW? (Two Parts—May 23).—The cast: Prof. Mozart Von Clef (Dave Morris); Octavius B. Flat (S. Aitken); Dr. Ludwig Guggenheimer (Wm. Sloane); Charlie Knickerbocker (Bud Ross); Bill O'Fare, waiter (Heywood Mack); Officer Nabem (Hector V. Sarno); Guards (Tom Wallace and George Pearce); Mrs. Von Clef (Kate Toncray); Mrs. Guggenheimer (Clairette Claire); Birdie (Miss Busby); Mr. Guggenheimer's daughter (Gertrude Basbrick).

Mrs. Von Clef becomes suspicious of her husband, Professor Mozart Von Clef, when she finds a hair on his coat. Von Clef leaves to rehearse his orchestra, and Mrs. Von Clef decides to follow him. Birdie, an escaped lunatic with a mania for placing wreaths on the heads of everyone she meets, is charmed by the music from Von Clef's orchestra, and goes in, placing a wreath on Von Clef's head. Not suspecting Birdie of being a lunatic, Von Clef makes an appointment with her to meet him at the summer garden, when he sees Mrs. Von Clef coming. Mrs. Von Clef indignantly shows her husband the hair, but he explains that it is only a fiddle string. Charlie Knickerbocker, another lunatic, escapes from his keepers. Dr. Guggenheimer plans a party for his daughter, Lena, and calls on Von Clef to arrange for the music. Charlie Knickerbocker "flits" into the summer garden and flirts with Birdie, who has given up hope of seeing Von Clef. Von Clef sees an opportunity to get away and leaves with Dr. Guggenheimer. Mrs. Von Clef sees her husband leave Dr. Guggenheimer and go in another direction, and disguised with a heavy veil, she decides to follow him.

Von Clef reaches the summer garden and gets a shock when he finds Birdie drinking lemonade with Charlie. Von Clef upbraids Charlie and sends him away, crying. Mrs. Von Clef sees Charlie crying and sympathizes with him. He takes a great fancy to her, and Mrs. Von Clef does not suspect him of being a "nut."

Birdie leaves Von Clef, and Mrs. Von Clef flirts with her husband. He is easily deceived and Mrs. Von Clef is pleased with the result of her scheme. Von Clef tries to kiss her, and gets a shock when she raiser her veil. In order to save himself, Von Clef decides to take a fit. Alarmed at his condition, Mrs. Von Clef summons Dr. Guggenheimer. The doctor tells Mrs. Von Clef he thinks her husband is a lunatic, and that he will have to "bleed" him. Von Clef soon recovers when he hears this and makes his escape. He jumps into a barrel, not knowing that it is filled with water, and gets a ducking. Charlie accompanies the Von Clefs home and offers his assistance, but when Von Clef recovers he puts Charlie out.

Von Clef leaves to engage musicians for the doctor's party, and Charlie again joins Mrs. Von Clef. Octavius B. Flat, a flute player, is engaged at the Musical Union, and Von Clef tells him to call at seven o'clock.

Charlie and Mrs. Von Clef are merrymaking when Von Clef returns. Von Clef enters unobserved and is puzzled at his wife's affection for Charlie. Von Clef goes out again and rings the bell, and Mrs. Von Clef hides Charlie in a closet. Von Clef enters in a towering rage and drags Charlie out of the closet, giving him at the same time an exhibition of his marksmanship. Charlie takes flight, and when Octavius B. flat comes in, Von Clef thinks it is Charlie returning and shoots at him.

Everything is in readiness for the Guggenheimer but Von Clef keeps them waiting for the music. Von Clef upbraids his wife, warns her against Charlie, and before leaving locks her up in the closet. Charlie hears Mrs. Von Clef's cries for help and with the aid of a ladder, he rescues her. Von Clef and Octavius on their way to the Guggenheimers stop in a restaurant and Von Clef again meets Birdie.

Von Clef is insane with jealousy when Charlie and Mrs. Von Clef enter the restaurant. He disguises himself as a waiter and plans to be revenged. Mrs. Von Clef does not recognize her husband and shows plainly her love for Charlie. When they leave, Von Clef thinks his wife is eloping with Charlie and he gives the alarm. Birdie is caught and is on her way to the "House of Nuts" when Von Clef solicits the aid of the keepers to help him catch his wife who is eloping with Charlie on a tandem bicycle. Mrs. Von Clef and Charlie lead their pursuers a lively chase and are overtaken at the asylum gate. Von Clef and his wife learn for the first time that Charlie and Birdie are lunatics, and order is restored in the Von Clef household.

LUBIN.

"OTTO THE HERO" (May 22).—The cast: Otto (Davy Don); Clarence (George Egan); Mr. Prunes (Bernard Siegel); Mrs. Prunes (Florence Williams); Patsy (Patsy De Forest). Written by Jack O'Neil. Produced by Edwin McKim.

Mrs. Prunes is the keeper of a boarding house. She has a charming daughter, Patsy, with whom Otto and Clarence, two of the boarders, are in love. Clarence is a member of the militia and on account of his uniform is in the lead of the race for the heart and hand of the fair Patsy. When Otto proposes he is promptly rejected by Patsy who informs him that she is determined to marry nobody but a hero.

While nursing his woe Otto chances to read a newspaper account of a band of highwaymen being put to flight by the timely appearance of a famous football star. Otto decides to hire a couple of yeggs to hold up Patsy and Clarence so that he may rescue them and reveal himself as a gallant hero.

The deal is made but just before the hour for the fake holdup the highwaymen send him a letter demanding an increase in wages for their job. Otto loses the letter and it is found by Clarence who makes a hasty call on the highwaymen and engages them on his own account to holdup Otto and Patsy with Clarence playing the hero role.

Otto, however, has followed Clarence and from concealment overhears the bargain by which the yeggs are to hold up the auto containing Otto and Patsy. The latter then sends her father and mother out on an auto ride over the designated route while he and Patsy in another auto speed to a minister's house to be married.

The highwaymen hold up the other car, but Mr. Prunes puts up a stiff fight. Mrs. Prunes faints and Clarence hurries away to get a minister with the intention of stealing a march on everybody by marrying Patsy. At the minister's house he finds Patsy and Otto hand in hand. Mr. Prunes arrives a moment later and assaults Clarence. In the mix-up a lamp is overturned and everybody escapes from the house but Patsy, who has fainted.

Mr. Prunes, finding his daughter left behind, frantically calls for a hero. Clarence sees the opportunity and makes the rescue, and "so they were married and lived happily ever after."

PRISONERS OF CONSCIENCE (Three Parts—May 25).—The cast: Walter Stanley (Alan Forrest); Dean Carroll (Cecil Van Auker); Maude Carroll (Adda Gleason); Trained Nurse (Lucy Payton); Earl Bond (George Routh); Theda Henderson (Evelyn Page); Mr. Henderson (Ben Hopkins). Written by L. V. Jefferson and Josephine McLaughlin. Directed by Melvin Mayo.

Walter Stanley, a young minister, is a worker among the slums. Maude Preston is his assistant and Stanley falls in love with her. She meets Dean Carroll, a struggling young physician, who, with his partner Earl Bond, has an office on the outskirts of the slums. A mutual love springs up between them which is followed by a wedding which is performed by Stanley. Bond has met Theda Henderson through an accident to her father, an old millionaire and has married her. Bond lets his profession slide and when his father-in-law is taken seriously ill, he realizes that he is unable to handle the case.

Bond calls in his old partner to take care of Mr. Henderson. After days and nights of fighting, Carroll, worn out with fatigue, takes a chance of leaving his patient in the care of Bond and the nurse while he snatches some rest. He mixes two bottles of medicine, one a deadly poison and gives explicit instructions to the nurse. Bond and the nurse carry on a flirtation in the sickroom and when the half-hour arrives to administer one medicine, Bond pours from the wrong bottle. The nurse gives Mr. Henderson the dose, and he dies immediately.

Terrified, Bond throws the blame on the nurse, who, seeing Carroll's medicine case, conceives the idea of refilling the poison bottle and throwing the blame on Carroll. Bond does this, while the nurse awakens Carroll. Bond tells him that the dose of poison was too strong, and that when he went to administer the other medicine, he found Henderson dead. On examining the bottle, Carroll finds it apparently untouched, and on finding the bottle in his case half-empty he believes he must have been guilty of giving an overdose. In his weakened condition, Carroll goes to pieces. Bond advises him to go away immediately. Hastily Carroll writes a note to his wife to be delivered by Bond. He puts on Bond's coat and boards a train going West. Bond takes his friend's coat, vest, etc. and leaves them on the bank of a river to start the belief that the physician has committed suicide. The nurse gives the alarm at the right time, and Carroll is accused of the death of the millionaire. Stanley reads the news and hurries to the side of Maude, who is overcome with the shock.

A year passes. On the desert, Carroll lives in solitude—tortured by remorse, afraid to return as Bond writes him it will not be safe. Maude has taken up the work of helping the poor and she and Stanley are fast becoming sweethearts. Bond, stung with remorse, has taken to drink and Theda disgusted with him treats him with contempt. A quarrel occurs, during which, Bond is shaken into a semblance of manhood and leaves the house, determined to atone somehow for his crime. He goes to Maude and Stanley, pleading to be allowed to help with the sick poor, and they gladly install him in their little hospital office. There he sees the growing love between the two but is unable to help matters without incriminating himself.

Bond contracts diphtheria from a sick child and dying writes a confession, giving it to Stanley together with Carroll's address. Stanley has professed his love to Maude, and she has returned it, when the story of the dying man comes. That night, Stanley passes through his Garden of Gethsemane, but his better self triumphs and he resolves to get Carroll and bring him back. He sees Maude, who by her open love for him, makes his sacrifice so hard he leaves her abruptly.

Stanley finds Carroll and gives him the confession; the former physician, broken and grey, is overcome by the news that he at last is free. Stanley tells him his wife is waiting for him and Carroll makes eager preparations to go to her at once. Maude, lonely and sad, is suddenly startled by the appearance in the garden of Stanley. With a glad cry, before he can stop her, she flings herself against him, protesting her love. Carroll waiting eagerly to go to her, is a witness of the meeting and realizes that believing him dead, his wife has grown to love the minister. When he makes himself known Maude, startled at his reappearance, runs away. Alone, Maude makes her decision. She returns to the two men, and Carroll leading her to Stanley, joins their hands. The minister and the wife lock fingers and looking into each other's eyes read there the visions of happiness that might be theirs; then Maude looks at her wedding ring. Stanley has read her decision and stands with bowed head as she goes to Carroll, laying her hands on his shoulders. She has made her sacrifice.

OH, YOU UNCLE! (May 27).—The cast: Billy Hodges (Kempton Greene); Uncle Oscar (Francis Joyner); Cutey (June Daye); Mazie Gay, an actress (Lenore Peacock); Stenographer (Edithe Pierce). Written by Bide Dudley. Directed by Clay M. Greene.

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Billy Hodges, living in a boarding and rooming house in New York, is about twenty-eight years old and is employed in an office at $25 a week. He is badly in debt. Billy remembers just after receiving a lot of bills by mail, that his uncle, Oscar Hodges, of Pickwick Corners, Ind., wrote him recently to the effect that when he (Billy) decided to marry he'd send him $10,000 as a wedding gift. Billy decides that he'll have to get married at once in order to pay his debts.

He is very fond of Mazie Gay, an actress, and she cares for him. He calls her up and proposes. She accepts. Then Billy writes his uncle that he is to wed and suggests that the $10,000 be sent him. Uncle Oscar is an old bachelor of perhaps fifty-five. He is, to put it mildly, something of a sport, but has managed to conceal the fact from his nephew. He decides to drop in on his nephew suddenly.

Billy has always believed that Uncle Oscar was a quiet, religious man and Uncle Oscar has thought the same about Billy. Therefore, when they do meet, each is prepared to treat the other as a quiet, religiously inclined person, albeit Uncle Oscar was a bit skeptical. Billy has been playing poker in his room all night when Uncle Oscar arrives. Uncle Oscar first meets Cutey, the landlady's daughter.

Uncle and Billy give each other "quiet" presents and Billy starts out to entertain his relative simply and modestly. There is a dinner with chorus girls who are told to act modestly, etc. Finally Uncle Oscar and Billy discover that each is really a sport at heart and they then proceed to have a high old time. As a finish Billy marries Mazie and receives his $10,000 and Uncle Oscar surprises them by marrying Cutey, and telling Billy that he could have had twice that amount if he had been on the level with Uncle.

KALEM.

THE MASTER SWINDLERS—Sixth Episode of "The Social Pirates" (Two Parts—May 1).—The cast: Mona (Marin Sais); Mary (Ollie Kirkby); Harry the Hun (B. Furey); Melnotte, the art dealer (Thomas Lingham); Crogan (Edward Clisbee); Mr Watson (Frank Jonasson). Direction: James W. Horne.

Mona and Mary, out of funds, are spending their last coin in a bakery for rolls when Harry the Hun enters to telephone. Harry is a clever art thief who really possesses genius as a painter. A tattoo mark on his hand arouses Mona's suspicions as to his identity and the girls follow him to the Art Gallery.

Harry, posing as a serious art student, is engaged in painting a copy of the famous Monna Vanna. The girls later follow him to the store of Melnotte, a crooked art dealer, and they are convinced that some sinister plan is on foot. Mary uses a clever ruse to secure employment in Melnotte's store, while Mona keeps her eye on Harry. The girls have their finger in the pie therefore when Monna Vanna is stolen and an old copy substituted, while the conspirators arrange to sell the original to a wealthy art patron.

By clever wits that keep the girls always a step in advance of the plotters, they succeed both in securing the large reward offered for the return of the Monna Vanna and in bringing Melnotte and Harry to justice.

HAM AND THE MASKED MARVEL (May 2).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); The girl (Norma Nicholls). Directed by Harry Edwards.

Ham and Bud fall victims to Norma, but they run afoul of hubby, six foot two and big and broad. Hubby seeks revenge but Ham and Bud are fleet of foot. So a plan is concocted by which Ham is induced to put on the gloves in a finish bout with the Masked Marvel.

Ham and Bud believe in preparedness, so they examine the stage beforehand and find a trap door under one of the corners, through which, it is arranged, Bud will slip Ham a glove loaded with a brick. Ham almost quits when the Marvel removes his mask and is disclosed to be the wrathful hubby. But he manages to live through the first round and is all set for the big plan when the Marvel forces him to exchange corners.

Bud, unsuspecting, slips the loaded glove on the Marvel's hand. What happens to Ham is too sad to tell—but it makes a funny finish for this one-reel comedy.

ROMEO OF THE COAL WAGON (May 3).—The cast: Ethel (Ethel Teare); Jack (Jack MacDermott); His substitute (Victor Rottman); Ethel's father (Gus Leonard); Her brother (Freddie Fraelick). Written by S. A. Van Petten.

A newspaper account causes Ethel to boastfully declare "Burglars are not intelligent or they wouldn't be caught. I'll wager I could rob a house and not get caught." Her friends take her up on the bet and brother Fred suggests the house of Jack, a wealthy bachelor, as a likely victim. Ethel goes off to prepare for the job while Fred telephones Jack who leaves the window conveniently open, dons a rough garb and hides on the lawn in waiting for his visitor.

After Ethel has entered Jack follows—and in a minute Ethel has covered him with his own revolver saying "How dare you attempt to rob my home." She phones for the police but Jack works on her sympathy and promises to reform so she gets him a job as coal-heaver in her father's company. Jack gets a substitute to hold the job for him and as the "sub" is possessed of both a wife and dishonest ways the complications that follow before Jack and Ethel win happiness may be seen to provide many an opportunity for laughs.

THE DUMB HEIRESS (May 5).—The cast: Sis Hopkins (Rose Melville); Rube (Frank Minzey); Silent Sam (Henry Murdock); Uncle Goldcoin (Richard Purdon); Aunt Goldcoin (Mary Taylor-Ross); The cousins (Arthur Albertson and Mary Kennedy). Written by Edwin Ray Coffin. Directed by Robert Ellis.

Pending the settlement of her uncle's estate Sis, the heiress, goes off to visit the Goldcoins, her city relatives. A palmist warns her that the first man she speaks to in the city will be her life's mate, so Sis, true to Rube, becomes dumb the minute a man approaches. Fortune hunters flock around her at the reception at the Goldcoins home, but through all sorts of mix-ups Sis never utters a word.

Suddenly a telegram arrives stating that the homestead, which comprises the whole of Sis' inheritance has been burned to the ground, so Sis flies to the train without the regrets of the fortune hunters. She arrives home to find that Rube faked the news in the telegram through fear of losing Sis to "one of them city fellers," and there is a joyful reunion.

THE HUMAN TELEGRAM (No 78 of the "Hazards of Helen" Series—May 6).—The cast: The operator at Lone Point (Helen Gibson); Superintendent Purdy (P. Pembroke); The discharged operator (H Schum); President of the Western Railway (G. A. Williams); Mine foreman (Roy Watson). Directed by James Davis.

To prevent a three mile journey around the mountain the telegraph wires at the construction camp have been strung over the precipice from the station on the mountain top. The operator is discharged when the superintendent suspects him of treachery and Helen is transferred to the station.

Later, after the former operator has enlisted the aid of crooked brokers to use his knowledge in ruining the value of the road's stock, he receives an opportunity to get revenge on the superintendent. A car loaded with lyddite has been shipped to the camp to aid in the construction work and while the superintendent is inspecting it the operator rolls the door shut and starts the car and engine off around the curve.

Helen, from her post up on the mountain sees that a collision with the president's special is certain. She conceives a daring plan and grasping a heavy length of chain climbs the telegraph pole and starts the long slide down the wires. The nerve gripping scenes end when she finally reaches the tracks and climbing out on a rope is just in time to drop to the top of the runaway car which is quickly brought to a stop.

VITAGRAPH.

A LUCKY TUMBLE (May 15).—The cast: Freddy (William Dangman); Landlady (Florence Natol); Janitor (George O'Donnell); Burglar (William Lyttell, Jr.); Girl boarder (Lucille Crane); Widow (Jean Hubbell); Policeman (Harry Mayo). Author, James A. Stiles. Director, Frank Currier.

Freddy gets himself into a heap of trouble, and then unexpectedly gets out again. With no job, no money, no prospects of getting either, and the landlady kicking for the two weeks' rent which he owes, things look pretty gloomy. He is accidentally locked out of his room, clad in a pair of pajamas and a gloomy expression. It seems to him that every girl in the world is in the house, and he has some job dodging them. He runs up to the roof to seek refuge there, but finds the air too chilly for his comfort. He sits on the chimney and thus keeps himself warm. The smoke is forced through all the rooms in the house below and the tenants come up to learn the cause.

To hide from them, Freddy hides in another chimney and, losing his hold, tumbles down. He lands in a room where he sees a burglar struggling with a woman and trying to relieve her of her jewels. He lends his able assistance and soon has the thief yelling for mercy. He is handsomely rewarded for his bravery and proclaimed a hero by those who had come to lynch him for stuffing up the chimney. He makes the landlady happy by paying her the two weeks' rent he owes her, and then treats himself to a much-needed bath, for chimneys are not the cleanest places in the world.

SCENES IN ICELAND (On same as foregoing).—Wonderful views of the stately ice-topped mountains and deep ravines of this frozen country are shown on the same film as the above.

MORE MONEY THAN MANNERS (May 19).—The cast: P. Oodles (John T. Kelly); Mrs. Oodles (Kate Price); Lucille Oodles (Jewell Hunt); Nutty Oodles (Ed. Dunn); The Duke de Luxe (Templar Saxe); Duchess de Luxe (Genevieve Russell); Butler (Dan Hayes); Hector McMush (Hughey Mack). Authors, G. Graham Baker and Lawrence Semon. Director, Lawrence Semon.

Money is the only thing necessary to break into society. At least that is the impression of the Oodles family, who, having an abundance of the coin of the realm, decide to test the truth of this belief. They invite the Duke and Duchess de Luxe to their home. Here they treat them to an exhibition of table manners as they should not be. The Duke, enraged at this insult to his dignity, demands satisfaction in mortal combat. The duel starts and father soon thinks he is fighting against fifty men instead of one.

Just as he is about to "give up the ghost" and is saying his prayers, Hector, a suitor for the hand of Oodles' daughter, who had previously been ejected, enters. He decides to square himself and starts to rescue father. Another bloody battle follows and Hector is saved from being nailed to the wall by Oodles' son, who emerges from behind a couch, where he had been hiding, and battles with the Duke. Between them they subdue the duelist and lock him in a cupboard with the Duchess. The cupboard is then thrown into the river and the royal pair are left to work out their own salvation. Hector returns to the house, where he is hailed as a hero, and is given the hand of Lucille Oodles as his reward.

MISS ADVENTURE (Broadway Star Feature—Three parts—May 20).—The cast: Bess (Mary Anderson); Aunt Jane (Anne Schaefer); Harold (Webster Campbell); Doctor Hayes (Otto Lederer); Gloria (Corinne Griffith); Marsaline (Carmen Philips); Mrs. Hayes (Mrs. Buskirk); Arthur (Jack Mower); Tom (William Weston).

Everybody picks on poor little Bess. Bess is a good little soul but very capricious and her little practical jokes get her and all concerned into a mess of trouble. By substituting smallpox for grippe germs she has the whole town quarantined and incidentally causes her rich aunt Jane to leave in a huff. Her sisters return from college, but have no smile nor friendly greeting for Bess. After graduating from high school, Bess enjoys fond dreams of college, which she is soon forced to abandon when mother says that all their money is needed for sister's clothes. Then Jack arrives, and Bess's two sisters try to outdo each other to capture him. The poor fellow is between two fires. He samples hugs and kisses from both but is still undecided.

Little Bess gets even with her sisters by continually butting in on their loving. She puts Jack in many an embarrassing position by such pranks as falling into his lap from the top of a high tree and interrupting him when he is pleading his love to one or the other of the girls. She tricks him out rowing on the lake with her and upsets the boat. Once on shore, she laughs heartily at his humiliation. Jack's fighting blood is aroused and he decides to make Bess pay for her caprice. He runs after her, and after a fierce struggle, plants a kiss on her ruby lips. To further humiliate him, the family appears on the scene and catches him in the act. Jack leaves in haste and after he has gone, Mary is unable to forget the kiss he gave her. It isn't very long before Jack returns, this time to claim little Bess for his own. Her sisters fall in soft, too, and capture two unfortunate males. Perhaps after the nuptials Bess will settle down and discard her toys and become a real young lady.

THE COST OF HIGH LIVING (May 22).—The cast: Jack (Wm. Duncan); His Sister (Corinne Griffith); The Girl (Carmen Phillips); Her Father (Edgar Keller); The Cook (Anne Schaefer). Author, Jos F. Poland. Director, William Wolbert.

Jack, at college, runs low on cash, as college boys are wont to do, and wires his father for funds. The latter, tired of reimbursing his son, refuses the request and notifies him that he had better cut out the gay life. He also writes to his daughter who lives near the college, and tells her to get him interested in some girl so that he will buckle down and start to save. When sister tries to carry out her part of the contract, Jack balks and disappears when she tries to introduce him.

That night, the boys, out for a wild time, try to rip the roof off the town. Jack smothers one of the fellows in a blanket and leads him around the village. When the unlucky one is finally released, he lets a yell out of him that's loud enough to wake the whole town. The new

cop on the beat sees a fine chance to distinguish himself and starts after the merrymakers. Jack seeks refuge in the first house he sees and is mistaken for the new butler. As luck would have it, this is the home of his sister's girl friend. He "buttles" very amateurishly to be sure, but he gets along. As the cop has assumed a policy of 'watchful waiting" outside the door, Jack is forced to remain under cover.

Everything goes fine until Jack finds himself waiting on his own sister who is calling on her friend. Explanations and apologies are in order and Jack removes his apron and joins the crowd. Jack has inadvertently pleased his father by falling deeply in love with his sister's fair friend and the prospects point to Jack giving up the high life.

THE BATTLER (May 26).—The cast: The Battler (Hughie Mack); The Champ (Ed Dunn); The Villain (Billy Baxter); The Girl (Claire McCormick); The Trainer (Danny Hayes); The Crook (Doc Donohue). Authors, C. Graham Baker and Lawrence Semon. Director, Lawrence Semon.

Although the use of gas bombs has, so far, been restricted to the use of the fighting forces in Europe, a villainous inventor shows the champ that he can use them to good advantage in his fistic battle with the battler, who is offering $50,000 if he fails to knock out any ten men in ten minutes. The champ decides to be one of the ten, but has no intention of taking the count, therefore the gas bombs are welcomed. The villain's girl falls in love with the battler, tells him of his opponent's plan, and gets a supply of the gas bombs for him.

On the night of the fight, the champ's gang is on hand to watch him walk away with the dough. The battler with the aid of the gas bombs, knocks out nine men in a row and is now ready for the champ. Seeing that their game is up, the gang rushes into the ring and a "free-for-all" follows. A shot is fired and explodes one of the bombs. This sends the whole crowd into oblivion, except the battler and the girl, who had forethought enough to seal their noses with clothes pins. When the air is once more clear, they remove the clothes pins, seat themselves on the pile of unconscious gangsters, and leisurely count out the $50,000.

"THE PRIMAL INSTINCT" (Broadway Star Features—Three Parts—May 27).—The cast: Irma Ford (Miss Leah Baird); John Easton (Mr. Don Cameron); Louis Tilden (Mr. Jack Ellis); Mrs. Easton (Miss Leila Blow); Dr. Gray (Mr. Van Dyke Brooke). Author, Mrs. Owen Bronson. Director, Mr. Brooke.

Having tasted life in a hovel, Irma enjoys every moment of the day, as companion of the wealthy Mrs. Easton. Many times she feigns that the large estate is hers and entertains her imaginary guests lavishly. Mrs. Easton's health is fast failing and Tilden, her lawyer, is plotting to get her fortune by fair means or foul. He tells her that her only son, John, died in a shipwreck, and she changes her will leaving the bulk of the estate to Irma. This is just what Tilden wants and he now sets out to win Irma for his bride so that the fortune shall be within his grasp. Just as Mrs. Easton is breathing her last, John enters the room, and although she sees him, the end is near and she is powerless to change her bequest.

In the course of time Irma and John fall in love with each other and Tilden sees the fortune slipping from his grasp but is powerless to prevent their marriage. After the marriage John continues to carry on his charitable work with the assistance of Irma. With Tilden, who is posing as a friend to the couple, they visit the slums where they see the lowly condition of the children. Knowing her love of luxury, Tilden instills the fear of having her children live in a like fashion in Irma's heart. The latter laughs it off, saying that with her fortune she need never want. He tells her that at the rate her husband is spending her money for charitable purposes, the fortune will not last long. His words have the desired effect and the germ of uneasiness is born within her. She tells her husband that he must stop spending her money for charitable purposes as she believes charity begins at home.

From that time she hoards her money and is in constant fear of poverty. While she is entertaining some friends at home, Tilden got John under the influence of liquor and Irma sees him in this condition. Tilden then asks her to divorce John and marry him, a request which she sternly refuses. John learns of Tilden's treachery and still in his drunken state he starts out for Tilden's apartment with a revolver. He is about to shoot him when Irma enters and restrains him. Irma's views have now undergone a decided change, and she and John take great pleasure in watching their little adopted kiddies romp playfully around the lawn.

THE RICH IDLER (May 29).—The cast: Mary Brown (Mary Anderson); Freddie Myles (Webster Campbell); Marion, a friend of Freddie (Corinne Griffith). Author, Joseph F Poland. Director, Dave Smith.

When Collector Dugan fails to collect the rent from Mary Brown, owner of a little notion store, Freddie Myles, his employer, decides to do it himself. When Freddie appears at the store, Mary thinks he is applying for a position and employs him. Although he has never worked before, Freddie can see that it will be a pleasure to work under such a boss and keeps up the deception. They get along famously together, and although she had only hired him for two days, she is forced to retain his services when a sprained ankle incapacitates her. When the sick member is once more fit for service, she returns to the store.

One day, after her return, Dugan comes in and demands the rent, but when Freddie appears on the scene and gives him the high sign to vanish, he does so with alacrity, after tendering his apologies to the astonished Mary. Mary sees Freddie with one of his girl friends, gets jealous and refuses to speak to him. Freddie leaves and Mary grieves. Next day she receives a letter signed "The Landlord" demanding either the rent or her hand in marriage. "The Landlord" follows close after the letter, with his face hidden by his coat collar. She goes to get the rent and when she returns, is astonished to see Freddie confronting her. Explanations follow and Mary sells her store.

SELIG.

SELIG-TRIBUNE NO. 35 (May 1).

London, Eng.—British soldiers, blinded in the wars, arrive at Buckingham Palace where they are entertained by the King and Queen.

Lynn, Mass.—As part of the nation-wide campaign for preparedness, the local citizens are building eight of these small power boats, which attain a speed of thirty-five miles per hour.

St. Helens, Ore.—With her deck thronged with an enthusiastic crowd, the City of Portland, the largest wooden ship ever built in the United States, is launched here.

Somewhere in Mexico.—Scouting duty ahead of General Pershing's main column, means long hard rides with scant rations over a rough and hilly country which tries both man and horse.

Iowa City, Ia.—Fire, causing an estimated loss of $350,000, endangers the lives of the State University students living in the State Union Hotel.

Stover, Mo.—Twenty are dead, and more than one hundred injured by cyclones which sweep this section, destroying over $750,000 worth of property.

Chihuahua, Mexico.—Hon. Marion Letcher, American Consul, on left, and General Gutierrez, Military Governor of Chihuahua, in center, leaving General Guiterrez's official residence. The American diplomat in Mexico finds it no easy task to perform his duties under conditions as they prevail here.

Chicago, Ill.—Ruth Law in daring night flight, courts death by "looping the loop" with her machine outlined in fire.

Dublin, Ireland.—Lord Wimborne, Lord-Lieutenant of Ireland, wearing silk hat, who is reported as seized and held hostage by rebelling Sinn Feiners, for the safety of Sir Roger Casement.

SELIG-TRIBUNE NO. 36 (May 4).

In the Argonne District, France.—A military observer, ascending to view the German lines, finds it necessary to cut loose when he discovers his balloon is drifting toward the enemy's trenches.

San Francisco, Cal.—The Italian Tower, which was the admiration of 18,000,000 people, is caught by the camera in midair as it is razed by the wreckers.

New York, N. Y.—Lady Colebroke of England poses for the Selig-Tribune in costume she wore while working in munition factory making shells for the Allies.

San Antonio, Texas.—General Hugh L. Scott, Chief of Staff, U. S. A., on right, and General Frederick Funston meet here to confer on Mexican situation.

Chihuahua, Mexico.—Will Villa rest in this magnificent mausoleum, which he erected in Chihuahua, or will his bones bleach in desert sands after his reign of terror ends?

San Antonio, Texas.—In the closing game of the season here, the Third Field Artillery polo team defeats the Third Cavalry by a score of 4 to 1.

San Francisco, Cal.—Cadets of the Polytechnic High School, fully equipped with guns and uniforms, spend several hours each afternoon in regular army drill.

Washington, D. C.—Senators receive 25,000 telegrams from pacifists urging peace. Senator J. Hamilton Lewis of Illinois has not been overlooked as indicated by the appearance of his desk.

El Paso, Texas.—While conferences are being held to decide whether or not the U. S. army remains in Mexico, additional troops and supplies are constantly arriving.

Sunnyvale, Cal.—The new giant air cruiser, with a wing-spread of seventy-two feet, undergoes first successful test, guided by Aviator Francis.

THE TEST OF CHIVALRY (Three Parts—May 22).—The cast; Eve Wilson (Fritzi Brunette); Pauline Grey (Vivian Reed); Jack Ashton (Edw. J. Piel); Willard Grey (James Bradbury); Jim Wilson (Wm. Scott); Robert Morris (Wm. Clark); Mrs. Grey (Lillian Hayward). Directed by Wm. Robert Daly. Written by Elizabeth R. Carpenter.

Jack Ashton is in love with Pauline Grey, but Pauline's parents are of the opinion that Jack's position in life is not high enough to give him the honor of the hand of their daughter in marriage. Pauline's father explains this to Jack, who sacrifices himself for the supposed future happiness of the girl, and accepts the position as mining engineer in the West. Robert Morris, aged and wealthy suitor, wins the hand of Pauline through the urgencies of her parents.

Ashton in the West, meets Eve Wilson, the unfortunate wife of a cruel husband. He gains the love of Eve, because he has rescued her from her husband's abuse. When his cruelty becomes too great for Eve to bear, she leaves her husband and goes to Jack's home where she is employed as a housekeeper. Morris speculates in stocks to retrieve his fallen fortunes and loses. With the loss of his money, he takes his own life.

Pauline has never forgotten Jack Ashton and upon the death of her aged husband, she writes him, telling Jack that she is waiting for him to return. Jack receives this letter, but appreciating that Eve loves him dearly, that he has sheltered her, he writes to this effect to Pauline. Just as he completes the letter, he is notified of an explosion in the mine. He rushes to aid in rescue work, and then it is that the letter he leaves behind is read by Eve.

Eve finally learns that Jack Ashton loves another. She resolves not to stand between him and the woman of his choice. She writes him a letter containing the fictitious statement that her husband has sought a reconciliation with her, and she has agreed to join him. Eve then wanders homeless out into the world, while Ashton freed, joins Pauline.

A FIVE THOUSAND DOLLAR ELOPEMENT (May 27).—The cast: Tom (Tom Mix); Vicky (Victoria Forde); John Gilmore (Joe Ryan); Bad Bill (Sid Jordan); Sneaky Sam (Chet Ryan). Written by Cornelius Shea. Produced by Tom Mix.

Tom, a cowboy, is in love with Vicky, daughter of John Gilmore. Gilmore refuses to give his consent to their marriage. Gilmore has a mortgage due, and draws $5,000 from the town bank. This money is seen by Bad Bill and Sneaky Sam. Tom plans to elope with Vicky that night, while the crooks plan to rob Gilmore of his gold.

They take the money and place it in a covered wagon in which Vicky has already secreted herself, believing the wagon belongs to Tom. She realizes too late she is in the power of two desperate characters.

Tom arrives to meet Vicky, is discovered by Gilmore, who thinks that Tom has robbed him. However, Tom proves by footprints and wagon tracks that others have robbed Gilmore of his money, and have abducted his daughter. Tom and Gilmore, after a sensational pursuit, overtake the crooks and rescue Vicky. Then it is that Gilmore, pleased at the return of his money, gives Tom and Vicky the parental blessing.

Universal Film Mfg. Co.

IMP.

WHEN SLIM PICKED THE PEACH (May 16).—The cast: Slim Hoover (Victor Potel); Mrs. Slim Hoover (James Bernoudy); The Peach (Babe Sedgwick). Written and Produced by Roy Clements.

Mrs. Slim Hoover, snubbed by her neighbors because she does her own housework, insists on Slim engaging a house servant. Slim protests, but Mrs. Slim wins out in the domestic squabble which follows and Slim visits an employment agency and engages "The Peach," a very pretty and vivacious maid.

When Slim brings "The Peach" home Mrs. Slim's suspicions are aroused and the discovery of floured hand prints on Slim's coat coincident with "The Peach" being engaged in making biscuits, starts a real war in the Hoover household.

At the height of hostilities the father and mother of Slim arrive for a visit, and when Mrs. Slim tells of Slim's domestic duplicity, Hoover, Sr., goes to the kitchen to fire "The Peach." He comes back with damning hand prints on his coat and his wife rushes him home.

Mrs. Slim decides to settle the matter herself and after throwing "The Peach" and her belongings out of the house, dons her work clothes and decides that she prefers the neighbors' snubs to having another woman in the house with her impressionable Slim.

CLAUDIA (May 21).—The cast: Claudia (Edith Roberts); Sylvia (Sydell Dowling); Dan (Stanley Walpole); Billy (Paul Kelly). Written and produced by Robert F. Hill.

Daniel Remington is in love with Sylvia Saunders, a young actress who is posing for him while he is painting her portrait as the Duchess of Gainesborough. She tells him that marriage is out of the question, as it would ruin her career. The scene then shifts to the street in front of the studio building where Scotti and Peter, two of Dan's chums, meet two young women, Claudia and Tabithia. They pick up their luggage and lead them into the studio.

Dan greets Tabitha, who introduces her friend, Claudia. Sylvia is inclined to be jealous of Claudia until Dan explains that there is no need of an introduction, as she surely can be no other than his maiden aunt and cousin, Miss Claudia Knott, whom he has not seen since she was a little girl. Presently Billy McGee, a cub reporter, comes forward and is introduced to Claudia.

An afternoon tea is improvised in the course of which Claudia pats Dan's hand affectionately, causing Sylvia to look daggers at her, and in a fit of jealousy, Sylvia puts on her furs and leaves the room. Later Billy conspires with the others during Dan's absence to arrange the studio for a wedding. He goes out and engages a minister for the occasion. The only difficulty is how to procure a license. Billy finally decides that he and Claudia will have to get a license in the name of Dan and Sylvia.

While all this has been going on Dan and Sylvia have been reconciled and decide on an immediate marriage. They go to the county clerk's office and procure a license for that purpose. Bill and Claudia arrive shortly and request a license, substituting the name of Dan and Sylvia for their own. The town clerk, surmising that there is some joke under way, good-naturedly fills out the paper.

Meanwhile Dan and Sylvia get married and drive to the studio building in a car intending to keep their marriage a secret for the present. In the studio, there is so much marriage in the air that Billy finds it difficult to suppress his inclination to propose marriage to Claudia. Everybody gets flustered when Billy announces from the window that Dan has just driven up with Sylvia in the car. Claudia runs up to Dan when he enters the studio and kisses him. Sylvia protests at this and tells Claudia to keep away, without betraying, however, that she has been married to Dan.

Claudia has apparently tried to arouse Sylvia's jealousy with a purpose as she says to Sylvia. "Well, then, why don't you marry Dan?" Billy immediately brings forth the requisite license and produces the minister. Then without further ado, they place Sylvia and Dan side by side for the ceremony. The minister takes out his prayer book and asks Dan for the ring. Dan and Sylvia look very much embarrassed. Billy and Claudia come down all swelled up with the surprise they have sprung on them.

The minister asks Dan if he will take Sylvia to be his lawful wedded wife, and receiving no response repeats the question. Then Dan puts up his hand, protesting that the cermony must proceed no further, saying: "I can't do this because I have been married once already to-night." There is an expression of surprise on the faces of Scotti and Peter, while Billy and Claudia are simply non-plussed at the failure of their matrimonial experiment.

As the others are congratulating Dan and Sylvia, Claudia turns to Billy and holding out the license to him she says: "Billy, you exchange that license tomorrow." This meets with Billy's approval and thus it's a case of "all's well that ends well."

UNIVERSAL.

ANIMATED WEEKLY NO. 19 (May 10).

Panama Canal's Guards.—Uncle Sam's garrison landing from transport—Isthmus of Panama. Sub-Title—Off for the forts.

City Has 300th Birthday.—School children raise flag on site where Dutch settlers first landed—Battery Park, New York City.

Blackfriars Rehearsing.—Student actors make ready to present 13th annual show—University of Chicago, Ill.

College Athletes Win Laurels.—Record-breaking number of stars run in relay race—Franklin Field, Philadelphia, Pa. Sub-titles: 1. High jumps. 2. Over the hurdles. 3. Pole vaulting.

Bravery Medals for Fire Heroes.—Mayor rewards "Smoke-Eaters" who dared death to save lives—New York City.

Carnival to Honor Raisins.—City where raisin is king, gives spectacular pageant to celebrate prosperity—Fresno, Cal.

Men Have Troubles, Too!—Universal stars show latest styles in men's headgear. (Courtesy of Truly Warner.) Sub-titles—1. Hobart Henley. 2. Harry Benham. 3. Matt Moore. 4. King Baggot.

An Army of "Cops."—7,000 policemen, only part of "The Finest," march in annual parade—New York City—Sub-titles: Medals for heroism.

Settling Strife With Mexico.—General Obregon, Carranza's War Secretary, confers with Generals Scott and Funston—El Paso, Texas.—Sub-titles: 1. Trumpeteer heralds approach. 2. General Obregon (one-armed man). 3. Escorting his auto. 4. Boarding General Scott's train. 5. After the peace talk. 6. General Scott (rear seat, foreground).

60,000 Go on Strike.—Giant army of garment workers march for more pay—New York City.

Ireland's Viceroy.—Lord Wimbourne arriving at Castle, vainly besieged in revolution—Dublin, Ireland.—Sub-titles: Reviewing Castle Guard.

Prisoners of War.—Thousands of French soldiers, captured in recent battles, on way to prison—"Behind the Battle Line."

Seeking 3,000 National Guardsmen.—How New York State trains its citizen soldiers—are you one? Why not? Sub-titles: 1. Off for manoeuvres. 2. Scout reporting "enemy." 3. Charging the enemy.

Cartoons by Hy Mayer.

ANIMATED WEEKLY NO. 20 (May 17).

Woman Wins Air Crown.—Katherine Stinson thrills spectators by her daring flying—Sheepshead Bay, N. Y. Subtitles: Looping the loop. Beating Dario Resta, auto speed king.

Boston Welcomes Old Favorite.—Shriners greet Speaker, ex-Red Sox fielder, on trip with team he "put on map"—Boston, Mass.

Filmdom's Kings Protest.—Biggest men in movie industry argue to Governor against censorship bill—Albany, N. Y. Subtitles: At the Capitol. Governor Whitman.

"The Future Greats."—Pick of 500,000 kiddies parade during baby week—New York City. Subtitles: Prize Winners. John Ryan, king of them all. May Day in Central Park.

Hunt Deer to Save Farms.—State game wardens trap animals, after farmers complain, and take them to mountains—Shelter Island, N. Y. Subtitles: Trying to escape. Made prisoner. Off to new home.

Navy on Parade.—Citizens see exhibition of "Preparedness" by Uncle Sam's sailors—Charlestown Navy Yard, Mass.

100 Miles an Hour.—Pick of world's auto drivers make dizzy speed for gold and glory—Sheepshead Bay Speedway, N. Y.

In the Public's Eye.—President Wilson, who looms large in nation's news—Washington, D. C. Subtitles: Secretary of War Baker (hat off). Ex-Speaker "Joe" Cannon on 80th birthday.

Ending Mexican Conference.—Throng waits for General Obregon to finish final talk with Generals Scott and Funston—El Paso, Texas. Subtitles: Mexico's War Minister leaving midnight talk. Consul Garcia (right) and General Obregon at private train. General Scott (in civilian garb). Army auto uses rails as road. Midnight fire destroys country club. Soldiers make rescue.

145,000 March for Preparedness.—Greatest civic parade in United States history takes fourteen hours to pass reviewing stand—New York City. Subtitle: Mayor Mitchel and Major-General Wood.

Kentucky's Big Race.—Annual running of the Derby Blue Grass classic, draws throng—Louisville, Ky.

Cartoons by Hy. Mayer.

BIG U.

NADINE OF NOWHERE (May 19).—The cast: Grant Pearson (T. D. Crittenden); John Pearson (J. Edwin Brown); Nadine (Mme. Bourgeois); Lois Lamay (Edith Hoskins); Little Robert (Clara Horton). Written by William W. Farmer. Produced by Paul Bourgeois.

Grant Pearson listened to the story of the past as it fell from his dying father's lips. Nadine, he learned, was a nameless waif, who had come in the Pearson family on a happy wedding night in the long ago. The last request of old John Pearson was that Grant should make Nadine his wife. Grant could not say no and yet he knew that his heart belonged to Lois Lamay, a society butterfly.

Nadine loved Grant and it was the brightest moment of her life when he asked her to be his wife. She did not know he had made a sacrifice to please his dying father. Grant penned a farewell note to Lois that aroused her jealous spirit, and with his wife he departs for South Africa.

Eight years roll by. Grant still thinks of the proud beauty who had won his heart. Nevertheless Nadine is such a model wife and little Robert, their first born, such a comfort, that Grant finds real happiness in his jungle home.

Meanwhile Lois arrives in South Africa and becomes a teacher in a mission. In an unusual manner Nadine is stricken blind. Grant goes to the trading post for a doctor. He meets Lois face to face and their love is reborn. Nadine, writhing in an agony of pain, is forgotten temporarily. Later Grant awakens to a realization of his duty and sets out for home with a doctor. The doctor holds out no hope that Nadine will recover her sight.

The weeks roll by and Grant's frequent trips to the post do not arouse the suspicions of his blind wife. One day, in the absence of Grant, little Robert wanders into the jungles and is lost. Nadine misses him and in desperation plunges into the beast infested underbrush in search of her child. Robert, surrounded by the wild beasts, frantically cries for help. The blind mother hears him and in her efforts to reach him falls into a trap set by Grant. She struggles to free herself in vain. Prayer is a last resort and she learns that God has not deserted her, for she suddenly regains her sight. She escapes from the trap and rescues her child.

Meanwhile Grant and Lois find mutual pleasure at the mission. Lois, in a fit of anger, boxes the ears of Beppo, a little negro boy. Beppo swears revenge and incites the natives against the whites. Lois desires to see the woman that had robbed her of a husband, and Grant, knowing his blind wife would not suspicion his infidelity, takes her to the cabin, but finds Nadine absent, and they proceed to dream over the happy past. Nadine arrives and discovers Grant's perfidy. She decides to leave him and sets out for the post.

Meantime the enraged natives attack the mission and set fire to it. Bawamba, a little negro boy, learns that the natives are going to attack the Pearson cabin and goes to give warning. He meets Nadine, who is tempted to leave the unfaithful to their fate, but her love for Grant wins and she returns to defend her home.

In the struggle to defend their home against the enraged natives Nadine and Grant fight side by side, while Lois crouches in the corner in abject fear. Grant observes the coward at his feet and the brave woman by his side and the love he bore for Lois turns to contempt. The spirit of the new love gives him renewed courage and he plunges into the fight. Little Robert, realizing the danger, slips out the back of the cabin and, banishing childish fear, he plunges into the beast infested jungle in search of aid.

Ammunition gone, Nadine at his feet, exhausted from the tension of the fight, and Lois, a raving maniac, clinging to him in terror, Grant waits for the natives to batter down the door. Little Robert arrives at a critical moment with the soldiers and the natives are driven away. Nadine is revived and the little hero is clapsed in the arms of his parents. Lois slips out of their lives, as she realizes that Grant loves the better woman.

CORPORAL BILLY'S COMEBACK (Two Parts—May 25).—The cast: Billy Safford, G. A. R. (Thomas Jefferson); Cyril Naughton Webster (Antrim Short); Mrs. Honora Kelly (Mrs. Geo. Hernandez). Scenario by Calder Johnstone. Produced by George Cochrane.

Captain Billy Safford was the sole surviving member of the Grand Army of the Republic residing in Ophirville, Cal. For over forty years he had regularly been chosen as the Grand Marshal of the Memorial Day procession. Always the Mayor, the town clerk and the other officials of the small village met in the town hall to confer on the plans for the celebration. Always had the plans been the same. There was the morning procession, including the G. A. R. (in recent years represented solely by Uncle Billy Safford), the Ophirville Silver Cornet Band, the local fraternal order and of recent years the Spanish-American War Veterans. And always the procession had been headed by Uncle Bill.

But the year in which this story is laid there came a change. Uncle Billy's nephew, "Captain" Cyril Naughton Webster, a boy of twelve years, was sent to Ophirville to visit his mother's brother. Now, Uncle Billy was a cobbler by trade, a man of peaceful nature, who lived much in the past. The youthful enthusiasm of Cyril proved too much for the aged cobbler, for Cyril lived in a world of boyish romance. A reader of valorous fiction, the harmless Indian family residing near Ophirville were to the lad a band of redskins doomed to bite the dust. Cyril was a Captain of Boy Scouts, and as such believed it to be his duty to guard the town from the dark-skinned wards of Uncle Sam. And when he shot at Joe Two Head and his law-abiding family, the Sheriff added his protests to those of Uncle Billy. This was the night before Memorial Day. Cyril was admonished to leave his .22-calibre rifle at home, but on special pleading was permitted to carry Uncle Billy's harmless war pistol.

On this eventful evening Uncle Billy donned his worn Grand Army uniform and followed by his nephew strode up the main street to the town hall. On the way he met Mrs. Honoroh Kelly and they exchanged complimentary greetings as they had always done on each successive Memorial Day eve. Mrs. Kelly was the widow of Corporal Kelly, woh had served in the Civil War, and as such she had alwals attended the committee meetings as the sole surviving member of the Ladies of the G. A. R. Both anticipated a quiet evening, formal but the same as always, ending with the appointment of Bill Safford, late of the 23d Indiana Infantry, as Grand Marshall of the Memorial Day Procession. But they were doomed to a shocking surprise. Sergeant Sam Gates, of the 1st California Volunteers and member of the Spanish War Veterans, was nominated and elected.

The next day Uncle Billy kept within doors,

Cyril being allowed to go forth, carrying the army pistol. When the parade marched past, Old Uncle Billy bowed his head in sadness. Hours later there came sound of horses galloping—then came men running down the street yelling. Uncle Billy learned that a murderer had escaped from the penitentiary—a huge negro—already reputed to have killed a ranchman and his family while making good his escape. The sheriff formed a posse. Uncle Billy hurried to the town square and volunteered, but was told that he was not needed. Humiliated and heartbroken, he turned for home when Cyril plucked up his sleeve and bade the old man follow him. With fearsome heart he followed the lad to the edge of the town, through a patch of woods and to the edge of an embankment where he saw a sleeping negro, in prison stripes—the escaped murderer.

Uncle Billy still had his saber strapped to his belt—and when Cyril commanded him to jump down upon the negro and make him prisoner, he nearly wilted. But the lad's words of encouragement and praise for his unquestioned valor, were too much, and he jumped. The negro was more frightened than the old veteran —and with the pistol, handed him by Cyril in one hand and the saber in the other, he marched his captive to town. They arrived just as the posse returned. Uncle Billy was the hero of the hour!

VICTOR.

THE THREE WISHES (May 17).—The cast: Daisy (Mary Fuller); Vincent (Augustus Phillips); Granny (Mrs. Ford). Written by Samuel Grenier. Produced by Lucius Henderson.

The life of Daisy, the little dressmaker, would have been blank had it not been for her sunny disposition and her canary. She makes barely enough to support herself and her invalid granny, but she is ever singing, ever happy.

But winter and hard times come. Granny falls very sick and the canary dies. So she decides to apply for help.

She goes out and as the first thing she encounters is an automobile, she stops it and hauls Vincent, its owner, to her home. Her sweet simplicity fascinates the society man. He falls in love with her and marries her.

Soon we find her fixing up a room for the expected first-born. The child is born dead. She, who wanted lots of children, is not to have even one. Aware that the truth would kill her, they substitute another baby.

A month later Daisy is told of the substitution. She is pluckier than they expected. But when she visits the little grave, the ranking pain within her is more than she can stand and she falls ill.

In her delirium she cries for the child. They press a big doll into her arms and she calms down.

Daisy recovers her health and her spirits. The years roll by, and, when she grows again aware of the signs of approaching motherhood she is seized by a terrible fear that she is destined to give birth to another dead-born child.

She takes a vow before the crucifix that if the child lives she will neither kiss nor fondle it for a whole year.

At last the year is at an end. At the end of the last minute she experiences for the first time the velvety pressure of the infant's lips against her own.

GOLD SEAL.

THE WOMAN WHO FOLLOWED ME (Two Parts—May 23).—The cast: Harry (Ernie Shields); Marcia (Marcia Moore); lover (Juan De La Cruz); the woman (Gladys Brockwell). Scenario by Robert G. Leonard. Produced by Robert Leonard and David Kirkland.

On a summer night Ernie is seated in the outdoor garden of the Cafe Maupan. The orchestra is playing a Venetian air. The music brings back memories of a night in Venice a year ago. The rays of the moon make a path of shimmering silver on the grand canal, down which his gondola is lazily floating. The tinkle of a guitar murmurs its soft accompaniment to the ardent song of a lover, whose lady is listening from the balcony above. From her outstretched hand falls a white rose as a reward to the singer, who presses it to his lips as he waves his farewell from his departing gondola. But suddenly the stillness of the night is broken by the sound of a scuffle, a strangled scream. The lady of the balcony has been attacked by a band of ruffians. Ernie rushes to the rescue and justifies his pugilistic training by throwing one of the bravos into the canal and putting the balance to flight. The lady, in a passion of gratitude, declares that she will be his forever and will follow him to the ends of the earth. She persists in her devotion, notwithstanding the fact that he protests he does not desire her love.

Ernie, sitting at the table in the garden, sighs with relief at his escape from so embarrassing a situation. As he turns his attention is attracted by a veiled lady in black. As he looks again, trying to place the lady, she lifts her veil, disclosing the features of the languorous beauty of Venice. Following this Ernie's life becomes a living nightmare, as his footsteps are dogged by the lady in black. His wedding day with Marcia is approaching, but the lady of Venice always hovers near, ready to pounce on him at an unguarded moment.

His wedding day comes. He is still haunted by the lady in black. That evening he and his bride come to their new home. His bride has fallen asleep. Ernie falls asleep at the table in the living room. To him comes the lady in black, dagger poised. She decides to wreak her vengeance upon the bride who has stolen her beloved from her. She goes into the next room and looks down upon the little bride, sleeping peacefully. As she raises the knife the bride awakes and grasps the hand as it descends. They struggle into the other room, where Ernie is sleeping. The bride wildly seeks to escape, but in vain. The fatal dagger descends, and Ernie awakes, horrified to find his bride dead at his feet. In a frenzy of horror and rage he seizes the mysterious woman and is throttling her into insensibility—when he awakes and finds that it was all a dream, while his bride is calling him from the next room.

REX.

ELEANOR'S CATCH (May 2).—The cast: Eleanor (Cleo Madison); Eleanor's mother (Lule Warrenton); "Flash" Dacy (William V. Mong); Spike (Ed. Hearn); Jennie (Margaret Whistler); Joe (Ray Hanford); Man (Harry Mann). Written by William V. Mong. Produced by Cleo Madison.

On a hot summer day when Eleanor is toiling over a steaming washtub her mother, Mrs. McGrady, a good-natured old washerwoman, is lugging a heavy basket of clothes toward her shanty home and is accosted by "Flash" Dacy, a dandy of the tenement district, who volunteers to relieve the old woman of her burden. "Flash" is in a happy state of intoxication, and arriving at Mrs. McGrady's home, is soon helping with the day's washing. An organ grinder is called in and a private impromptu dance is arranged among the tubs and clothes lines.

"Spike" McGuire, a hard-working plumber and Eleanor's "steady," happens into the back yard while the dance is in progress. "Spike" becomes jealous of the dandy and demands that Eleanor choose between them. Eleanor, attracted by "Flash's" large roll of money, his tailor-made clothes and his affable and liberal manner, turns her back upon "Spike." She permits "Flash" to provide a home for her mother and herself, and for awhile lives in ease and comfort, ignorant of the fact that "Flash" is a pickpocket and confidence worker, and that his real intentions are to make her his accomplice.

"Spike," in the meantime, has continued to labor hard and earnestly as a plumber and as a student at a night school. His efforts are rewarded. Returning home one night he meets Eleanor's lost sister and induces the wayward girl to return to her mother's home with him, where he finds Eleanor getting the worst of a rough-and-tumble fight with "Flash." Upon rescuing her he learns that "Flash" has brought a wealthy farmer to Eleanor's home and demanded that she help fleece him.

The ends of justice have been met. Eleanor's sister is restored to her loved ones, and "Spike," improved by his hard work, his books and the night school, is able to provide a comfortable home for Eleanor and her family.

RED FEATHER.

HALF A ROGUE (Five parts—May 22). The cast: Richard Warrington (King Baggott); Anna Warrington, his aunt (Lettie Ford); Katherine Challoner (Clara Beyers); John Bennington (Joseph Castellanos); Mrs. Bennington (Mathilde Brundage); Pattie Bennington (Edna Hunter); Daniel McQuade (Howard Crampton); ex-Senator Henderson (Henry Otto). Scenario and production by Henry Otto.

Dick Warrington, a successful New York dramatist, receives a visit in his apartments from Katherine Challoner, an actress whom he has "made." She shows him her engagement ring and tells him that she is soon to be married, as the stage never really fascinated her. but she refuses to tell the name of the man she is to marry.

As Kate is about to leave the butler announces another caller and Dick requests her to remain in order to meet John Bennington, as he and John are great chums. Kate protests that her presence in his room so late at night might cause embarrassment and leaves to enter the butler's pantry.

John finds a pair of white gloves which Kate has left behind her. He put them in his pocket surreptitiously. The two men sit down to smoke and chat, and John tells Dick that he is going to be married, and wishes him to act as his best man, but must withhold the name of his fiancee for the present.

After John's departure Kate comes out of the pantry and Dick helps her to look for her gloves. Kate tells him that John Bennington is the man she is to marry, and that he bought the gloves for her that very morning. Failing to find her gloves, and realizing that Bennington had probably taken them away with him, Kate falls in a faint. The next morning Dick escorts Kate out of the apartment. The janitor sees them enter a cab and drive off, fully aware that the actress has spent the night in Warrington's flat. Some days after Dick returns to his native town, Herculaneum. John Bennington's marriage to the actress, Kat Challoner, has caused considerable gossip in Herculaneum. One of the scandal mongers says, "That actress and Richard Warrington have been very intimate, and you know Warrington's reputation."

The honeymooners return a day sooner than expected. Shortly after their arrival Dick meets Senator Henderson, the boss of the Republican party, who tells him that he wants him to run for mayor of the town at the fall election. McQuade, the boss of the local Democrats, is determined that Mayor Donnelly must have another term. At the Republican convention Warrington is nominated for mayor. After Dick's nomination McQuade sends Bolles, one of his henchmen, to New York to dig up some "dope" on Warrington's metropolitan career.

A month later Bolles returns from New York and informs McQuade that he got what he went after, as the janitor he interviewed there had told him about Kate passing the night with Richard Warrington in his apartment. McQuade keeps this information as a trump card until the night before election. Then he goes to the editor of the local Democratic paper, which he controls, and forces him to publish this bit of scandal in the election day issue.

Pattie Bennington's sister reads the scandal and rushes to the conservatory to find her mother and Kate. When Kate reads the article she becomes excited. Dick, who has meanwhile read the attack on him, comes over and meets Kate in the parlor. Dick tells her that John must be made acquainted with the truth. Kate protests, fearing that it will cause her to lose her husband's love, but Dick throws open the parlor doors and, as John enters, shows him the article. After reading the scandalous attack carefully, John, who is a large-minded man, emphatically declares that he does not believe it. Then, pulling out Kate's white gloves from his pocket, he turns to her and adds: "Even with this evidence I never doubted you."

Dick rushes to McQuade's office and insists on knowing who is responsible for the scandal. Bolles comes forward and says that he unearthed it in New York. Dick promptly knocks him down and says defiantly: "Miss Challoner did remain in my apartment one night, but there was a nurse and doctor in attendance until I escorted her home next morning."

After Dick has returned to his library he learns that Donnelly, his opponent, has the plurality vote in nine districts. Later Pattie phones to the editor of the Republican paper and is told that Warrington has the plurality of over 700 in fifteen districts heard from so far, which assures his election. Pattie then calls up Dick and informs him that he is elected. Dick embraces Pattie and they walk, hand in hand, down the path as the scene fades out.

UNIVERSAL SPECIAL FEATURE.

PEG O' THE RING (Second Episode—"A Strange Inheritance"—Two Parts—May 8).—The cast: La Belle and Peg, her daughter (Grace Cunard); Flip, the clown (Pete Gerald); Dr. Lund, the younger (Francis Ford); Dr. Lund, owner of circus (Marc Fenton); Mrs. Dr. Lund (Jean Hathaway).

Dr. Lund, Jr., on board the circus train en route for the next town, with the unconscious Peg in the arms of Flip, the clown. About to enter the coaches in search of Peg, Lund is seen by some of the ring crew and not recognized as the owner's son, he is forced off the train, despite his urgent attempts to convince them of his identity. Not to be put off with-

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out another effort to see the strange girl he had asked to marry him, Lund, Jr., starts out to walk to the next town.

In the coach Peg regains consciousness but is unable to remember anything that has taken place. Flip, realizing Peg's strange inheritance, is becoming more anxious and tries to warn her, and watches her even more closely than before. Dr. Lund, Sr., unable to join the circus himself for fear of his wife, sends his man, a rough-neck and former employe of the circus, to watch Peg and try to get the letter from Flip, which he is sure will establish Peg's identity as his child.

His wife, recognizing Peg as La Belle's daughter, sends a hired thug to get her out of the way, fearing that Peg will cheat her son out of some of his interitance. Both roughnecks arrive at the circus at the same time, each ignorant of the other's identity or mission. Peg and Flip, in the practice ring—Peg with her big white horse and Flip watching her with loving pride, are ignorant of the destiny in store for them.

In the meantime Dr. Lund, Jr., succeeds in getting to the circus grounds at the finish of the night's performance and makes another attempt to see Peg, but meets with the same reception he received in the morning. The roughneck sent by Dr. Lund, Sr., seeing him, tries to force him from the grounds. In the meantime the thug sent by Mrs. Lund succeeds in getting into Peg's room and tries to kidnap her. It is twelve o'clock, just when the change comes over her. Peg, in a rage, tears the clothes off the man. Her screams reaching young Lund's ears, he knocks the rough-neck down and catches Peg in his arms in time to forestall the thug. He is about to take Peg out of the tent when Flip and the others come in. They ask her what is wrong and she turns on Lund and accuses him of trying to kidnap her—as the episode closes.

PEG O' THE RING (Third Episode—Two Parts—May 15).—Peg, unconscious in the arms of Dr. Lund, Jr., in the strange house, slowly comes to as he tries to escape with her, but to no avail. At the circus they miss her and start in pursuit, arriving at the house just as the ruffian tries to get Peg away from Dr. Lund, Jr. Flip and the others, after a hand-to-hand fight with the ruffians, succeed in getting Peg away on board the train. Peg accuses Dr. Lund, Jr., of kidnapping her while in one of her fits.

In the rescue Dr. Lund, Jr., is left behind with the ruffians, who hide him in a box car. The gangster sent by Mrs. Lund follows the circus and Peg. In the box car Dr. Lund, Jr., succeeds in getting loose and escaping. He catches the circus train as it passes the box car he is in by jumping from the side door on to the moving train. Safely in the same train with Peg, and knowing that everyone thinks him guilty after Peg's insane accusation, he keeps under cover by hiding behind some baggage.

Mrs. Lund's hired ruffian succeeds in boarding the circus train as it leaves the freight yards, in another attempt to get Peg. Peg has regained consciousness, but is unable to remember anything that has happened. Flip, fearful for her safety, stays close with her, not allowing her out of his sight. The ruffian, seeing this, and playing for time, sneaks through the train. Coming to the cage containing the animals, he fiendishly hits upon the idea of turning the animals loose in the train, thereby causing a panic and affording him an opportunity of getting Peg in the excitement. Watching his chance, he sneaks to the animal car and, loosening the locks, hides.

The episode closes as the wild animals make their death dash through the cars.

PEG O' THE RING (Episode No. 4—Two Parts—"The Circus Mongrels"—May 22).—Peg, left by the ruffians in the den with the lions, discovers Dr. Lund, Jr., in the water-filled pit below, and tries to find a way to rescue him. The ruffian and his gang feel that they have both Peg and Dr. Lund, Jr., away, and he leaves to report to Mrs. Lund. At the circus Flip and the circus people are frantic over the loss of Peg, but have to stay with the show, feeling that she may get away from her captors and return to the circus.

In the dive, Peg succeeds in rescuing Dr. Lund, Jr., from the pit, and together they escape from the dive and start for the circus. Still following the circus, Pete, the man sent by Dr. Lund, Sr., to get the letter from Flip, tries again to gain possession of it, but to no avail. Flip, seeing Pete spying on him, substitutes a blank paper for the letter and hides the original. Pete succeeds in getting the false letter and leaves to report to Dr. Lund, Sr.

Both ruffians report to the Lund home at the same time, Marcus telling Mrs. Lund that Peg is safe with the lions with "some guy who got fresh." She, thinking he meant Flip, is pleased and about to dismiss him, when they overhear a roar from the doctor in the next room and discover that Pete has returned with the false letter. Listening further, she sends Marcus to get the letter for her and he leaves to do her bidding. Pete asks leave to make another attempt to get the letter for Dr. Lund.

Marcus, arriving at the circus, bides his time and begs a ticket for the performance, entering the ring just as Peg's old horse is brought on. He watches with intense interest to see who is to ride her horse. Staring, he cannot believe his eyes, as Peg herself runs into the ring and starts her act. Things go around in Marcus' head, as he sees the girl he thought dead with the lions, safely riding before him. Leaving the crowd he goes around to the dressing room to make sure, as Peg comes out. After watching a few minutes he sees her come out and run into the arms of the man who should be drowning in the pit, Dr. Lund, Jr.

POWERS.

MR. FULLER PEP—HE DABBLES IN THE POND (May 25).—It was the first warm day of spring, and Mr. Fuller Pep was out for a walk. Near a pond he came upon a heap of boy's clothes, and discovered their owner bathing in the forbidden waters. "If you don't come out, I'll take your clothes," said Mr. Pep to the small boy, who yielded to superior force. But Mr. Pep himself succumbed to temptation. The water looked so cool, that he could not resist, despite the warning sign.

Along came the village school marm out for a walk, and sat herself down under a tree beside the pond. In vain Mr. Pep dived and dived to keep out of her sight. The small boy returned at the moment, and seeing Mr. Pep in the water, promptly stole his clothes. Now Mr. Pep was in a hole. A large bee stung him on the top of his bald head, and a submarine turtle got him by the toe. His antics revealed him to the school marm who fled for the police.

Mr. Pep went on a hunt for some trousers. He entered the cemetery, and read the headstone of a prominent citizen wondering if he were buried in his pants. Along came a huge negro carrying a barrel. Mr. Pep saw his chance, and, scaring off the negro, took possession of his wooden trousers. Outside a kitchen window he is mistaken for the ash barrel, and a panfull of hot cinders sets fire to his beautiful wooden garments. He seeks refuge in the dog kennel.

The old mammy brings the dog's dinner, which Mr. Pep devours, scaring her into a fit by his imitation of the dog. The farmer appears just as Mr. Pep is walking off with the kennel as clothes and shoots him in the rear. Mr. Pep comes to a stone-pile where blasting is going on. A big husky man is guarding the place. The explosion hurls them both into the air and they fall into the hole. Mr Pep falls on top, and takes the chance to steal the other's clothes and run off in them. "You wear the dog house!" says Mr. Pep.

JUVENILE DANCER SUPREME (On, same reel as foregoing).—Little Lena's first dance is an Egyptian one, to the music of Auber's "Crown Diamond" overture. In her classic costume she performs the slow measures and plastic poses of the ancient dance. Then the music changes to the "Cricket's Serenade." Lena comes running on in the costume of the classic ballet, and performs a pas seul upon her toes. The last number is given to them usic of Liszt's "Liberstraum." It is the Dance of Grief Lena wears a white Grecian robe and goes through the slow movements of the dance with an expression of resigned sorrow on her childish face. She closes the number with a kneeling pose, full of pathos and real feeling.

STORMING THE TRENCHES (May 27).—The cast: Frank and Gordon, two brothers (Frank Butterworth and Gordon Griffith); Irma, their sweetheart (Irma Storter); Ernest, the traitor (Ernest Butterworth).

Irma is the sweetheart of both Frank and Gordon, who are rivals for her favors. One day they decide to play war, Gordon to be a captain of one side and Frank of the other. Irma stays out of the game to play with her dog. The boys chose sides, and finding a ditch, turn it into a trench. They need ammunition, and just then the farmer's car comes along, with plenty of vegetables, which make fine missiles. The boys hide and wait for the enemy to come along Then they fly at them. The others are taken by surprise, but they must have something to throw, so they make off with a case of eggs from outside a store nearby.

Then there is a hot fire from both sides. The eggs are storage eggs, and Captain Frank is forced to surrender to their superior strength. He is made prisoner and put in the barn, tied fast to a ladder. Gordon places one boy, Ernest, on guard. Irma comes up. She is sorry for Frank, and determines to help him. She goes around the corner, and puts her dog under the barn Then she comes back and says to Ernest that she can't get the dog out. He goes to get it, and Irma sets Frank free.

The boys return, and finding Frank gone, they accuse Ernest of being a traitor, and say that they will shoot him. He is blindfolded and placed against the wall. Then they throw an egg into his face. The boys go off laughing, but Ernest vows revenge. The robbed farmer and grocer have met each other, and Ernest sees them together. He tells them where their property went. They drive to the home of Frank and Gordon and tell their mother of the robbery. When Frank and Gordon return there is a heavy reckoning for them to pay, but Irma intercedes for them and saves them a whipping.

BISON.

THE WEDDING GUEST (Two Parts—May 27).—The cast: Sheriff (Harry Carey); Panchita's father (Wm. Canfield); Panchita (Olive Fuller Golden); Jose Del Barra (Joe Rickson); Faro Lamie (Peggy Coudray). Scenario written by Bess Meredith. Produced by Jacques Jaccard.

The sheriff of the county is elected by men who call him the "squarest sheriff alive." Panchita Garcia, the flower of the town, loved by all, leaves home for a walk, passing through the town, where all the cowboys come out to meet her. "Bad" Pedro, a native, sees her and follows. He overtakes her and tries to kiss her. The sheriff, who has been passing by and has given Pedro's wife money to buy food for the starving children, hears her and runs to her assistance. He takes as a remembrance her shawl which she drops.

A week elapses and Jose Del Barra, a handsome Mexican, is caught stealing cattle by Jim Stephens. Stephens recognizes Jose, who escapes. Jose goes to his paramour, Faro Mamie, who keeps the roulette hall, and tells her what has happened. Meanwhile, Stephens rides for the sheriff and he returns with Stephens. They attack the roulette hall and in the fight Stephens kills Mamie and Jose in turn kills Stephens. Jose and the sheriff fight and Jose hits the sheriff on the head, causing amnesia. He forgets all.

A year elapses and the sheriff still worships at Panchita's shrine. He calls to see her and four other sullen cowboys call at the same time. Panchita runs out and leaves them. Jose, returning to his old haunts, is startled by Panchita falling over an embankment at his very feet. He picks her up and finds she has only fainted. It is a case of love at first sight. The sheriff, returning angry and hurt, sees Panchita in Jose's arms, but does not see Jose's

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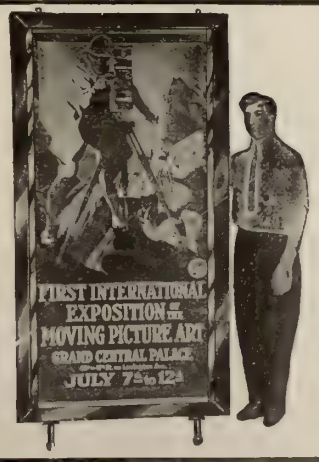

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face. That night the sheriff determines to see Panchita again and goes to her house to find Panchita in Jose's arms. Jose does not see him but suddenly the sheriff remembers all and recognized Jose.

Panchita pleads with the sheriff to let her elope with Jose as she says she loves him. Without telling her about Jose, the sheriff lets her go. Returning to town he hears shots in the saloon and, rushing in, finds a posse formed to go after Jose. The posse has received a telegram from the Albuquerque police, telling them of the murder. The sheriff takes a warrant and says he will go alone. He intends to prevent Panchita's marriage by winning her himself. He rides all night and arrives at Los Levos at dawn. As he rides up to the church Panchita comes out with Jose and informs the sheriff, joyfully, that they are married. The sheriff is dazed, but then gamely tells Panchita that he has brought her a wedding present. He deliberately tears up the warrant and leaves them. Heartbroken, he takes off his badge and rides slowly back along the trail.

JOKER.

A STAGE VILLAIN (May 27).—The cast: The landlady (Gale Henry); her husband (William Franey); the leading lady (Lillian Peacock); the leading man (Milburn Moranti); Heinie (Charles Conklin). Written and produced by Allen Curtis.

After a leap year proposal Gale and her husband, Bill, become settled in their boarding house. Bill has got the worst of the bargain and spends his time in menial duties. A circular advertising a dramatic company is thrown on the boarding house porch and Gale takes possession of it. She is immediately struck by the handsome appearance of the manager, whose picture is shown, but does not like the leading lady. She tears off the portion of the poster with the leading lady's picture, and it is picked up from the floor by Bill. He falls in love with the woman and is given a calling down by his wife when she sees him admiring the picture.

A few days later the troupe comprising "The Innocent Girl" company arrive in the town, and seek lodgings at the only boarding house—namely, the one conducted by Gale and her husband. Business has been bad with the troupe and both finances and appetites are in need of replenishing. Gale finds more to admire in the manager's real self than she did in his picture, while Bill can hardly remove his eyes from the pretty leading woman. The troupe are assigned to their rooms and informed that all bills must be paid in advance. Bill tries his best to flirt with Lillian, the leading woman, and she, having a sense of humor, responds to his clumsy efforts. Bill escorts the girl to her room. The first thing that meets her eyes is a large sign on the wall announcing that bills must be paid in advance. Gale meanwhile has taken charge of Moranti and the company and she shows them to their rooms. Moranti sees the attraction he has for Gale and decides to have a little fun with her while indulging in a mild flirtation. He is shown the "paid in advance" sign and almost has heart failure, knowing that their funds are exhausted.

Gale leaves to make out the bill and Moranti and his companions try to think of some way out of their difficulty. One of the company suggests that he play up to Gale, and Lillian, running in at this time seconds the motion. She says that she will use her arts on Bill and try to get their credit extended. Bill, captivated by Lillian, receipts the bill he has brought her, and uses his own money to give to the wife. Gale is flattered by Moranti and is finally persuaded to give him credit. As a mark of his good will he presents her with a pass to the show that night. Bill, too, has received a pass.

When the crowd assembles for the performance, Gale and Bill occupy front seats. They have a good house, and the company are in high spirits over the money they will make. The play is so thrilling that Bill and his wife have become wildly excited. Bill because of the tribulations of the leading lady, Gale, because of the cruel nature displayed by the leading man. When the leading man attempts to murder the former sweetheart of his wife, Bill can stand it no longer, and wildly rushing on the stage, he saves the honest country boy from an untimely death at the hands of the villain. The company all bawl Bill out for disrupting the performance. Gale has come onto the stage to protect her newly-found affinity from the wrath of the irate husband. The company all join forces against Gale and her husband, and the two are kicked out of the theater without further discussion.

Gale decides that her husband is good enough for her, while he decides that there'll be no more leading ladies for him.

NESTOR.

HER CELLULOID HERO (May 22).—The cast: The actor (Eddie Lyons); his steady (Betty Compson); "Red" (Lee Moran); the director (George French); the leading lady (Ethel Lynn). Scenario and production by Al. E. Christie.

Eddie starts for the moving picture studio one morning and on his way stops at his best girl's house to tell her that he is starting a new picture that morning but has not been cast. Upon reaching the studio Eddie is told by the director to make up as a crook and to visit the tenderloin to get the correct makeup.

Eddie does so and meets "Red" and his pal who have just made a haul. Eddie carefully studies "Red's" garments and then procures an exact duplicate of the latter's makeup. Late that afternoon "Red" and his pal hold up a man but are seen by an officer who starts in pursuit, the officer finally overtaking them. "Red," after beating up the officer, makes his getaway, the officer following closely behind him. The officer finally stops at a patrol box and 'phones headquarters to send out a general alarm.

Working late and wanting to be in time for his appointment, Eddie decides that he will not return to the studio but will return home in his makeup. Arriving home he discovers that he has left the key at the studio and tries to get into the window, but is seen by an officer who grabs him and takes him away with him, Eddie loudly protesting.

"Red" meanwhile is dodging the officers and finally backs into Betty's apartment. She mistakes him for Eddie and kisses him. The officer arrives at the police station and Eddie explains about his makeup. The officer 'phones Betty, who is startled when she learns her mistake. The two struggle, Betty screaming as "Red" makes off. An officer, hearing her screams, runs on and the two start hunting for "Red." Suddenly she sees Eddie, who has hurried from the station. She thinks it is "Red" and she and the officer start after him, while another officer is pursuing "Red." Finally, after much fighting, the two are brought together and "Red" is hurried off after a fierce struggle. The two lovers are at last left together.

LOVE AND BRASS BUTTONS (May 26).—The cast: O'Toole (Harry Rattenberry); Bridget Mahoney (Bess Alexander); Tim O'Sullivan (Neal Burns); Mollie O'Sullivan (Billie Rhodes); Patrick O'Toole (Ray Gallagher). Written by A. E. Christie. Produced by Horace Davey.

O'Toole, who is one of the biggest and finest men on the force, is smitten with the charms of Bridget Mahoney, who is the Police Commissioner's cook. O'Toole's beat embraces the district in which the commissioner's house is located, and he is to be found frequently in the commissioner's kitchen. There is a transfer in the department and O'Toole is assigned another beat.

Some time later the commissioner finds O'Toole in the kitchen and orders him off the place. The commissioner has a lovely daughter and O'Toole has a handsome son. The two are very much in love, but the commissioner objects to having a policeman's son hanging around and the two young people have to do their loving on the sly. Shortly after O'Toole receives his walking orders, he meets his son and the two are sypmathizing with each other when the commissioner's daughter comes along and tells Pat that as her mother and father intend going to the theater that night it will be a good time for him to call.

At eight-thirty the coast was clear and Pat and his lady love have the parlor to themselves. O'Toole has taken advantage of the tip and he and Bridget are having a glorious time in the kitchen. With the many schooners of beer and the warm room, O'Toole gets sleepy and goes to sleep in the chair, while Bridget, sitting upon his knee, leans her head against his shoulder. Unknown to his father, Pat is imitating his old Dad. His girl sits upon his lap and the two are in the throes of a love spasm when they suddenly hear the commisioner and his wife returning.

Pat takes refuge in a closet, and Mollie, running into the kitchen, discovers O'Toole and Bridget fast asleep. She tells them of the arrival of her parents, and while O'Toole tried to hide behind the stove, Bridget fusses around as if she was very busy. The commissioner greets his daughter fondly while the wife goes upstairs to take off her wraps. As she opens the closet door she finds Pat therein. She screams and faints. The family think it is a burglar, and all rush upstairs, but none are brave enough to enter the closet, and rout the burglar. O'Toole, hearing the commotion, thinks he will play the hero, and win the good graces of the commissioner. When he hears Bridget scream he rushes upstairs to capture the burglar, not knowing it is his own son. The excited family tell him the burglar is in the closet, and O'Toole bravely opens the door and orders him out.

It is a surprised father who confronts his cowering son, and they realize that it is necessary to do some quick work. O'Toole begins beating the wall, firing his revolver, and while the family run out, panic-stricken, to get help, Pat is enabled to escape. When the family return with assistance they find a very disheveled O'Toole, and he is complimented on his brave action. He apologizes for not capturing the criminal, and tells his auditors that there were five of them, all of them desperate. The commissioner congratulates O'Toole and promises him promotion for his brave work, and also allows O'Toole the freedom of the kitchen twice a week.

Mutual Film Corp.

BEAUTY.

BILLY VAN DEUSEN'S FIANCEE (May 17).—The cast: Billy Van Deusen (John Steppling); Bob White, Billy's friend (John Sheehan); Bessie, Bob's sweetheart (Carol Halloway). Directed by Archer McMackin.

Billy Van Deusen sits and ponders over his various escapades. He comes to the grand conclusion that woman is the cause of all his worries and decides that he had better cut the acquaintance of all women in general. He is so engrossed in his thoughts that he does not notice Mary Brawne and her fiance, who are practicing for a tennis match nearby. Mary hits the ball and it lands near Van Deusen who does not see it. The ball is an autographed one, and an urchin, realizing its value, decides to make away with it if he can. He is seen by MacLaffiin, Mary's fiance, and in an endeavor to get away the urchin slips the ball into Van Deusen's pocket. When Mac collars the youngster, he informs him that he saw Van Deusen pocket the ball. Mac calls Billy to task and surprises him when he takes the ball from his pocket. Mac threatens to cause serious trouble if Van Deusen ever crosses his path again.

At home Billy receives a letter from his pal, Bob, who requests that he visit him at his "skirtless Arcadia." Billy smiles and opens another letter. It is from his aunt and informs him that she is coming to visit him with two of his childhood sweethearts. Bob's invitation becomes his first thought and he leaves immediately for the place of rest.

Bob meets him at the station and takes him home. Billy sees all evidence of bachelordom and is highly pleased. But when the servant taps the dinner gong and from all sorts of uncanny places beautiful girls appear. Billy is taken back. He wants to make a hurried departure, but the eyes of beautiful Bess hold him. Bob informs him, however, that Bess is his wife-to-be, and the only hope in Billy's heart is smashed. He threatens to do dire things, but Bob gives him a bright idea. He suggests that Billy announce that he is engaged! Billy makes the assertion so that all can hear—even a newspaper lady who happens to be in the neighborhood—and the result is a full Sunday supplement. Mary Brawne happens to be a convenient name and Billy uses it without a second thought. The fact that she is the woman tennis champion does not enter his mind.

Wishing to carry the joke on, Bob has the cook claim that she is Mary Brawne. It looks like bliss for Van Deusen, but the real Mary Brawne and Mac chance across the Sunday supplement and evince anger and surprise when they see that the man who tried to steal their tennis ball is now laying claim to a love affair with Mary. They make a quick departure for Bob's place and their arrival on the scene causes much consternation. Billy tries to explain matters and force Bob to confess, but they are all taken with stage fright. Bess tries to tell them that Billy has been treated shabbily and that she loves him, but Billy sees the only way out of the difficulty is a fight, and while the bunch argue Billy makes his getaway.

TWENTY MINUTES IN MAGIC (May 21).—The cast: Presto (Orral Humphrey) Maji (John Gough); Omalery (Rea Berger); Eileen, his daughter (Lucille Ward).

Presto, a bartender, imagines himself a clever mystic as well as a juggler. He practices his art with beer glasses much to the chagrin of Omalery who owns the place. Omalery's daughter, Eileen, is an interested spectator to the antics of her loved one. Omalery can't see the art and Presto is roughly impressed with the news that he must look for another job. Being an industrious chap he soon learns that Maji, an East Indian fakir, is in need of an assistant and Presto applies for the position.

Maji impresses his power and it is a sad and nervous assistant that undertakes his duties. Even the statues that guard the entrance to Maji's apartments are under his mystic spell. An unwieldly tough enters the place and almost starts a rumpus when Maji proves to him that the "chicken" with whom he has been keeping company, is untrue, but the Mystic's subtle power averts the crisis. Maji goes out for a stroll and leaves the apartment in the care of Presto, who, while snooping around, finds the source of the mystic's uncanny power—

a box of pills, one of which taken every twenty minutes endows him with his magic.

Presto takes a chance and a pill, and finds to his amazement that he is as good a mystic as the Indian. Taking the box of pills for future use he starts on his merry way to the Amalery liquid dispensary that he might blind them with his magic and force them to terms. On the way he is seen by Maji who scenting trouble causes the pills to return to his care. Presto goes on unknowingly and arrives at the bar where he does things to please himself. Furnishing a minister, a license, and a ring, all in a jiffy, he starts a marriage ceremony. He is about to fulfill his fondest hopes when the clock strikes the fatal minute and like a haze his power fades away. He feels for another pill but finds the box gone. Omalery comes out of the trance and hands Presto a lesson and a start into the street, a sadder but wiser man.

ADJUSTING HIS CLAIM (May 24).—The cast: Ino Eatt (John Steppling); Irun Carr (John Sheehan); Veggie Tibbles (Carol Halloway); Dick Rosson (Dick Rosson); Boss of Cafeteria (Mary Talbot).

Ino Eatt is a cashier in a busy cafeteria. He is in love with Veggie Tibbles, beautiful dispenser of edibles behind the counter of the same food emporium. Veggie has not yet arrived, having stopped to chat with her friend, Irun Car, the motorman, who sees her safely to work every morning. Irun also has a warm spot in his heart for Veggie. The conductor on the car has a love for duty and suggests that tLey "cut out the chatter" and move along. Veggie leaves to assume her duties.

The lunch hour arrives and the "bread line" falls into formation at the cafeteria. Irun being relieved, comes to worship at the shrine of Epicure and also Cupid. His amorous advances to Veggie halt the line of "food seekers" and Ino is called upon to put a stop to the mushy stuff. The argument causes him to realize that Veggie is falling for the brass buttons of the conductor's uniform and that if he would have a chance he must have money.

Engrossed in evil thought he reads where a certain party was awarded much money by a jury who decided that a street car company must pay heavily for the loss of a common person's fingernail. Ino gets the idea into his bonnet that it would be simple to let a street car hit him and collect many shekels thereby.

With firm-set teeth he walks upon the car track and the very car which Irun runs hits him a smack on the back. Ino lies like one devoid of life and he is rushed into liniment and bandages. Thereafter Veggie becomes his nurse and companion and Irun loses his job pending an investigation. The company's adjuster cannot come to an agreement with Ino and it looks bad for Irun. The conductor calls on Ino and has reasons to believe that he is "faking." He reports to the president of the company who informs him that he will reward him handsomely if he can prove that certain unscrupulous persons are trying to "beat" the railroads.

Irun undertakes the job but is at a loss to devise ways and means of proving Ino's plot. A movie company who are just in the finishing touches of a fight scene gives him an idea and he enlists the services of the director and the camera man. From a closed cab they watch as Irun engages Ino in controversy. The result is a fight and while Ino proceeds to hammer the tar out of Irun, the camera man turns off the fatal proof of his healthy mien. Irun finally gets away, rushes to the cab and rides out before the panting Ino can suspect anything.

The next day Ino received a letter from the car company, whose president suggests that he call to adjust his claim. With the help of Veggie he arrives at the office and is greeted with open hands. Before they settle with him, however, they suggest that he step into the next room and see an interesting picture of some of the railroad's activity.

The room is darkened and he does not notice Irun, who hides behind one of the chairs. On a sheet in the background is flashed the pictures of Irun's fight with Ino. The more he sees the more nervous he becomes, and when the lights finally go up he has completely disappeared. Irun is congratulated by the president of the company and handed a check—also another one from the "movie" company, who inform him that they have written a wonderful story around the fight scenes. Veggie taken back, decides she loves Irun, and he accepts her into his arms as his future wife.

THE PORK PLOTTERS (May 28).—The cast: Sliggers (Orral Humphrey); Mrs. Sliggers (Lucille Ward).

Sliggers, a successful stockholder, was having breakfast at home one morning when he read the startling information that "pork" was steadily dropping and the bottom was not in sight. The news was a blow to Sliggers, who had invested all his money in pork pending a looked-for rise. He kept the news from his wife, however, wishing to spare her the bad news. She had had news of her own, when the butcher sent in an order of bad meat and she admonished Sliggers to bring some pork chops home or there would be no dinner. Sliggers was worried and fearful that he would forget his wife's errand, so he jotted "Buy pork" on his cuff.

Traffic held no bothers for Sliggers on his way to the office and in his turbulent state of mind he looked not where he was going and finally found himself atop a lumber wagon, with his automobile still running. Luckily he awoke in time to avert an accident and went on to his office. Here he found a memo from his broker informing him that unless he flanked his investment with margins he would be wiped out by evening. Sliggers was "broke" and had visions of the poorhouse, his wife taking in washing, himself begging pittance from former friends. Troubles come in bunches and so did callers come that day to Sliggers' office. In the midst of their business, however, they made hurried departures and Sliggers could not understand. When the stenographer, then the clerk, and finally the office boy deserted him, he imagined that they had surmised his impending ruin and were leaving him while the leaving was good.

Like a balloon pork suddenly took a jump on the market and orders came in right and left. Sliggers' broker called him up and informed him that the sudden rise had netted him a fortune. Sliggers could hardly believe it and rushed home full of "pep" and happiness. On his arrival his wife immediately asked him if he had brounght the pork and then Sliggers' brain commenced to clear. He realized for the first time that "Buy pork," the little legend on his cuff, had been the cause of the day's eventful happenings.

Sliggers laughed—loud and long—and took his wife to a regular "feed" where they had a nicely roasted suckling "pork."

CENTAUR.

HIGHLIGHTS AND SHADOWS (Two Parts—May 20).—The cast: John Hilliard (William Clifford); Anne Hilliard (Marie Gavette); Nannette (Margaret Gibson); Jacques (Jack Nelson).

A Breton fishing settlement, on the French West African coast, was the place selected by John Hilliard to find inspiration for his brush. He had but just arrived, accompanied by his wife, when his artistic eye fell upon the beauty of Nannette, a pert little miss of the colony. Nannette was the village coquette, aware of her maidenly charms and led Jacques, who was madly in love with her, a miserable existence by her many flirtations. She really and sincerely returned Jacques' affection, but delighted in teasing him and seeing his outbursts of jealousy.

The artist offered to pay her handsomely if she would consent to become his model but fearing the effect it would have upon her lover, she refused and told the circumstances to her mother. This thrifty dame saw a source of income escaping her hands and promptly ordered her daughter to accept the work.

Hilliard spent more time than necessary in the company of his model which caused gossip among the villagers. As the weeks lengthened into months, Hilliard not only gave little time to his wife, but became almost brutal when she remonstrated with him, while Nannette, forced to continue her employment by the greed of her mother, went about with a heavy heart, shunned by her friends and neglected by her young lover.

Hilliard surprised Nannette in such a mood one day and thinking to cheer her up, suggested that they seek the forest for a background for his canvas. On their way to the forest they were intercepted by old Gaspard who warned Hilliard not to go into the jungle unarmed, relating how his brother had forfeited his life thru the self-same foilhardiness.

Unfamiliar with the danger from the proximity of wild beasts, Hilliard disregarded Gaston's warning and with Nannette proceeded on his way and in selecting a suitable spot for his picture they entered the forest further than was safe. That morning, Hilliard had been cruel to his wife and when she witnessed his departure to the forest and his loverlike attitude to his model, the broken-hearted woman decided to end matters by seeking peace in the sea.

When at sunset, the fishing fleet returned, the village gossip lost no time in reporting Nannette's absence to Jacques and further inflamed his jealousy by suggesting that the trip to the forest was to screen Hilliard's lovemaking from prying eyes. Wild with rage, Jacques lost no time in securing his rifle determined to have the life of the man who had stolen his promised wife. Nannette had not spent a pleasant day; her thoughts were of Jacques away at sea and her mother's anger if she disobeyed. To make her discomfort the greater Hilliard attempted to force his attentions upon her, which resulted in his receiving a piece of her mind.

As dusk came on, the jungle inhabitants approached nearer the settlement to prey upon the flocks of the villagers, which was the cause of Hilliard and Nannette encountering several lions on a foraging expedition. Hilliard made a noble fight with only his easel as a weapon, while the frightened girl fled, pursued by a savage beast not to be denied his prey, and only foiled by the accurate aim of Jacques, who was seeking a different victim for his weapon.

The artist, now in mortal hand to hand combat with his lion, was rapidly giving way in the unequal battle and Nannette was unable to induce her vengeful lover to go to Hilliard's assistance, seized the rifle from Jacques' hand and dispatched the lion who now had the artist on the ground. They bore the badly lacerated man to his cottage and there left him while they went to seek a doctor.

Hilliard's punishment was to be more complete. Calling for the wife he had driven insane with grief, he received no answer and eventually found the brief note she had left stating her purpose. The village gossip had seen the unhappy woman enter a small boat and drift out to sea. All night long the fisherfolk searched, while the husband stood upon the beach, a dazed and broken man. When day broke, he was led to meet the returning searchers, fully expecting to receive the lifeless body of his wife, but fate was kind—they had found her in time and John Hilliard had been taught his lesson.

THE KAFFIR'S GRATITUDE (Two parts—May 27).—The cast: John Melbourne (William Clifford); Margaret Carlyle (Margaret Gibson); "Bill" Harrison, Melbourne's neighbor (Frederick Montague); Tom Dixon (Jack Nelson); Kala, a grateful Kaffir servant (O. Bigelow).

John Melbourne has carved a fortune in South Africa. At the time the story opens he can look proudly over his magnificent ranch and estate and feel that he has toiled unremittingly to success. He hastens to write to the girl that he has left behind him, as now he feels his fortune is sufficient to give her all that she has had as the daughter of wealth and a butterfly of society. He fails to take into consideration that she will have to live on the veldt, which he has grown to love, and that this may be a hardship to her. Margaret believes that she loves him enough to go to Africa and marry him and be happy. Her society friends who know her temperament laugh at the idea, and especially Tom Dixon, a man in love with her. He is a society parasite.

Margaret finds the terrors of the jungle and the loneliness of the veldt maddening and it causes a breach between herself and husband. Especially as he has to give his whole attention to his land and cattle, a scourge attacking the latter. Tom Dixon, in the meantime, finds it necessary to adjust his resources and, thinking of the woman he loves, decides to go to Africa as a good field, as it will bring him in touch with her and there are as many chances for wealth there as any other place. The psychological moment is at hand for him to have influence over Margaret, coming as he does from her sphere. John also welcomes him into his home, hoping he will soothe the loneliness of Margaret.

In the meantime, bill Harrison, a neighbor of Melbourne's, has discovered diamonds found on John's land and together with a band of crooks plans to change the boundry line between them. Tom Dixon is aoding to the discontent of Margaret in subtle ways, but he is desperate on account of the state of his finances.

Meanwhile Harrison and his band succeed in stealing considerable of Melbourne's diamonds and they make for the jungle to hide the stuff. Melbourne is called away to town on important business and in his absence Dixon approaches Margaret on a plan to elope. She hesitates and finds that she has a greater love for her husband and sees the folly of her actions with Dixon. This angers Tom and he finally abducts her when she is unconscious. The faithful kaffir sees what is going on and hastens to find his master.

As Dixon is guiding his victim through the jungle they come across the crooks who are headed by Harrison and are burying the stolen diamonds. The posse in search of the crooked gang come in on the scene and Tom, to save himself, opens fire on them with the result that he is shot from his mount and killed. The shooting attracts John and the kaffir and they hurry to the scene. The dishonest neighbor, who has been the man higher up, is exposed. Margaret realizes her folly and truthfully promists John "Your home shall be my home."

CUB.

HARMONY AND DISCORD (May 19).—The cast: M. T. Dome (Billy Armstrong); Piano Tuner (Tommy Hayes); The Boss (Tim Welsh); His Wife (Mme. D'Orsey); His Daughter (Ruth Ottawa).

M. T. Dome out of a job spies a sign in the window of a piano salesroom, stating that they want a boy. He disguises his age by turning up the legs of his trousers, applies for and

(*Continued on page 1574.*)

Mae Marsh *and* Robert Harron *in* A Child of the Paris Streets

Triangle Releases for May 21st

The TRIANGLE-Fine Arts Picture to be released this week will be Mae Marsh with Robert Harron in "A Child of the Paris Streets"—a picture that is bound to reach right down to the hearts of your patrons and "get" them.

There's an indefinable charm about the little lady who plays the part of her own mother in this latest TRIANGLE PLAY—first as the wife of the stern judge who sent an Apache to the gallows, and later as his daughter, stolen by the queen of a band of crooks as revenge for the deed of her father.

They brought her up a master pick-pocket, capable of extracting a pocketbook under the most trying circumstances—with her teeth if necessary—but always able to "prove" her innocence by her winning manner and honest smile.

But when they tried to ill-treat her, and threatened her with the same punishment as another member of the gang had received she ran away—to Bobby Harron.

TRIANGLE PLAYS

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W. S. Hart in "The Primal Lure"

Then there's this TRIANGLE-Ince Picture to be released the same week. Here W. S. Hart repeats the success he has made in "Between Men," "The Disciple," "Hell's Hinges," and other TRIANGLE PLAYS. Men, women and children alike all love to see Hart in a picture play—they love to watch his expressive features and the cool manner in which he handles exciting situations.

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(Continued from page 1571.)

secures the position. He is immediately put to work cleaning up and is supplied with pail and brush, but misunderstands his instructions and at once proceeds to scrub a costly and highly polished piano.

The manager interrupts Dome in his ruinous occupation and sets him to work washing the show windows. He gets into difficulties with his long handled brush and the passing pedestrians. He is subsequently sent out with the piano tuner to assist him on a job and which happens to be at the home of the proprietor of the piano emporium.

Upon their arrival the lady of the house leaves in order to escape the horror of the incessant banging incident to the tuning of the piano. They start to work and M. T. Dome having an ear for music takes command of the job, creating havoc to the piano case with his careless handling of the tools. The daughter of the house, not able to stand the discord, disregards her mother's instructions and goes for a walk and then the fireworks begin.

M. T. Dome falls into the upright piano and emerges amidst a tangled mass of wires and other wreckage. Not table to get at the works to his satisfaction, he opens a way with saw and axe. About this time madame returns and finds her piano on fire, Dome having carelessly thrown a lighted match in the works. The boss is phoned and arrives on the job in double quick time and hastily and forcibly fires Dome from the premises.

Picking himself up, and after running several blocks to escape his infuriated employer, he observes the daughter approaching and in rubbering after her witnesses her run down by an auto. Inspiration comes into his bonehead and he rushes to the rescue, commandeers a passing auto and takes her home, where he is forgiven by father and mother and handsomely rewarded.

PREPAREDNESS—May 26).—The cast: Jerry (George Ovey); Colonel (Louis FitzRoy); Bessie, his daughter (Clair Alexander); Captain (Jefferson Osborne); First Cop (George George); Major (Harry Jackson); Second Cop (Arthur Mund); Third Cop (Robert Kenyon); Fourth Cop (Gordon McGregor).

Jerry falls in love with an army officer's daughter and although the Colonel protests vigorously, the girl and Jerry steal away and are having a pretty love scene when a policeman's attention is attracted. The cop is also smitten with the beauty of the young woman and he decides to scare Jerry away so that he may make up to the girl. An argument follows and Jerry slips away and gets a long rope, which he throws over the telegraph wires overhead, tying one end to the cop's belt. Jerry then hoists the bluecoat up in the air, fastening the end of the rope to the pole and leaves the guardian of the law suspended between heaven and earth.

A squad of brother officers arrive and they promptly release their commander and give chase to Jerry, who seeks refuge in an abandoned fort, and hides himself behind the half broken-down walls. Jerry's ammunition consists of a lot of bricks. When the cops swoop down upon him, firing at random, Jerry responds with volleys of bricks, and one by one the policemen are knocked unconscious. The Colonel passing by sees the fracas and admires Jerry for his bravery and after hostilities cease he congratulates him and as a reward he promises to permit Jerry to marry his pretty daughter.

They proceed to the Colonel's home and there Jerry is announced as the prospective son-in-law. Everything runs along smoothly until the Colonel is stricken with the gout and Jerry's clumsiness gets him in bad. A shower of blows upon his head and body dealt out by the Colonel causes Jerry to throw the old man in a rolling chair and dash out into the street with his captive. In and out among a mass of automobiles he rides the Colonel until at last a collision takes place and the enraged soldier is thrown into the gutter. A policeman witnesses the event and prevents Jerry's escape and arrests him. A squad of officers escort the Colonel to his home and Jerry is denounced. All chance of his marrying the pretty daughter is upset and while the girl makes love to the policeman that started the first argument with Jerry, the little fellow who had but a few hours previously established himself so solidly with the Colonel for his brave work against an army of policemen, is made an outcast and locked up in jail.

FALSTAFF.

POLITICKERS (May 22).—The cast: Oscar (Claude Cooper); Conrad (Frank E. McNish); Major Mannering (Riley Chamberlin); His Granddaughter (Gladys Dore).

Major Mannering is a veteran of the Civil War. His household is small, consisting of himself, May, his granddaughter, and an old negress housekeeper. Oscar and Conrad, two middle-aged lawyers, are almost daily visitors at his home. They are rivals for May. May, however, is in love with Frank. The Major is opposed to her marrying Frank, because in his opinion no man who is less than fifty can make a decent sort of husband.

The Major is such an enthusiastic student of the strategy of war that when he begins to relate some of the terrible events of the war he utilizes the ornaments in the room to demonstrate the effects of battle. During these harrangues, the lawyers and May are wont to slink out of the room without the Major noticing their absence.

One day Conrad rushes into the Major's library with joyful news that he has been nominated for mayor on the Republican ticket. The Major hates politicians and Conrad is told to leave immediately. Strange to relate, however, the reception given to Oscar when he announces that he has been nominated for mayor is quite the opposite that accorded Conrad. Oscar and Conrad get an opportunity to propose to May in the park. May gets rid of Conrad by urging him to resign in favor of the Major—something which Conrad wouldn't do for the sake of any woman, and of Oscar by putting him off till election day.

Election day arrives and the Major is returned the winner. He is so happy that he is willing to grant May anything. She seizes the occasion to broach the subject of her union with Frank, and the Major in an outburst of joy insists on their immediate marriage. That evening the Major sees himself serenaded and when he bows from his window to his admirers, he feels like a conquering hero. His imagination is brimful with visions of political grandeur. If a mayor, why not a president? Yes that is his ultimate aim.

The next morning he kisses May farewell and sees her and Frank off in their automobile on their honeymoon. He then returns to the library to peruse the glowing eulogies that the papers are sure to pour out upon him. What then is his amazement when the headline informs him in staring capitals that a recount has given Conrad the election by a small plurality. Seething with rage the Major falls back in his chair. If he could only murder somebody!

Just at this moment Oscar and Conrad enter, both rigged out in their best togs, each carrying a box of candy and an enormous bouquet under their arms. Both offer the Major their heartfelt sympathy and ask for May. Five minutes later they leave very much the worse for wear while the Major is breathing with a sense of relief as he contemplates the scattered debris of candy and flowers.

SAMMY'S SEMI-SUICIDE (May 27).—The cast: Sammy (Walter Hiers); His Sweetheart (Francis Keyes).

Sammy and May are sweethearts. Both are employed in the same office—he as bookkeeper, she as typist. Whenever anything goes against him, it is his wont to dispose without delay of all his belongings in the form of gifts to his friends and to make preparations to kill himself. At the critcal moment something always happens to set his design at naught.

One of his recent suicidal attempts is caused by the fact that his employer refuses to raise his salary before Christmas. He immediately sets out for the bank of a lake with the intent to drown himself. But just as he is about to precipitate himself into the deep, there rises in his mind's eye the vision of his sweetheart learning of his death and suffering agony untold as a result thereof. So no suicide act is "pulled off."

A fortnight later, May gives a birthday party—in the course of which she devotes too much attention to another gentleman. Sammy decides that she does not love him. Death then be his refuge! Indignant at his conduct the guests decide to call his bluff for once and concoct a little scheme which they immediately put into operation. Armed with revolvers and pebbles they follow Sammy to where he intends to execute his design—this time by shooting. Sammy has no sooner pressed his revolver against his temple than he calls up a vision of his entire family dying at a stroke when they learn of his suicide. He unselfishly decides to live—for the sake of his family.

At this moment the conspirators fire their pistols into the air and cast their pebbles at him. The suddenness of the uproar and the impact of the pebbles convinces Sammy that he has committed suicide, and the thought thereof causes him to faint with fright. When he comes to, he is alarmed by hearing a newsboy (hired by the conspirators) yell forth the news of his suicide. He rises to follow the boy and comes upon two of the guests buying a paper of the boy. They immediately burst into tears and start out eulogizing the nobility of the deceased one's character. In vain does Sammy protest that he is very much alive.

When the girl he loves hears the news she faints. In vain does Sammy rush from one to the other, a living refutation of his death. Nobody pays any heed to him. The guests leave, in order to afford May the consolation of solitude. Only one gentleman remains—on purpose—and Sammy. May immediately casts sorrow to the winds and—to the infinite mortification of Sammy—enacts a love scene with the gentleman who brazenly declares that Sammy could have done no better than get out of his way. Sammy collapses in a chair, whereupon the loving couple immediately occupy the same chair, just as if it had been vacant, and continue their flirtation. The gentleman then suggests how glorious it would be for them to get married at once. In vain does Sammy protest. The girl consents, and they immediately set out by auto to the minister's home. Sammy has slipped into the auto and finds himself seated between them—which in no wise prevents them from continuing their flirtation right across his body, as though to them he was non-existent. They get to the minister's, but as they shut the door quickly, Sammy is spared the agony of witnessing the marriage ceremony—which, of course, does not take place. A few minutes later some friends of his arrive. He pours out to them his tale of woe, but they pay absolutely no attention, and when the newlyweds appear, they give them a rousing send-off.

Sammy is seething with indigantion. Had they at least accorded him burial instead of permitting him to roam around as a ghost—witnessing such heart-rending spectacles! He totters home and collapses, exhausted on his bed. He falls asleep. The next morning he is startled out of his sleep by his mother, who shows him the clock and warns him that he has overslept. At the sound of the familiar voice and the sight of the familiar face he is convinced that he is alive after all, and all his experiences have been the creation of a morbid imagination. To make assurances doubly sure he hastens to the office to discover if May is still in her accustomed place. When he finds her there—working away as usual—he feels deeply ashamed of himself and takes good care not to mention a word about his nightmare so as not to make a laughing stock of himself. He merely gets hold of May's hand and slips an engagement ring on her finger—as a token of his reformation. Sammy never has another suicidal fit.

VOGUE.

THE MAN WITH THE HOD (May 16).—The cast: The art student (Madge Kirby); her hubby (Arthur Tavares); the man with the hod (Henry Kernan); his affectionate mate (Alice Neice). Directed by Rube Miller.

Madge is an art student who seeks a big, strong model. Those which the art school can offer are not satisfactory. In search of the right kind of a model, she comes upon the man with the hod, and prevails upon him to return with her to pose for her painting. While she is arranging the pose, her husband returns, and, finding his wife with another man, forcibly ejects the intruder, thereby arousing Madge's anger.

Discovering the absence of his hod, the man returns to Madge's house for it. Meanwhile, neighborhood gossips have discovered the strange man in Madge's study, and hurry to tell the hod carrier's spouse of the actions of her husband.

Madge prevails upon the hod carrier to pose in skins. Her husband returns as the picture is about to be started, and starts after the hod carrier with a gun. Alice, the hod carrier's wife, enters through a window, and attacks her husband. A chase ensues, which ends with a ducking in a mortar box, with the two women, Madge and Alice, spraying water over their trouble makers with leads of hose.

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CHINATOWN VILLAINS (May 21).—The cast: The villian (Jack Connelly); the secret service man (Jack Gaines); Hop Head Joe (Paddy McQuire); Rena, an heiress (Rena Rogers); her sweetheart (Arthur Moon); her father (Edward J. Laurie). Directed by Jack Dillon. Scenario by Robert A. Dillon.

A villain engaged in smuggling opium reads in the paper that a millionaire, the father of the girl he seeks to marry, is going to bequeath a million for the suppression of opium smoking. For revenge at the millionaire's interference in his business, the villain kidnaps his daughter with the aid of Hop Head Joe, and take her to the opium den and hold her prisoner.

At this time Secret Service Sam, a government detective, is on the villains' trail, and, in looking over his den he falls through a skylight and lands in the hop joint, just as Rena's sweetheart, disguised as a Chinaman, has found her in the den. The detective is made a prisoner also. Eventually the heroine is rescued and married by the hero, while the villain is captured by Sam.

RIVAL ROGUES (May 23).—The cast: Limpy Joe (Rube Miller); Artful Art Arthur Tavares); The Alley Belle (Alice Neice); The Lady (Madge Kirby). Produced by Rube Miller. Scenario by Thomas Delmar.

Artful Art is the real noise with the belle of the alley, until one day he tries to take a purse from the lady. Limpy Joe interferes and prevents him from doing so. The belle happens to be watching him at the time. Art resents this and gets trimmed. The belle admires Joe, and takes him over to meet the gang Art gets the gang to mob Joe, and he trims them all.

Both Joe and Art would like to be the big noise with the belle, and tell her so. She likes jewelry and says that the one who gets her the most jewelry she will have. Both go off to rob a house, and both select the same house, which happens to be the home of the lady. Both get caught, and as Joe has saved the lady's purse, she believes him when he tells her he has come into the house to prevent Art from robbing her. Art is taken to jail. Joe goes to the alley and gives the belle the jewelry. When she asks for Art, Joe tells her that he is in jail. She goes there. The lady is there and sees the jewelry. The belle is questioned. Joe is caught. Art and Joe are thrown into the same cell, where they fight out their difference.

NATIONAL NUTS (May 28).—The cast: Strikeout Murphy (Paddy McQuire); A Substitute Pitcher (Ben Turpin); Lord Crawford Rawsberry (Arthur Moon); The Baseball Nut (Ed Sedgwick); His Daughter (Rena Rogers); The Umpire (Jack Gains). Directed by Jack Dillon. Scenario by Robert A. Dillon.

Strikeout Murphy, sensational pitcher of the Big League, comes to the ball grounds for his morning practice. His ingenious curving of the ball and his ability to strike out the hard hitting sluggers of the opposing teams have made him famous and he is admired by thousands, among whom is Rena, in love with little Jeff, a substitute pitcher on Murphy's nine.

Jeff calls at Rena's house, and succeeds in inducing her to go to the ball park, despite the objections of her rich father, who wants her to marry Lord Rawsberry, a fictitious nobleman. At the ball park Rena is fascinated by Murphy, and her love for Jeff wanes. Murphy cleverly has the ball thrown in the direction of Rena, and in this manner works his way into her confidence, while the other players laugh at the jealousy of Jeff.

Rawsberry finds this out, and after many attempts finally induces the umpire to aid him in causing Murphy's downfall. At the opening game of the season, the umpire, faithful to Rawsberry, and inclined to be vindictive to Murphy, rubs arsenic on the ball as the strikeout man wets it with his saliva.

This effects Murphy, and he gradually falls before the onslaught of his opponent's bats. Meanwhile little Jeff, who has been instrumental in defeating some nefarious designs of Rawsberry, has been kidnapped and makes his escape from the den in which he has been held a captive. Arriving at the ball park just in time to go in the box, he is able to demonstrate his ability by saving the game. The umpire, who is assailed by the fans for calling every ball Jeff threw a strike, confesses under pressure, that Jeff bribed him to do it, and instead of being a hero, Jeff was chased from the park, while Strikeout Murphy became a hero when the duplicity of Rawsberry and the umpire was exposed. He married Rena and is the idol of thousands, while Jeff is a mascot now in one of the Bush Leagues.

AMERICAN.

THE PRETENDER (Two Parts—May 15).—The Cast: Roberts Arnold (Robert Klein); Phyllis (Lizette Thorne); Stuart Kendall (Edward Coxen); Charlston Lane (George Field).

Phyllis Arnold is the daughter of Robert Arnold, still active as one of the big men of the wheat pit. Stuart Kendall and Phyllis are engaged at the time Charlston Lane becomes associated with Arnold in a particularly big deal. Having heard about Phyllis' influence with her father he is most careful to make a good impression on her and is successful in doing so. Only, as time passes, and Phyllis learns that her father is becoming more and more deeply involved through Lane's advice she begins to distrust the man. Lane, who has not yet made his big play, realizes that he is slipping and seeks some way to regain his lost standing.

At this time the young set, of which Phyllis is a member, becomes interested in a mystic who has been most successful in readings for some of them. With her friends Phyllis is induced to go to him, and he surprises her by requesting her to return again alone when he will have more to tell her. As an adventure she goes back to him again.

The mystic person, who is known as the Oracle, is operating through Lane who, with his knowledge of prominent people, tips him off. It is Phyllis whom he wishes to influence and the Oracle works towards this result. Through the large amount of information Lane has given him he appears really psychic and tells her a number of facts from her past life that convinces Phyllis of the sincerity of his powers. Meanwhile, Lane continues to stay close to Arnold and endeavor to win him over to a big plunge to corner wheat. Stuart notices Phyllis' growing coolness and tries to find out the cause but she denies that there is anything wrong.

Arnold's decision as to whether or not he will go into Lane's pool trembles in the balance. Lane again has the Oracle send for Phyllis and this time the Oracle comes out boldly and warns her of her connection with Stuart. She returns to her home and that evening breaks off her engagement, refusing to give Stuart any satisfactory reason. Stuart suspects that Lane is somehow concerned in the matter. He finds him at the club at dinner and watches him during the course of the evening. Stuart follows Lane to the home of the Oracle but is unable to find out what happens there. However, to safeguard himself, he bribes the maid in Phyllis' home to let him know when her mistress is going out. The maid agrees.

The following day the maid reports to Stuart at his club that Phyllis is going to the house of the Oracle for a final appointment. Stuart goes direct to the house of the Oracle and forces his way in. He has just time to give the mystic warning that, unless he comes clean and tells Phyllis the truth, there will be serious trouble. As Phyllis is announced Stuart steps into the alcove, covers the mystic with a revolver and draws the curtain about him. Phyllis enters and takes her place in front of the Oracle.

Lane hastens to the mystic's home to tell him the time has arrived to convince Phyllis. He enters as usual by another way and comes upon Stuart standing in the alcove covering the Oracle. He overpowers him from behind, then takes his place and signals the Oracle that all is all right and to go ahead and convince Phyllis that she must advise her father according to Lane's wishes. The Oracle does so, tells Phyllis of the grave danger to her father unless he takes sides with Lane and convinces her that haste is imperative.

Phyllis picks up the telephone under the Oracle's guidance and tells her father that she has reasons to believe that Lane is playing square and that she suggests he go in with him. Lane, satisfied that there is nothing now that can stop him, burries to Arnold's office to complete the arrangement. As Lane leaves, Stuart manages to free himself and confronts the surprised mystic, a struggle follows as Stuart fights both the mystic and his servant whom he summons. Lane, meanwhile, is on his way to Arnold's office.

Stuart puts the servant out of the way and forces the mystic to tell Phyllis the truth. She now realizes the game that Lane has been playing and hastily tries to get her father on the phone at the office. He has left for the bank with Lane. A chase follows wherein Phyllis and Stuart arrive at the bank at the moment Arnold and Lane are about to enter. Surprised at his daughter's sudden appearance Arnold inquires the cause; she tells him briefly that there is something more important on hand than a matter of a stock deal, she will see him about that later. For the present she wants him to come along with them, she and Stuart are going to be married right away. Lane sees the game is off as Arnold assents to his daughter's imperative demand. As they climb into the car to drive away to the minister's, Lane turns and walks away, to recoup his fortunes as best he can.

FOUR MONTHS (Three Parts—May 18).—The cast: Billy (Alfred Vosburgh); Bess (Vivian Rich); Mullalay (George Periolat); Hazel Gerdina Bennett); Buffum (William Tedmarsh); Fordham (George Webb).

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Billy Carrington, millionaire and idler, is notified by his family physician, Dr. Howard, that he is afflicted with a new and incurable disease, hamora, and that at the best he has but four months to live. Billy takes the news philosophically, and, through the reading of a book dealing with the problems of the poor, and through catching his valet, Fordham, in the act of opening up his safe, there comes to him an inspiration. He notifies his lawyer, Johnson, of his plan and swears him to secrecy. To the first deserving person or cause that he can find, he determines to leave his entire wealth. His home closed, and having allowed the report to be spread that he has left for a tour of South America, he takes up quarters in a distant part of the city under an assumed name.

Chance leads him to the office of the Woman's Redemption Society, and to investigate its worthiness, he succeeds in obtaining a position as secretary for the society. But Buffum, the president of the home, has more than a charitable interest in fallen women, and others connected with him, for instance Hazel, a vulture of the tenements, and "Mug" Mullalay, with a lengthy police record, are not of the religious type. Billy leaves his position, and informs the police that it would be well to investigate the society's business. Detectives are put on the case immediately.

In the same tenement where Billy lives, there rooms a young girl by the name of Bess, who has come from the country to undertake a literary career. "Mug" Mullalay, also living in the same tenement, sees her and sets her down for his victim, while Billy also meets her and considers her as a candidate for his wealth.

One night Billy informs Bess that he was once the valet of Billy Carrington, the millionaire, and that he knows the combination of the Carrington safe. Without giving her a chance to declare herself, he leaves her with a key to the house, and also a diagram of the room, and the combination of the safe, and departs. Bess angrily tears up the paper. Fordham, Billy's discharged valet, reads that Carrington is supposed to be touring South America, and he plans to open the safe himself. But when Billy finds the safe opened, and the bit of paper that he left in it, he at once logically concludes that Bess must have done the work. The paper that he had left in the safe reads: "Perhaps some day you will learn that honesty is not only the best policy, but also the only policy—William Carrington."

Mullalay and Hazel drug Bess and take her to Mullalay's room. Returning to the tenement, Billy is about to enter his room when he hears Bess, now beginning to recover from the effects of the dope, pleading with her captors. He knocks at Mullalay's door and demands admittance. Mullalay and Hazel hurriedly shove Bess into a closet, with a gag over her mouth, and admit Billy. He tells them that he is going to look in the closet for her after they have stated that they have seen nothing of her, and in attempting to prevent him, Mullalay draws a gun. Billy struggles with him, and in the scuffle the gun is discharged. The landlady hears the report and policemen are summoned. Billy finally opens the door of the closet, and Bess, wounded by the bullet, falls into his arms. The police arrive, Bess is sent to the hospital, and the others taken to the police station. That same night sufficient evidence has been obtained to raid the Woman's Redemption Society, and in this raid Fordham and Buffum are caught.

At the police station the note that was left by Billy in the safe is found on Fordham, and when Billy recognizes his former valet, he realizes that it was he, and not Bess, who opened the safe. Billy goes to the hospital and finds that Bess's wound is only a slight one, and begs forgiveness from her for the proposition that he made, stating that perhaps she will understand later.

Leaving the hospital, Bess is informed by Johnson that all the wealth of the millionaire Carrington has been turned over to her. She rushes to break the news to Billy. He congratulates her warmly. While at this point Johnson discovers an item in a newspaper and dashes to find Billy. He finds Bess with him. Billy reads that the well known Dr. Howard has been found insane, having a mania for pronouncing his patients to be afflicted with a new and incurable disease, and giving them but four months to live. Bess turns to Johnson, tells him that she guesses that she will not accept the Carrington wealth, that she would rather be just a poor girl, but here, Billy discloses to her that he himself is William Carrington, and that he is willing to have his estate returned but only on condition that she comes with it, and to all of this Bess agrees.

MUSTANG.

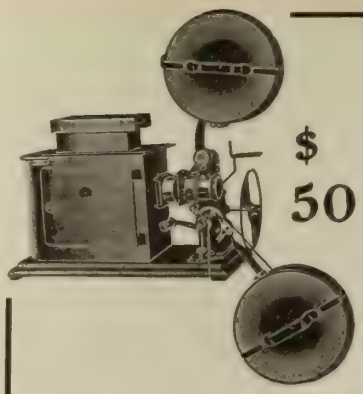
THE BLINDNESS (Two Parts—May 19).—The cast: Joe (William Stowell); Sal (Dodo Newton); Jim (Roy Stewart); Anna (Rhea Mitchell); Mexican (Warren Ellsworth).

Joe and Jim are partners in a mining claim. With the opening of the school session, Joe, who is a widower, takes his little daughter, Sal, to the schoolhouse, where he meets Anna, the new teacher. He falls in love with her, and later proposing to her, is accepted. Jim has also become infatuated with Anna, but conceals his feelings when he learns of her engagement to Joe.

The mine is paying little, and Jim suggests a trip across the desert, in search of a lost mine, the finding of which would mean a fortune. Joe agrees to the proposition, and a few days later finds them in the desert. A sand storm blows up, and the two men become separated. With the morning Jim finds Joe. He sees that he is sand blind, and he realizes that he could never live to find his way out of the desert alone. He leaves him, returns back to Anna, and informs her that Joe became lost in the storm, and that when he found him he was dead. But some Mexicans find Joe, and take him to their abode on the edge of the desert. There after weeks of fever, he recovers to such an extent that he begs the Mexicans to take him to his home. They consent but one of them informs him that he will never be able to regain his sight.

Meantime, Jim has been pleading with Anna to marry him. Joe arrives at the cabin and overhears their conversation. He listens as Anna tells Jim that some day she may marry him. Silently Joe leaves, concluding that it would be the best thing for Anna never to know of his return. Aimlessly wandering about, he comes to an edge of a cliff and is almost about to step over it when he is rescued by a doctor who has been summoned from a nearby ranch. The doctor hears his story, and after having examined his eyes, tells him that he is only sand blind and that he can fix him up in a few hours. Joe then consents to accompany the doctor to his office.

That night Jim learns from the Mexican that he has brought Joe back. He hurries to Anna's cabin, and is perplexed when he finds that Joe has not yet arrived there. He increases his attentions to Anna, finally telling her that she must leave with him that night. Terrified, Anna manages to write a message for help on little Sal's white dress, and then sends the child to the neighbors. She pretends to consent to accompany Jim, and begins to pack up her belongings. Jim becomes suspicious when he misses Sal, and insists that she come at once. Joe, his sight restored, enters the cabin. He sees the packed valise and will not listen to Anna's attempts to explain. Joe tells Jim that only one of them can have Anna, and the two men fight. Sal arrives at the neighbors and they read the call for help on her dress. Joe has overpowered Jim when the neighbors and Sal arrive. He still believes that Anna intended going with Jim, but when he sees her message on little Sal's dress, he becomes convinced and begs for forgiveness.



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THE RECLAMATION (American—Five Parts—May 25).—The cast: Gordon MacLeod (Clarence Purton); Robert Powell (Franklyn Ritchie); Louise MacLeod (Winnifred Greenwood); John Phelan (Dick La Reno); Edith Phelan (Margaret Nicholas); James Kirby (Harry McCabe); Walt Reid (Roy Stewart).

A vigorous character, Gordon MacLeod, represents the faction made up of small ranchers, and John Phelan is at the head of the powerful monopoly seeking to control the entire water supply of the Esperanza valley. Louise MacLeod is private secretary to Powell, who is the right hand man of Phelan. Louise is really in the service of the ranchers, to whom, through her father, she is furnishing information of the plans of Phelan. Louise becomes impressed with the native principles of Powell, though she cannot reconcile his character with his actions. She at length begins to exercise a peculiar influence over him, unconsciously, and he commences to realize that the ranchers have rights on their side.

While a lawsuit is pending regarding the water rights, Louise keeps her father informed of every important move made. Later on, when it has been decided to blow up the slide, at the head of the Esperanza, and form a new ditch robbing the settlers of their water supply, Louise informs her father and the ranchers get ready to resist the attempt. About this time Powell's conscience becomes active and he wavers in his loyalty to Phelan. Phelan badgers him and Powell suddenly resigns.

Through Louise, Powell joins her father's forces in the defense of the slide. There is a dramatic situation in which both sides line

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up at the slide. There is a clash of guns and men. Powell, at the risk of his life, destroys the fuse of a dynamite bomb while Louise holds a man at bay with a revolver. When peace is restored and the small ranchers have won the day, Powell is rewarded by the love of Louise. A bit of piquancy is added to the love of Powell and Louise by the unsuccessful efforts of Mrs. Phelan to inveigle Powell in the meshes of a flirtation.

THE OVERCOAT (American—Five Parts—May 8).—The cast: Belle (Rhea Mitchell) Maurice Norton (William Stowell); Sharp, a detective (Perry Banks); Stephen Norton, Maurice's father (Clarence Burton); Jack Wayne, son of the manager of a sweatshop (Warren Ellsworth). Scenario written by J. Edward Hungerford. Directed by Rea Berger.

Belle, a girl of the dance halls, is seated at a beer table in the notorious "Turkey Trot" dancehall. Maurice Norton, a cast-off rich man's son, just released from prison, thinly clad and minus an overcoat to protect him from the winter's cold, wanders into the saloon. Belle strikes up an acquaintance with him and he arouses her admiration when she realizes he has offered to spend his last three dollars on her.

Sharp, a detective, seated nearby in the dancehall, has recognized the ex-convict. He follows the pair when Belle takes Maurice to her home and makes a note of the address. Belle tells her new found friend how as a sweatshop girl she was made the mistress of her employer's son and later cast off, taking up the life of the dance halls and streets, because of her love for fine dresses and good food. She shows Maurice her bankbooks and tries to give him money to buy an overcoat. He refuses to take it.

After vainly seeking work for several days, Maurice, still making his home with Belle, gets a job as a street laborer. Later he is promoted to foreman of the same gang. Belle deserts her old life of the dancehalls, and takes up the drudgery of a workingman's wife. His father, longing for his son, seeks to find him and in the search hires a detective agency to locate him. The agency is the one employing the detective Sharp. When called in he tells the father he thinks his son is living with a girl of the half world and takes him to Belle's home.

Maurice comes home from work and finds his father there. The father implores his son to once more become the rich man's son. But Maurice scornfully turns the proposal down. Belle, thinking he is making the sacrifice for her, tries to make it appear that he is only a passing fancy with her and that she is anxious to return to her old life. Maurice sees through her motive and she breaks down and sobs out her love for him, while the wealthy father looks on with disgust.

The son tells Norton, Sr. he will not give up the woman who has slaved for him, and made a man of the "damned, depraved, idle spawn you gave birth" and denounces his parent for striving to make him do so. Maurice tells Belle he will make her his wife legally in the morning. As the father leaves, the scene fades out, with Belle and Maurice clasped in each other's arms and the bankbook showing her earnings of the old days of the dancehalls burning in the glare.

THE COURTESAN (American—Five Parts—May 18).—The cast: Mayda St. Maurice (Eugenie Forde); Glenn Manley (Hal Cooley); Bayard Vance (Al Fordyce); Betty Howard (Nell Franzen).

Mayda St. Maurice is a courtesan, who has sacrificed her whole existence that her son may advance in the world. Glenn Manley, her son, believes that his parents died in Alaska, leaving him an estate which paid an income sufficient for his education and needs. In order that her boy should have no inkling as to the source of his money a specified sum is paid each quarter to Bayard Vance, an elderly lawyer, who turns it over to Glenn, who is studying in the same profession.

Mayda tells Vance about her early life—how she eloped with Jim Brice, a gambler, but was deserted before her child was born. And she had been compelled to lead an immoral life in order to support herself and her son. Glenn is in love with Betty, who has been studying abroad, but is returning home.

Murdock Grandby, Sr. the political boss of the city, has obtained through fradulent means a contract for public construction. To head off any possible investigation while the work is being done he decides to have his son elected District Attorney. The taxpayers' league is aroused and Glenn is persuaded to run for the office in opposition to Murdock Grandby, Jr.

Grandby, Sr., alarmed at the progress that Glenn is making, sets his henchmen to work to discover some dark spot in the young man's past. Glenn is shadowed to Vance's office.

An agent of Grandby calls on the old lawyer and makes inquiries into Glenn's early life, but Vance puts him off. While Vance is answering the telephone the man notices two receipts—one showing that Glen Manley has received a certain sum of money from Mr. Vance and the other that Vance has received the same sum from Mayda St. Maurice. The henchman jumps to the quick conclusion that the courtesan is contributing to the campaign fund of the would-be prosecutor and he pockets the receipts.

These he turns over to Grandby, Jr. Murdock shows Mayda the receipts and promises her immunity from vice raids if she will make an affidavit that Glenn has accepted money. She pretends to fall in with the plan, but as soon as she obtains the receipts she hurls them into the fire.

Murdock now bribes Mayda's maid and is in the act of searching her trunk when he is cornered by Mayda and at the point of a pistol is compelled to relinquish possession of a photograph of his father and a document that would prove that Mayda is Glenn's mother. He orders that Mayda be shadowed day and night.

Murdock is unable to obtain legal evidence against Glenn, who is elected by a small majority, but he finds small comfort in his victory for it has cost him his sweetheart. In the meantime Vance had followed Grandby, Sr., to Palm Beach and he proves that the political boss was known as Jim Brice, and that he was the cause of Mayda's misfortunes. Vance obtains an agreement by which Grandby sets aside a sum of money for Mayda's use and he also recognizes Glenn as his legitimate son.

Grandby, Jr., attempts to circulate a recall petition and events move rapidly to a startling climax. Glenn is lured to his mother's illegal residence by a bogus note and Betty is also phoned for. Mayda protects her boy as long as she can, but is finally compelled to admit that she is his mother. "Yes, and that man," said Vance pointing to Murdock, "is your brother!" The excitement is too much for Mayda and she succumbs to an attack of heart failure. Lawyer Vance explains everything and Betty and Glenn are reconciled.

NANCY'S BIRTHRIGHT (Signal—Five Parts—May 22).—The cast: John Martingale (Murdock MacQuarrie); Nancy Levine, his daughter (Edythe Sterling); Nancy Levine, his granddaughter (Edythe Sterling); Leslie Warner (Nobert A. Myles); William Preston (Millard K. Wilson); Jack Levine (V. T. Henderson). Directed by Murdock MacQuarrie).

Jack Levine and his wife, Nancy, are the occupants of a room in one of the tenement houses of the slums. Nancy presents her husband with a baby girl, but he refuses to have anything to do with it and deserts her. Nancy becomes delirious and threatens to kill the child, is restrained by a youth, Leslie Warner. Nancy is dying and, realizing this, directs a note to John Martingale, head of the iron works, which is delivered by Leslie. The note reads, "I leave my baby to the care of your god." Leslie then goes to his home, where he lives with his widowed mother, and they decide to adopt the baby girl.

Sixteen years later Leslie Warner has become a prosperous business man. Nancy has been well educated and is a beautiful and good girl. Leslie finds that his affection for the child has grown into a love for the woman. In the meantime Jake Levine has become a criminal and leader of a gang in the underworld. He tells them he has a plan on foot whereby they can secure a big sum of money. He has learned that John Martingale, a wealthy manufacturer, had, years before, cast off his only daughter after she had eloped with a married man. Some two years later Martingale received a note from his daughter telling him she was leaving him a legitimate grand-daughter and that she, herself, was dying. Martingale has been unable to find the girl and, therefore, decides to adopt an orphan girl from the slums and leave his wealth to her. Jake's plan is to provide a girl from the slums whom they can control, and to split the old man's money between them.

As they are talking William Preston, manager of the Martingale factory (of whom Leslie Warner is assistant manager) enters and joins in the scheme. Leslie and Nancy are engaged to be married and one morning after leaving home in his car Leslie turns his head to wave goodbye and accidentally runs down a man. He is carried into Leslie's home, where it is found he is not seriously hurt. He tells Nancy he is an orphan and she in turn explains to him her own position. This man is the double of Jake and tells Jake and the gang about Nancy. They agree that she is just the girl they want. Jake goes to Leslie's home, recognizes him and discovers Nancy is his own daughter. He entices her to the rendezvous of the gang, proves to her that he is her father, and tells her their plan. He tells her her grandfather was a murderer, her father a thief, and her mother a rich man's daughter who became a dope fiend in the slums. Nevertheless, Nancy refuses to have anything to do with the plot. Jake locks her in the room and leaves.

(*Continued on page* 1580.)

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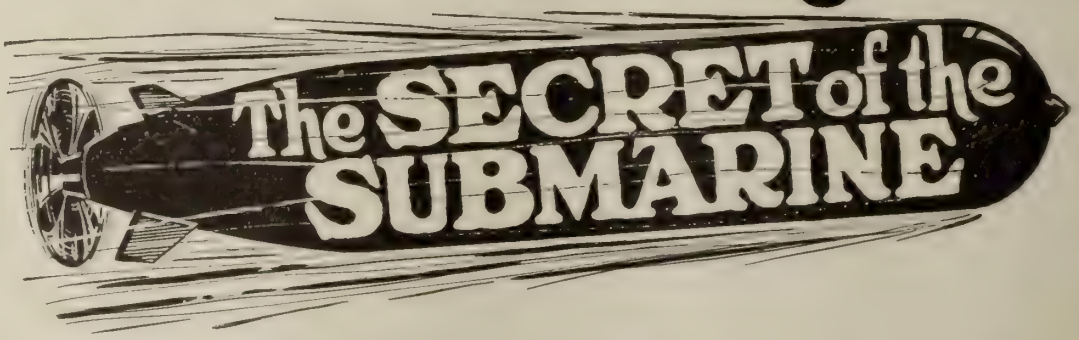

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(*Continued from page* 1577.)

Meantime, Leslie has been searching all night for her, but without success. The next day Nancy tells Jake she is engaged to marry Leslie. The gang arranges with Preston to get Leslie in trouble. Preston leaves a package of money in Leslie's care, but later returns himself and removes it. Leslie is accused of the theft and arrested. Jake then tells Nancy what they have done and says unless she will do as they want, Leslie will be sent to prison. She still refuses. He then sends one of his pals into the room, a hideous hunchback, but Nancy's beautiful nature conquers his evil heart and wins his support. He assists her to escape that night.

Meantime, a discharged employee observed Preston take the package of money from the safe, and goes to Martingale's home and informs him of this fact. Leslie is at once released and Nancy also returns and warns Martingale of the danger he is in. Martingale comments on Nancy's likeness to his own lost daughter and it is discovered that she is his granddaughter. He adopts her to avoid embarrassing explanations. At a meeting of the gang Jake tells them that Nancy has escaped and that he is through with the life he has been leading. The hunchback unexpectedly sides with Jake, and in the fight which follows they are the winners. They leave their old haunts and go to Martingale's residence, arriving there at the time of a reception given in honor of Leslie's engagement to Nancy. His identity is made known to Martingale, who at first refuses to have anything to do with him, but later yields to Nancy's pleas. Later Jake and the hunchback are given good jobs at Martingale's factory, of which Leslie is made manager following Preston's discharge.

GAUMONT.

SEE AMERICA FIRST NO. 35 "Atlanta, Ga." —May 10).—The metropolis of the South is the subject of this release, and the Traveller takes us through the busy railroad yards and terminals of the most important transfer point south of Mason's and Dixon's line. The extensive manufactures of cotton, fertilizers, patent medicines, car wheels, flour and iron are shown running at full capacity. The huge warehouses for the storage of cotton and tobacco are pictured, and for students of history the existing landmarks that show the vigor of Sherman's siege are very instructive.

"As an Umpire, Nosey Ned Is an Onion" is the title of the animated cartoon that makes up the balance of the reel. We can very well understand and appreciate the troubles of the gentleman who attempts to umpire a game without the proper mental and physical equipment. That's what Ned tries to do—we'll leave the rest to your imagination.

REEL LIFE NO. 2 (May 14).—This offering shows the Blackfeet Indians photographed in their own homes near the Glacial National Park in Montana. The region which they now use as reservation was the favorite hunting ground of their ancestors. Two-Gun-White-Calf, the hereditary chief of the tribe is seen marshalling his people and he proudly occupies the center of the stage. Three-Bears, the oldest living chief, runs his superior a close race for the honors.

Squaws, braves and maidens are shown in numbers. A demonstration of the Indian sign language as it has been used for centuries is given with such vividness that the trend of the conversation can be understood by those who have never left the city. The Blackfeet are in constant danger of floods and as a consequence they pray to the Under-Water God. This ceremony is shown with great attention to the details in order that students may have an accurate basis for opinions.

Other customs that are shown are the young braves dancing in competition for the hand of a maiden, a real war dance and the medicine elk ceremony that is held for the benefit of the sick.

As subsidiary numbers of the same reel are views of a cuttle-fish and a colony of ants. The cuttle-fish has ten arms with which it envelopes its prey and then eats the animals caught in its toils. For protection the animal has an ink bag, which squirts india ink, a dense, black fluid, and which hides it from sight. Naturally whenever the camera man attempted to "sheet" the beast, the pesky thing started squirting and it was only after many efforts and many spoiled feet of negatives before the picture was satisfactorily taken.

"ARMADALE" (Three Parts—May 25).—The cast: Neal, a lawyer (John Mackin); Alan Armadale, Sr., adopted son of the Armadale family (Henry W. Pemberton); Mrs. Armadale, his wife (Lucille Taft); The Doctor (Harry Chira); Miss Blanchard, later Mrs. Armadale (Kathleen Butler); Maid, later Miss Gwilt (Iva Shepard); Inglesby (Robert Clugston); Rev. Decemis Brock (James Levering); Alan Armadale, son of the disowned son (John Reinhard); Ozias Midwinter, son of the adopted Armadale (Alexander Gaden); Major Milroy (Charles A. Travis). Directed by Richard Garrick.

The story opens with Alan Armadale, Sr., on his death bed. With him are his wife, his infant son and family physician. They have been travelling but are forced to stop through the serious condition of the senior Armadale. Calling for a lawyer, that his confession may be legal, Armadale tells the following story.

At the age of twenty-one he had taken the name and become sole heir to the Armadale fortune. The legal son of the house had been cast out because of disgrace he brought upon the family name. The adopted son falls in love with a Miss Blanchard through her photograph. At the same time he meets a young chap called Inglesby, who in reality is the blood son of the house of Armadale. The two men become friendly, and Armadale, in a burst of confidence, tells Inglesby of his infatuation for Miss Blanchard. Shortly afterwards Armadale is stricken with fever.

Upon Armadale's recovery he learns that his friend Inglesby has gone away. The young lover leaves shortly for Madeira, to meet and woo the unknown Miss Blanchard. He arrives at the home of the girl only to learn that Inglesby had been there before, and that the two were now husband and wife. The outlawed son, Inglesby, had recognized the foster son, Armadale, and had, through stealing from him the girl of his choice, repaid in full measure the loss of his own fortune and name. Meeting Inglesby, Armadale learns that he has married the former Miss Blanchard under the name of Armadale, the girl thinking him to be the foster son and heir. The two men exchange cards and a duel is arranged.

In the meantime, Inglesby confesses to his wife the truth of his assumed inheritance. The wife accompanies him in quick flight aboard ship. When Armadale arrives at the beach chosen for the duel he learns that Inglesby has taken flight. Quickly pursuing him, in a swift yacht, he arrives to find the ship carrying the fleeing Inglesby, his wife and her young maid, a victim of a big storm at sea. Armadale, in the pursuing boat, gives quick aid to the passengers, rescuing Mrs. Inglesby and maid among the first.

Inglesby returned to the cabin to find his wife's jewels. Armadale followed him there, and locked him in the stateroom. Inglesby thus perished. His wife and her maid escape and drop out of the life of Armadale, who marries later and has a son. This is the confession of Armadale. It is followed by his dramatic death.

The story then deals with the fortunes of the son of the adopted Armadale, known as Midwinter, and the son of the disinherited Armadale of the earlier story who now enjoys the name of his forefathers as well as Armadale fortune. Legally, Midwinter should have the position. Mrs. Armadale, ne Blanchard, has been a party to the crime of her drowned husband in failing to disclose the proper heir to the millions. She is devoted to her son, but endures a fearful menace in the person of a mysterious veiled woman who pays her visits frequently to collect hush money. The veiled visitor is the erstwhile maid who had been Mrs. Armadale's companion on the fateful sea flight when the husband was drowned.

Armadale, the son, is out riding one day when he chances upon a stranger, hungry and exhausted. The former takes the stranger into a nearby inn and cares for him. Upon the latter's recovery he tells his benefactor that his name is Midwinter. Armadale gives his name. Midwinter recognizes in his friend the man who is keeping him out of his rightful inheritance, but because he knows, too, of his own father's share in the death of Armadale's

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father, Midwinter decides to allow his friend uninterrupted enjoyment of his wealth and position. Midwinter becomes a guest in the Armadale home. Mrs. Armadale recognizes him, but fears to make her discovery known. One night, from his room, Armadale sees the figure of a woman dancing gayly and with abandon on the moonlit lawn of a neighbor's home. He is vastly attracted to the girl and makes an effort to meet her. She vanishes however, leaving a gauzy veil in her trail. The following day Armadale calls upon his neighbor in the hope that the fair dancer may have been the daughter of the house. Instead, she is the governess, known as Miss Gwilt. Armadale is deeply infatuated.

In the meantime his mother has died, and with her one link that might bind the boy to the secret of his false position. Midwinter in the meantime has discovered that Miss Gwilt is no other than the young girl who acted as maid to Mrs. Armadale on the sea voyage when the deception as to legal rights was practiced. That she is a schemer is plain to Midwinter but Armadale will hear nothing against his promised wife. It is at this point that Midwinter finds his big opportunity to repay to the son the debt he owes him. Midwinter captures the fancy of Miss Gwilt and is caught by Armadale leaving her bed chamber late at night. Armadale is prostrated by the shock. He has recently drawn up his will, preparatory to his marriage, naming Miss Gwilt as his heiress. The woman knows this, and, in one last attempt to gain the wealth she has struggled so hard to win, attempts to poison the sleeping Armadale. Midwinter frustrates her plan and at the same time unveils to the eyes of the believing Armadale the duplicity of his former fiancee. The sound, lasting friendship that springs up between the sons of the two men who had fought and struggled to injure each other, comes as a pleasant climax to the story.

Pathe Exchange, Inc.

PATHE NEWS NO. 37 (May 6).—

Columbus, N. M.—New army auto trucks are fitted with flange wheels to enable them to run on railroad tracks.

El Paso, Texas.—General Obregon (with one arm) and staff are met by U. S. Army officers on their arrival to attend a conference with General Scott.—Sub-titles: 1. General Funston accompanies the Mexican party to their automobile after the conference held in General Scott's private car. 2. General Obregon, Carranza's strong man.

Boston, Mass.—Students of the Massachusetts Institute of Technology rush eagerly for the Book of Knowledge that is perched atop the Citadel of Effort—Sub-title: 1. Winner of the 1917 Technique.

Philadelphia, Pa.—One thousand sailors and marines board the U. S. S. Oklahoma, as the mighty oil-burning superdreadnaught is put into commission.—Sub-title: 1. The vessel is dedicated under the shadow of the huge fifteen-inch guns.

Paris, France.—Statesmen and soldiers from all the Allied countries hold a momentous conference to discuss the conduct of the war.—Sub-titles: 1. General Joffre (France) and General Gilinski (Russia). 2. M. Salandra (Italy) and M. Matsui (Japan). 3. H. H. Asquith and Sir Edward Grey (England). 4. Lord Kitchener.

American Fashions.—(Courtesy of Mood, New York.)—Sub-titles: 1. Walking costume of striped taffeta, with velvet ribbon on side of skirt to break the stripes. 2. The "Cleopatra" lounging gown of white satin, with baggy white satin trousers trimmed with silver lace. 3. Afternoon gown the distinctive feature of which is the "Billiard" pockets. 4. Gray taffeta evening gown; and a reversible wrap of black chiffon and corn colored taffeta eight yards around.

Washington, D. C.—President Wilson and members of his Cabinet inspect the "Safety First" train which the Government is sending out to exhibit the modern methods of saving life and property.

PATHE NEWS NO. 38 (May 10).—

New York City.—The Cymric, the largest 13,000 ton victim of the U boats, which was sunk while carrying a large munition cargo.

Glen Springs, Texas.—Troops on the Rio Grande from the Fourteenth U. S. Cavalry, who were attacked by Mexican insurgents, while negotiations were proceeding between Generals Scott and Obregon. Subtitles: General Obregon regrets the raid. United States Cavalry are quickly on the trail after the marauders. Shall we penetrate the night clouds of lawlessness in Mexico?

Chickamauga, Tenn.—The historic battlefield of Missionary Ridge is once again the scene of national defense, as the first Business Men's Military Camp opens in the cause of Preparedness. Subtitles: They are not yet expert, but by and by they hope to be real soldiers. Civil War veterans also join to aid their country.

Fresno, Cal.—Daredevil speed demons keep up an average rate of eighty miles an hour in the three hundred mile Raisin Classic, despite the poor country roads and sharp turns.

Greenpoint, L. I.—State officials round up the herd of wild deer that infest Shelter Island and ruin valuable garden crops. Subtitle: The deer are safely crated for shipment to the Adirondacks.

New York City—School children of this commercial city get a glimpse of open air life when they go to the parks to celebrate Arbor Day.

Lorraine War Front.—War does not deaden the French Poilu's sense of humor. Subtitle: Biting the dust.

Verdun, France.—German prisoners, taken during the big battle, are set to work making roads in the rear of the defenses.

Florence, Italy.—His Eminence Cardinal Mercier, who symbolizes the proud resistance of the heroic Belgians, visits the Catholic Institute.

PATHE NEWS NO 39 (May 13).

Marseilles, France.—Ten thousand Russian troops arrive to fight on the Western war front, after traveling nearly round the world to their destination. Subtitles: The men land just in their clothes, as the whole equipment of the division will be supplied by the French. The twelve-year-old mascot of the divsion.

New York City.—Little John Ryan wins the grand prize in the Babes Contest as the healthiest tot in the great city. Subtitle: Then the bouncing babes go a riding up Fifth avenue together with their sister babes Chin Chin and Nanny.

El Paso, Texas.—The conference to arrange cooperation of troops against Villa proves futile. Left to right: Generals Obregon, Scott and Funston.

Cartoon.—Patience is a virtue? An animated Cartoon.

Chihuahua, Mexico.—The troops in the camps guarding the line of communication pass their spare time in playing quoits. Subtitles: A trophy of war—a machine gun captured from Villistas.

French War Front.—The largest product of French inventive genius is the "370" big gun, which is claimed to outclass in speed and accuracy of firing the famous German "420." Subtitles: The shell is so heavy that rails are laid to transport it. The shell is got ready for firing and the fuse is set to explode five seconds after the shell is fired. The recoil after firing is on the principal of the famous "75," which automatically resights itself.

Bordeaux, France.—Their Majesties the King and Queen of Montenegro, driven from their own country, find a haven of refuge in France. Subtitle: The Chateau de Merignac, which the French Government have placed at their disposal.

New York City.—Children, children everywhere, as ten thousand school girls dance about their May poles on Central Park green to celebrate the ninth annual outing of the Public School Athletic League. Subtitle: And then they all dash forward to sing the national anthem.

THE GIRL WITH THE GREEN EYES (Gold Rooster—Five Parts—May 15).—While strolling through the park one evening, Travers comes upon a woman about to throw herself in the lake. It is his sister. She was betrayed she tells him, by a man who is the father of her son, and, unable to endure her destitution, is about to end it all.

Travers soothes her and promises to take care of her and her child. He furnishes an apartment for them and makes frequent calls there, on one of which he is seen and recognized by Mansfield, a clubman of his, who, infatuated with Mrs. Travers, uses this suspicious, though unconfirmed incident in trying to persuade her to give him her love.

Mrs. Travers, made credulous by her insane jealousy of her husband, slightly encourages Mansfield, who, with the bravado of his sort boasts at the club of his affair with her. Travers hears of this and is uncontrollable. He sends for his sister to come to his dressing room in the theatre, and Mansfield, hearing of it, brings Mrs. Travers to surprise him. Here is the big scene of the play wherein Travers demands of Mansfield an explanation of his conduct, and Travers' sister recognizes Mansfield as the man who deserted her. Travers attempts to kill Mansfield who is saved by the police.

Then Mrs. Travers, learning the identity of "the other woman," and ridden by remorse for the jealousy that has made her doubt her husband and lose his love, attempts to poison herself. She is saved, however, and reunited to her husband by a love whose constant light outshines the occasional flashes from her "green eyes."

THE IRON CLAW, NO. 12, "The Haunted Canvas" (Feature—Two Parts—May 15).—The latest episode tells how that mysterious agent for good, "The Laughing Mask," "foe of evildoers," discovers that Janet O'Mara, a poor girl, who has incurred the emnity of "The Iron Claw," is in danger and goes to an artist's studio to aid her. As she is made captive by "The Iron Claw," and his henchmen, who have first overpowered the artist, "The Laughing Mask" stationed behind a canvas of a man holding a gun, shoots poisoned needles at her captors through the gun barrel. Suspecting false play, Margery Golden, Dan O'Mara, (the girl's father) and her fiance come to the studio with the police, but "The Laughing Mask" and the "Iron Claw" make their escape. Margery, in her car, trails "The Iron Claw" to his den, but in making her escape, her chauffeur is killed. However, she learns the plans of the master criminal and reaches the O'Mara home in time to warn them of the explosion of a bemb. "The Laughing Mask" is already there and tosses the missile out of the window, thus again saving Margery. Interesting developments follow in the next episode. It is called "The Hidden Face."

WHO'S GUILTY? No. 2 "The Tight Rein" (Feature—2 Parts—May 15).—This picture tells the story of two wealthy mill owners, one with a high-strung son and the other with a high-minded daughter—who wish to perpetuate the union of their factories through the mating of their children. Now the son of the one man respects the daughter of the other, but there his interest in her ceases; he loves one of his father's mill-hands, and she one of the minor employees in her father's place. When the son marries as his father wishes him to, he is to become a partner in the joint factories. The girl, however, has no escape from the deadly struggle for existence except marriage; and her ideals of marriage forbid this step for selfish purposes.

When the fathers discover that their plans are likely to be thwarted the girl not only is discharged but she is black-listed in the town. Yet she and her mother are dependent solely on her meagre earnings. The son is tied even more closely to dependence on his fatrer by having even his small allowance stopped. Here is fertile ground for rebellion—and rebellion there is. The girl goes to a nearby city where she becomes one of many of a kind. The son searches for her, finds her, and is alone with her but a moment when the man she is dependent on rushes in, and misinterpreting their meeting, shoots both. Who's Guilty?

RECKLESS WRESTLERS (Mittenthal—May 15).—"Heinie," the "masked marvel" who, to convince the lady of his love that he had prowess beyond that of all other men, entered the arena, and from its mat challenged the world. But "Heinie" is far seeing. In collusion with his partner in crime, "Louie," he rigs up a mechanical device whereby "Louie," behind the scenes, at a signal from "Heinie" presses a button that releases a spike in the centre of the floor, which spike punctures the spinal column of the wrestler over it, and so makes him unfit for further dispute. Jack, another aspirant for the hand of the fair dame in the case, also enters the lists. Heinie's stunt works well, and in some screamingly funny bouts he manages to disable four of his most feared rivals. "Louie," behind the scenes, made careless by the easy success of his button pushing work, falls asleep, and when he awakes instinctively pushes the button. But alas! "Heinie" is over the spike, at that moment and takes the count. Then Jack puts the other contenders wise, and "Heinie" and "Louie" show better form as sprinters than they have in any of their previous accomplishments.

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SIBERIA, THE VAST UNKNOWN, NO. 7 (Pathe, May 15).—The pictures show a round-up of more than 10,000 reindeer. The Siberian natives depend on the reindeer for their very existence, for the animal furnishes them with food and clothing, and is their only beast of burden. The film shows the herds being driven in from the plains, the native woman erecting tents for the herders and building a corral of upturned sleds and tent frames covered with skins. Then the vast herd, moving and nudulating like a great sea, is shown driven into the corral. Like the American cowboy, the Siberian herders are expert lasso throwers. They are shown ehre roping the deer to clip their ears for identification, which corresponds to the branding of live stock in this country. Many more interesting scenes are shown and this entertaining and instructive half reel ends up with a view of the herders at dinner at the end of a strenuous day in which more than 8,000 deer were roped and their ears clipped.

ON THE ISLAND OF LUZON (Philippine Islands—Pathe—On the same reel as foregoing).—The film starts with a picture of the natives of the Philippines observing the festival of St. Pashal Bailen. Throughout the islands, the natives are deeply religious, and church holidays always are times of great celebration. Dealers in articles of religious devotion do an immense business on holy days, and are shown here disposing of their wares. Next is shown one of the quaint native dances that is performed only on the feast days of the church. The palanquin, a hammock slung on a big bamboo carrier, is the favorite method of traveling of the more prosperous natives, whom we see lying back at their ease. Many other interesting scenes are shown, including the primitive methods of the Philippinoes for watering a rice field, a Philippino baby's bath, and "moving day."

Triangle Film Corporation

HIS BITTER PILL (Keystone—Two Parts, —April 30). The cast: Mack Swain, Louella Maxam, Ella Haines and Edgar Kennedy.

Swain, the sheriff, and Kenneuy, a gambler, are rivals for the affection of Louella, the local belle, with the representative of law and order the favorite. Through a misunderstanding, however, the gambler makes a spurt and comes under the wire first in the race. This he has accomplished by sending a confederate to shoot up a saloon while the sheriff is talking to Louella. Summoned to duty, Swain departs and is gone so long that the lady becomes petulant and willingly accepts the cuit of the devottee of chance.

When the sheriff finally returns to Louella and learns his fate, he departs to his home in tears. In his grief he is interrupted by a hold-up in the distance. Through his telescope he sees Kennedy single-handed holding up a stage coach. At the head of a posse he trails the bandit to the home of Louella. The fugitive departs by way of the chimney, leaving his boots in plain view. Thinking the criminal is still in the boots, the sheriff starts a fire to smoke him out. But Kennedy has gone. Once more Swain hits the trail and shoots his quarry from his horse. The prisoner is about to be lynched when Louella pleads for his life. Her request granted, she sinks into the arms of the sheriff.

THE NO-GOOD GUY (Ince—Five parts—May 7). The cast: Jimmy Coghlan (William Collier); Lucia Andrada (Enid Markey); "Big Malone" (Charles K. French); "Hair Trigger" Jo (Robert Kortman); Francisco Andrada (J. Frank Burke); Hawkins, Jimmy's valet (Walter Edwards).

Jimmy Coghlan is no good. His escapades are so notorious that even his uncle, "Big Malone," a political boss, is disgusted with him. Jimmy goes on the water wagon, but a stop watch wouldn't register the length of his stay, and his uncle's patience is exhausted when Jimmy runs his automobile into a department store on his way home from a cabaret party with several friends. Malone visits him in jail where he has been sent for reckless driving, and on Jimmy's promise to go to work, fixes it with the warden to release him.

Jimmy opens a detective agency and begins to worry for fear he will get a case. Andrada, who represents himself to be a bomb victim, comes with his daughter to retain him to run down the plotters. Lucia's dark eyes influence Jimmy to take the case and he goes into the underworld disguised as a gangster. In the midst of a gang fight he is so numbered by fear that the leader of the victorious gang mistakes his fear of fearlessness and invites him to join the gang. Jimmy is assigned to the job of blowing up a building and finds that Lucia is to be his confederate. She has joined the gang to learn their secrets.

After dynamiting a skyscraper Jimmy and Lucia hit the trail of the man higher up. By following "Hair Triger" Joe when he goes to get his pay for the job they discover that the principal in the case is none other than "Big Malone" himself. Jimmy then discusses the guardianship of his uncle, takes his affairs into his own hands, and Lucia into his arms.

THE GOOD BAD-MAN (Fine Arts—5 parts—May 7).—The cast: "Passin' Through" (Douglas Fairbanks); Bud Frazer (Sam De Grasse); Bob Evans (Pomeroy Cannon); "The Weazel" (Joseph Singleton); Amy, his daughter (Bessie Love); Jane Stuart (Mary Alden); Thomas Stuart (George Beranger); Sheriff (Fred Burns).

An eccentric outlaw, himself ignorant of his parentage, exhibits as the motive for the majority of his crimes his desire to aid unfortunate children. For instance, he robs a grocery store and gives the loot to a little orphan kid. Always cheerful, always smiling, he goes to such lengths as to hold up the Pacific Express to get the conductor's ticket punch.

One day he rides into the alleged mine where Bud Frazer's band of bandits made their rendezvous. Just "Passing' Through," he replies to their queries as to his identity. They send him to the shack of "The Weazel" for shelter and there he finds Amy. It is love at first sight and the stranger doesn't stay long. He doesn't know who he is so he rides away from the girl and shoots up a saloon in Maverick City just because he is in love and doesn't care what happens. A sheriff handy with the rope puts a halt to the proceedings but a United States marshal prevents a lynching. The marshal proves to be a former suitor of the prisoner's mother and from him "Passin' Through" learns that he has a right to hold his head as high as any man's. Bud Frazer coveted her and when he lost her he shot his rival and hounded mother and child until the former died.

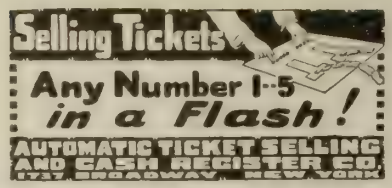
Meanwhile Frazer, now known as "The Wolf," has learned the real identity of the stranger. He now covets Amy and she is forced to accompany his band to Maverick City to await the killing of "Passin' Through" and then become the wife of "The Wolf" "Passin' Through," gunning for Frazer, is taken by surprise but escapes when the marshal arives with his posse. Frazer is killed, the bandits are exterminated and "Passin' Through" rides away to the horizon with Amy sitting behind.

A DASH OF COURAGE (Keystone—Two parts—May 7). The cast: Harry Gribbon, Wallace Beery, Guy Woodward, Gloria Swanson and William Mason.

A band of crooks, headed by Harry Gribbon, are on a train when they learn of a telegram sent to a fellow passenger, who is a police commissioner. The wire identifies him as official collector for the Old Cops' Home. A little chloroform does for him and when the train pulls out of his destination he is still on board while Gribbon is posing as the commissioner-collector.

Great preparations have been made to receive the distinguished visitor. The only drawback to the welcome is the sour music dispensed by the police band. The musicians are sent upstairs in the police station to practice some more, and here they are found by Gribbon's associates. A quart of choloroform poured into the base horn stops their discords and while they are asleep the crooks exchange clothing with them.

During the interruption Gribbon has begun his collecting by attempting to rob the safe of the richest man in town. Woodward telephones for the police and the crooks respond. They suggest that he wait until the culprit has the money, which can be used as evidence. Gribbon is then arrested by his own men. Woodward suspicious after a long wait, again telephones to the station and is answered by the real police, who have revived. Their pursuit is complicated by the fact that they are wearing the clothes which belong to the pursued. A combination of thrills and laughs brings the picture to a close.



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Miscellaneous Subjects

V-L-S-E, Inc.

HEARST-VITAGRAPH NO. 33 (April 24).—Supplies for the United States Troops going into Mexico are carefully guarded against attack by cavalry.

Port Arthur, Ont.—The James Whelan, giant ice crusher, opens this port for the summer shipping on Lake Superior.

Berne, Switzerland.—Little children, orphaned by the European War, are adopted by the Swiss Government and are given good homes in this neutral country.

Hastings, N. Y.—Militiamen are called here to quell the rioting incident to the strike of employees of a big munition plant.

Lynn, Mass.—Wealthy yachtsmen of Lynn launch a new type of patrol boat which will be given to the government of the United States for coast defence in the event of war.

Chicago, Ill.—One entire street is roped off to provide a place for boys of the West Side Y. M. C. A. to roller skate.

San Francisco.—High school boys of this city become cadets and take a complete course in learning all the arts of war.

Tia Juana, Mex.—The racing season opens with a large and fashionable crowd in attendance. Gorden Russell wins the Spreckels handicap.

San Francisco.—One of the beautiful Italian towers which stood 250 feet high at the Panama Pacific Exposition, is torn down by wreckers.

Lexington, Mass.—Patriots Day is observed here in commemoration of battles of Concord and Lexington. Sergt. W. L. Hamilton duplicates Paul Revere's ride.

Washington, D. C.—President Wilson and Mrs. Wilson attend the opening ball game of the season here. The Chief Executive tosses out the first ball.

Princeton, N. J.—Princeton wins the first 1916 varsity shell race by 6 inches.

HEARST-VITAGRAPH NO. 34 (April 28).—Chihuahua, Mex.—Beautiful city in the war-torn section of Northern Mexico, is outwardly placid now that the bandit Villa, who ruled there, has departed.

New York, N. Y.—This city's annual Easter parade is held on Fifth Avenue, in spite of drizzling rain which ruined some of the gorgeous plumage.

Atlantic City, N. J.—Last word in fashion, is shown here at the Easter Sunday parade on the boardwalk.

Boston, Mass.—500 motorcycle riders leave Boston on their annual ride to Worcester.

Chicago, Ill.—National League season in Chicago is opened by the Cubs and the Cincinnati Reds, after imposing ceremonies.

New York, N. Y.—Crusade against the mosquito is on here, for one week. School children are told of the means to eliminate the disease-carrying insects.

Los Angeles, Cal.—Society girls of this city form the first squad to take military instructions. They learn the entire routine of a soldier's life.

New York, N. Y.—Loaves and fishes are given to the poor of this city by Fulton Market men.

San Diego, Cal.—Pacific Coast Squadron anchors in the Harbor of the Sun.

Brooklyn, N. Y.—An historic old house collapses while being moved and endangers adjoining property.

El Paso, Texas.—Girls of the El Paso High School visit and cheer Uncle Sam's soldiers in hospitals here, after they had become ill in the Villa hunt in Mexico.

Princeton, N. J.—President Wilson casts his vote in the presidential primaries here, and plants a tree beside Lincoln Highway, spading the ground with his own hand.

THE ORDEAL OF ELIZABETH (Vitagraph—Five Parts—May 15).—The cast: Elizabeth Van Vorst (Lillian Walker); Julian Gerard (Evart Overton); Paul Hallock (Denton Vane); Amanda (Ollie Walker); Cornelia Van Antwerp (Mrs. M. Storey); Aunt Rebecca (Kate Price); The District Attorney (L. Rogers Lytton); D'Hauteville (Templar Saxe); The Judge (R. M. S. Putnam); Elizabeth's Mother (Karin Norman); Elizabeth's Father (Walter McGrail). Director Wilfrid North. Author, George C. Hazelton.

At first sight of Elizabeth Van Vorst, Hallock loses interest in her cousin, Amanda, whom he professed to love. Bereft of parents at an early age, Elizabeth was left in the care of a matronly aunt, Cornelia. Now, at twenty, she is a charming young miss. While visiting her cousin, Amanda, she meets Hallock, a wandering artist and musician. Attracted by her loveliness and charm, he forgets his avowed love for her cousin, and becomes infatuated with Elizabeth. Elizabeth's old-fashioned aunt objects to her friendship with a man whose affections are so easily swayed, and forbids her to see him. Piqued at her aunt's objection, Elizabeth continues to see him and he asks her to be his bride. After much pleading, she goes with him to a neighboring town where they are married. Fearing her aunt's ire, she pledges her husband to secrecy. She continues to live at home, while Hallock returns to the city, where he soon forgets his wife.

Through an accident, Elizabeth meets and becomes interested in Julian Gerard, a gentleman from New York. Later, at the home of a mutual friend in New York they meet again. Their interest rapidly ripens into love. A prominent artist paints her portrait and when it is shown, she becomes the belle of the season. She goes to many social affairs with Gerard, and at one of them, is seen by her husband, who determines to use her apparent love for Gerard to his own benefit. In sore straits, he demands that she help him socially and financially, holding their marriage over her should she refuse. Elizabeth, unable to meet his demands for money sells her jewels. When she takes the black mail to him, she is seen by Amanda, who is in Hallock's power. Thinking Elizabeth's relations with Hallock are the same as her own Amanda, in a fierce tirade, upbraids her for coming between them. Gerard, deeply in love with Elizabeth, persistently pleads his suit and is puzzled by her attitude. Although he can see that she loves him, she refuses to give him an affirmative answer, nor will she explain her action. Finally, he demands an explanation and she tells him of her unfortunate marriage. Despondent, he leaves the country to go on a long hunting trip to try and forget his sorrow.

Soon after Gerard's departure, Hallock is found dead in his room, with a bottle of poison by his side bearing mute evidence to the cause of death. Elizabeth attracts suspicion to herself by a display of emotion, is taken into custody and held without bail. The trial begins. In connection with other damaging evidence, the testimony of the maid, who heard Elizabeth express a wish for Hallock's death, seems to nullify her chances of acquittal.

In London, Gerard reads of the murder and the trial of Elizabeth. He leaves at once for America, where, on his arrival, he gives evidence which sways the case in Elizabeth's favor. After hours of deliberation, the jury returns the verdict of not guilty, and Elizabeth is freed. After the trial she is summoned to the bedside of Amanda in a hospital. Here, with her life blood fast ebbing, Amanda confesses to the murder of Hallock telling of the disgrace and humiliation he had caused her. Her confession finished, her lips are sealed forever by the hand of death. After their marriage, Elizabeth and Gerard leave for a honeymoon in the country, where Elizabeth will have an opportunity to blot the terrible ordeal from her memory.

THE REDEMPTION OF DAVE DARCEY (Vitagraph—Five Parts—May 22).—The cast: Dave Darcey (James Morrison); Grace Harrington (Belle Bruce); Baroness Von Ehrenstein (Billie Billings); Philip Benton (Emanuel A. Turner); Grace's Mother (Mary Maurice); Thurston (Robert Gaillard); Renwick (Gerald Gordon); Mr. Benton (John Costello); Rofrano (Logan Paul); Paddy Burns (Dan Hayes).

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Written by Chas. T. Dazey. Director, Paul Scardon.

After landing a big "haul," Dave Darcey, a crook, decides to spend part of his booty by holding a dance for his followers. Paddy Burns, leader of a rival faction, decides to settle an old score with Dave by breaking up the affair. On the night of the dance he goes at the head of his gang with the avowed intention to "get" Dave. In the struggle, Dave shoots Paddy and makes good his escape. He is seen by Phillip Brenton, the son of the owner of the steel works, who thinks he is there to rob the house and demands an explanation, Dave explains the whole affair to him, and Phillip gives him a chance to make good by giving him a job in the steel plant. Phillip's father is not so sure of Dave's reformation, and tests him by leaving a large roll of bills exposed. Dave sees the money and a struggle with his other self follows. The new Dave comes out the winner and he returns the money.

The Baroness Von Ehrenstein, a secret agent for a foreign government, learns that the Benton Steel Works have accepted a huge war order for a nation hostile to her own. She gets permission from Phillip to visit the plant on the pretext of getting local color for a novel she is writing. Phillip personally guides her and her accomplices through the plant and they make a thorough study of the place. Phillip has become greatly interested in the Baroness and is neglecting his fiance, Grace. The latter notices his continued absence and asks Dave the cause. The latter, in order to protect Phillip, tells her that it is business. Dave, suspicious of the Baroness, warns Phillip of her and his young employer resents his interference and discharges him.

While Phillip is in a drunken stupor, the Baroness steals his office keys from him and gives them to her confederates who hasten to the steel works. Suspicious of their actions, Dave follows them and sees them plant bombs in the factory. He tries to foil them and a fight follows. Dave is finally subdued and is left, bound hand and foot, by the burning bombs. He rolls himself over to a saw and works frantically till he severs his bonds. He then starts to stamp out the fuses of the bombs, but one of them explodes and he is caught in the wreckage. The watchman, having seen part of the struggle, follows the conspirators. The police arrive at the scene and are closely followed by Phillip and his father. The latter accuses Dave of attempting to destroy his plant, and also charges him with the murder of Paddy Burns. The watchman returns with the real culprits and tells the true story, thus clearing Dave of guilt. One of the policemen then tell Dave that he need not fear of trial for murder, as Paddy is still alive, having been only slightly injured by the shot. Dave is acquitted of the charge of assault which he had to answer to for the shooting and returns to a better job with the Benton Steel Works. Phillip and Grace are reunited.

"KERNEL NUTT WINS A WIFE" (Vitagraph—May 22).—The cast: Mr. Jack (Mr. Frank Daniels); Martha (Miss Alice Washburn); Dotty (Miss Adele de Garde). Author, Reginal Wright Kaufman. Director, Mr. C. Jay Williams.

"Want a wife? They're a fine thing to have around the house." So sayeth the sage, Kernel Nutt, proprietor of a matrimonial agency in his eager search for customers. He finally gets Smith, a poor fellow who wants some one to sew buttons on his vest, to advertise in the Matrimonial Gazete. He receives an answer from a woman in a small town. They correspond for some time, each letter containing more than the one before.

Then Smith gets an unexpected inheritance and decides to call off the marriage with Martha, and live a gay life. Martha has something to say about that though, and comes to the city to bring suit for breach of promise. Smith gives Nutt a bankroll and tells him to take his place when Martha arrives, thinking that his face will scare her off, but when a woman gets as ancient as Martha without corraling a husband, looks don't make much difference and she determines that Mr. Smith shall not elude her. Nutt does a "fade away" but is brought back by a detective, and forced at the point of a gun, to take the old spinster "for better or for worse, till death do us part, etc.," much to his chagrin.

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"POLICE" (Essanay—Two Parts—May 27).—The cast: Convict 999, alias Charlie (Charlie Chaplin); The Girl (Edna Purviance); The Cook (Wesley Ruggles); The Miser (Billy Armstrong); The "Cop" (John Rand); Lodging House Keeper (Leo White).

Charles Chaplin, a convict, is given $5.00 and released from prison after having served his term. He meets a man of the church who makes him weep for his sins and while he is weeping takes the $5.00 away from him. Chaplin goes to a fruit stand and samples the fruit. When he goes to pay for it he finds his $5.00 is missing. This results in a battle with the fruit dealer, but Chaplin finally escapes.

He is held up by a footpad and finds it is his former cellmate. He is inveigled into joining him in robbing a house. They put a police officer out of commission with a mallet and stack up the silverware. They then start upstairs to search the upper rooms, but are met by a young woman who implores them to leave because her mother is ill and fears the shock will kill her.

Chaplin's heart is touched but the footpad insists on ransacking the house. This results in a battle between the footpad and Chaplin. While they are fighting, a squad of police arrives. The footpad makes his escape, but the police capture Chaplin. The woman of the house, however, saves him by telling the police he is her husband. She gives him a dollar and he leaves.

He goes to a lodging house and in order to save his dollar from thieves puts it in his mouth, swallowing it while he sleeps. A crook robs all the men in the lodging house but Chaplin takes the money away from him, and also the rings his "pal" had stolen. This starts a battle in which all join. Chaplin flees. In order to do a good turn to the woman who had saved him from the police, he takes her rings back.

THE SUSPECT (Vitagraph—Five Parts—May 29).—The cast: Sophie (Anita Stewart); Paul Karatoff (S. Rankin Drew); Duke Karatoff (Anders Randolf); Jack (Bobby Connelly); Lady Armitage (Julia Swayne Gordon); Sir Richard (Frank Wupperman); Valdor (George Cooper); Mouroff (Edward Elkas); Falk (Albert Rabock); Mouroff's wife (Anna Brody). Directed by S. Rankin Drew.

Mouroff's aim is bad; the bomb which he threw at Karatoff, the butcher, explodes harmlessly many feet away. Karatoff's son Paul, puts spurs to his horse, and chases the nihilist. The latter is elusive, but Paul trails him and enters a house after him. Once inside, Valdor, another nihilist, stuns Paul with a blow from his club and carries him to his apartment.

Valdor would willingly let him die from loss of blood, but Sophie commands him to heal the wound. This, at first, puzzles Valdor, coming as it does from Sophie Karrinini, leader of the nihilists and one who has ample reasons to hate Karatoff and his kin; but in an undertone, she explains. The sight of Paul Karatoff rouses to her mind vivid recollections of the scene, years before, when Paul's father compelled her to stand helplessly by, while her father was tortured to death, and her mother had died from the effects of the gruesome sight. Now what is the one little life of Paul Karatoff? She can find better ways to strike at the butcher's heart, by allowing him to live.

Paul returns to consciousness, and Sophie gives him her most tender care. She listens, apparently horrified, to his tale of the attempt on his father's life. Soon, he is well enough to be moved, and is returned in safety to his father, cherishing in his heart, a love for Sophie. He asks her to be his bride. This being the first step in her plan, she readily consents. Karatoff's son the husband of a nihilist! But then—their child is born—and with the boon of motherhood comes the realization that she loves Paul more than the cause.

Having heard rumors of his wife's affiliation with the nihilists, Paul confronts her with the evidence and she confesses. He leaves to expose her, but is waylaid and stunned by Valdor, who throws his apparently lifeless form into the ice of the river. Mouroff, on the way to the market, finds the body, and seeing signs of life, takes it home with him. When Paul awakes, his memory is gone and Mouroff brings him up as a nihilist. Valdor returns to Sophie and tells her that the police have killed her husband.

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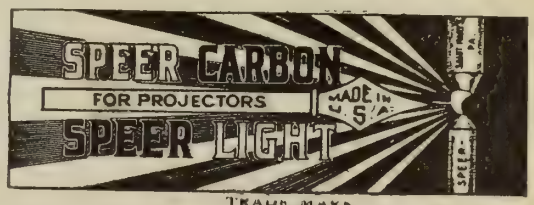

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under an assumed name, Sophie meets Sir Richard Stanhope, an English nobleman, and they become interested in each other. Karatoff captures a nihilist messenger from whom he learns of a meeting of the band, and being unknown to the members, he takes the place of the messenger. He meets Richard, to whom he is known, and explains the reason for his assumed name. Mouroff receives the call to the meeting and takes Paul along. At the meeting Mouroff recognizes and denounces Karatoff and the true identities of all are established. While Karatoff is greeting his son, a shot is fired, intended for Karatoff, but it kills Paul. The police rush into the place and arrest all present, including Richard who had just appeared on the scene. Little Jack, Sophie's son, is now a Prince. His pleas for his mother's freedom are finally granted by his grandfather, Karatoff, with whom he returns to Russia to fulfill the duties of his heritage. Sophie now leaves her nihilistic tendencies behind, as she travels, in peace, at last, to England with Richard.

KERNUL NUTT, THE FOOTMAN (Vitagraph —May 29).—The cast: Kernel Nutt (Frank Daniels); Mr. Gotrox (John T Kelly); Mrs. Gotrox (Alice Washburn); Stenographer (Adele de Garde). Written by Charles Brown. Directed by C. Jay Williams.

"Confidence, that's the stuff in landing jobs." Nutt takes the kind advice and starts out with lots of the requirement to connect wih old Gotrox, but all he gets is a rather strong "request" to vamoose. Seeing an advertisement for a footman, he lands it, though he knows nothing about feet, and is ignorant of the fact that it is Gotrox's house. Gotrox recognizes him but is restrained from kicking him out by the presence of his guests. Nutt helps himself to samples of all the foods and drinks in the house.

Later the host tells a funny story and in laughing, Nutt who is assisting in the serving spills wine all over Gotrox's shortfront. In his hurry to escape, he snatches a wig from Mrs. Gotrox's head and this gives him an idea. He dons the crowning glory, drapes himself in a curtain, poses as one of the female guests—and gets away with it. While they are searching for him, he appropriates various tender morsels of food and kisses the place good-bye. In the park he spreads the food on a bench before him, and rubs his hands in anticipation of a hearty meal. His fond hope goes soaring away when a cop appears on the scene and poor, disgruntled Nutt sulks off, leaving a free meal for friend officer.

GEORGE KLEINE.

LOST IN THE EVERGLADES (Chapter 1 of "Gloria's Romance"—May 22).—The cast: Gloria Stafford (Billie Burke); Dr. Royce (Henry Kohler); Richard Freneau (David Powell); David Stafford (William Roselle); Frank Mulry (Frank Belcher); Pierpont Stafford (William T. Carleton); Lois Freeman (Jule Power).

Gloria Stafford, the young and vivacious daughter of Pierpont Stafford, a wealthy New York banker, goes with her father and brother, David, to spend the winter at Palm Beach, Florida. There Gloria meets and attracts the attention of young Dr. Royce, who is attending Judge Freeman, a friend of the Stafford family, who, with his daughter, Lois, is likewise spending the winter at Palm Beach. David, Gloria's brother, is in love with Lois Freeman and soon discovers that Richard Freneau, a young broker, in charge of the Palm Beach branch office of his firm, is to be his rival for the hand of Lois. Gloria Stafford is under the care of a rather strict governess who insists upon her performing certain tasks each day. Gloria resents the rigid rules laid down by her governess and succeeded in getting Dr. Royce to assist with the problem given her to solve, a task Dr. Royce is glad to assume, merely for the privilege of being near the girl he is learning to admire.

One night Gloria eludes her governess, steals out of her room in the Royal Ponciana Hotel, looks in upon the gay throng in the ballroom of the hotel, and then, noting her brother's big racing car at the curb, climbs aboard and goes for a moonlight spin along the beach, all by herself. While running the car at high speed she loses control of the steering gear and the car rushes straight out into the breakers of the Atlantic ocean. Gloria succeeds in getting safely out of the car, but loses her way when she attempts to return to the hotel afoot, and dawn finds her wandering in the Everglades, a most lonesome and forlorn little maid.

GLORIA'S ROMANCE (Chapter Two—"Caught the Seminoles"—May 29).—The cast: Gloria Stafford (Billie Burke); Dr. Royce (Henry Kolker); Richard Freneau (David Powell); David Stafford (William Roselle); Frank Mulry (Frank Belcher); Pierpont Stafford (William T. Carleton); Lois Freeman (Jule Power).

Gloria Stafford, daughter of Pierpont Stafford, New York millionaire, and sister of David Stafford, after losing herself in the Everglades of Florida, while on a midnight lark in her brother's racing auto, finds her way to the hut of a Florida "cracker" where she obtains a bite to eat and a suit of boy's clothing, in exchange for an expensive ring and a gold bracelet. After discarding her torn and tattered Lucile gown, which was ruined by her plunge in the ocean and wanderings through the sword-grass of the Everglades, Gloria dons the suit of boy's clothing and sets out to find her way back to the Royal Ponciana Hotel at Palm Beach, where her father, brother and governess are staying.

The son of the "cracker" sends her in the wrong direction and hours later she wanders into a camp of Seminole Indians and is taken captive. Chief Katcalani, the young brave who has just fallen heir to the chieftenship of the tribe, is much struck by Gloria's beauty and makes bold to propose to her. He offers her a dollar watch, 16 handkerchiefs, 18 shirts and a gay-colored turban with four silver dollars in the band, if she will become his "squaw," but Gloria is unable to accept, having fainted dead away. Just about this time Dr. Royce, who has been searching the Everglades all night long for a trace of the missing heiress, comes upon the scene and at once clashes with Chief Katcalani.

The Seminole chief draws his knife and attacks Dr. Royce, but the husky young physician after a hard struggle succeeds in disarming the chief and mixing things in a regular hammer and tongs fight with bare fists. While the fight is in progress Richard Freneau, also searching for Gloria in the hope of winning the reward which has been offered for her safe return, reaches the little clearing and discovers the unconscious girl. Noting that Royce is too busy to notice what is going on, Freneau bears Gloria away and finally restores her to her anxious father and excited brother. The girl, believing Freneau has really been her savior, is loud in her praises of his bravery and recommends him to her father in the highest terms. Royce, meanwhile, conquers his Indian adversary, returns to find Gloria gone, follows Freneau's trail and arrives on the scene just in time to learn that the young broker has been cad enough to claim credit for a rescue he never performed.

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"A SON OF THE IMMORTALS" (5 Parts—May 22).—The cast: Prince Alexis Delgrade (J. Warren Kerrigan); Prince Michael Delgrade (Bertram Grassby); Joan Cameron (Lois Wilson); Gen. Stampoff (Harry Carter); Countess Makotin (Maud E George); Felix Poluski (H. J. Holland); Sergius Nesimir (George Hernandez); Princess Delgrade (Girrard Alexander). Scenario written by Bertram Grassby. Directed by Otis Turner.

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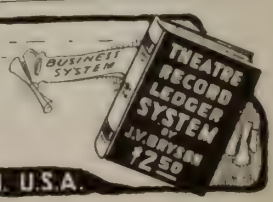

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Theodore, while the rightful king, Prince Michael, lives in Paris on the money provided by his rich American wife. Their son, Alexis, is given to idling his time in the Latin quarter, where he has met and loves an American girl, in Paris studying art.

Stampoff leads the militant party in Kosnovis through his control of "The Bloody Seventh," a regiment of butchers. Stampoff causes the death of King Theodore, intending to put the foppish and weak minded Prince Michael on the throne. But Michael refuses to risk assassination and his son, Alexis is chosen by Stampoff to rule.

Going to Kosnovia to be crowned, Alexis breaks down tradition in making a speech to the lawmakers assembled declaring that he will not become their king unless he shall be chosen by election to fill the office. Because Alexis insists that the murderer of Theodore shall be executed, Stampoff plans to have Alexis assassinated, for the new King is too democratic and has in too many ways endeared himself to the populace.

Twice Stampoff's plans to assassinate Alexis fail; and Alexis grows more and more popular with his subjects. One incident that eventually had great bearing upon the future of Alexis and the Kingdom was when he descended from his horse and danced in the street with a poor girl, so unattractive that nobody else would dance with her.

This girl chanced to overhear a third plot to assassinate the King. Knowing that the "Bloody Seventh" would be engaged in the assassination, the girl tries first to have the proper officials checkmate the plot, and, failing in this, she rides a horse from door to door and arouses the people to the defence of their young and idolized King.

When matters reach a crisis, and the assassins' plot for a third time fails, the foppish old Prince Michael is called to take the throne in accord with plans Stampoff has made. Alexis has all along insisted that the American girl he loves should become his Queen, but despite her own love for Alexis she realizes that her marriage with Royalty would be illegal and that she would be wife in name only.

The end of the tangle is a surprise. When Alexis is called upon to either renounce the American girl or his throne, he is quick to chose the girl—and then his American mother makes a confession that brings the story to a happy ending.

WORLD EQUITABLE.

SUDDEN RICHES (Peerless—Five Parts—May 15).—The cast: Robert Crewe (Robert Warwick); Marion Crewe (Gerda Holmes); Suzanne (Clara Whipple); Little Emily (Madge Evans). Scenario written by E. Richard Schoyer. Directed by Emile Chautard.

On his death-bed, old Abner Crewe wills his entire fortune, $5,000,000, to his nephew, Robert. The legacy is made in the spirit of revenge because Robert's father loved and won the girl old Abner himself sought to marry. Then his mother died in giving birth, which was a double reason why old Abner disliked the young man

Robert, an ambitious young architect in New York city, with a fine wife and beautiful child, has everything to live for. In making his will, old Abner chuckles as he tells his attorney: "He has a good little wife and baby—something to work for, eh? We dump these millions in his lap. What happens? Their entire life is changed. They move to new quarters, they plunge into the swirl of gay society. With no need of work, his ambition dies—he becomes an idle, dissipated man about town. Their home life is disrupted, sooner or later will come the crash. Wait and see. I'll give them two years."

When Robert receives the money, all of his uncle's prophesies come true. The young couple move to better quarters and enter society. Robert meets Suzanne, a Broadway siren, with whom he becomes infatuated. He abandons his work and forgets his wife and child. The child, deserted by its parents, is left to the care of servants more and more. Marion becomes infatuated with a society portrait painter, who has his studio apartment in the same building where Robert's mistress lives. After considerable urging, Marion agrees to visit the painter's studio to pose for her portrait. Nothing serious happens until one evening, after receiving a 'phone call from Robert to the effect that he would have to spend the night in the city, Marion, more out of pique than anything else, motors into town to meet the painter in his apartment. The two couples come face to face in the hallway of the apartment house, as Marion is coming in.

There is a scene and both agree to separate. Things go from bad to worse. Robert loses a great deal of money in his speculations and while attempting to recover some of the money he lavished on his mistress to help him out, there is a telephone call. It is for Robert. The butler at the Crewe home knew the 'phone number of Robert's clandestine establishment to use in case of emergency. The butler is greatly agitated. The Crewe child is dying and the butler is unable to get Mrs. Crewe, who is attending a ball at a neighboring country club.

He rushes in his motor car to the bedside of his child, then leaves to get Marion. Dishevelled and wild of eye, he brushes aside the doorman and other servants and reaches the ball room. His wife is gayly dancing. Heedless of the sensation he is causing, Robert pushes out upon the crowded floor, tears his wife and her partner apart and breaks the news to her. They both return to their child and watch carefully over her.

The crisis in the child's illness passes, the doctor announces she is out of danger, Marion and Robert, their souls seared by the night of suffering, begin to realize that all their suffering and all their trouble emanated from Uncle Abner's legacy. Beside the bed where lies their feeble, smiling child, the couple tenderly and solemnly plan the rebuilding of their happiness. Upon learning this, the old lawyer, sitting in his office, chuckles to himself, looking at Abner Crewe's portrait, "You had everything figured, Abner, excepting the child."

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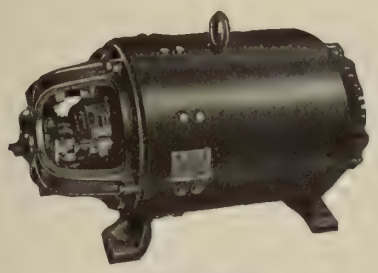

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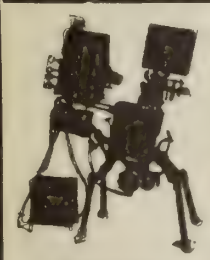

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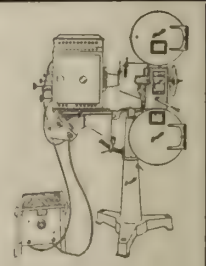

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See pages 1560, 1562.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem.

Wednesday—Biograph, Edison, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

May 1—Swords and Hearts (Drama) (Biograph—Reissue No. 48).
May 3—Fit for Burning (Three parts—Dr.).
May 6—During the Round-Up (Drama) (Biograph—Reissue No. 49).
May 9—Merry Mary (Two parts—Com.-Dr.).
May 15—The Perfidy of Mary (Drama) (Biograph Reissue No. 50).
May 17—Beverly of Graustark (Three parts—Drama).
May 22—The Mistake (Drama) (Biograph-Reissue No. 51).
May 23—Who's Looney Now? (Two parts—Comedy).
May 29—The House with Closed Shutters (Drama) (Biograph Reissue No. 52).
May 31—Woman Against Woman (Three parts—Drama).

EDISON.

May 3—The Real Dr. Kay (Comedy).
May 9—Celeste of the Ambulance Corps (Three parts—drama).
May 10—A Mix-Up in Black (Comedy).
May 16—The Littlest Magdalene (Three parts—Drama).
May 17—Robbing the Fishes (Comedy).
May 23—The Coward's Code (Three parts—Drama).
May 24—The Cecropia Moth (Educ.).
—Tom the Tamer and Kid Kelly (Cartoon).
May 30—Helen of the Chorus (Three parts—Drama).

ESSANAY.

Apr. 26—Vernon Howe Bailey's Sketch Book of Boston (Cartoon).
—Scenic Subject on the same reel.
Apr. 29—The Danger Line (Three parts—Dr.).
May 1—The Strange Case of Mary Page, No. 15 (Two parts—Dr.).
May 2—In the Moon's Ray (Two parts—Dr.).
May 3—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy).
May 6—Once a Thief—? (Three parts—Dr.).
May 9—A Return to Youth—and Trouble (Two parts—Comedy-Drama).
May 10—The Fable of the Good Fairy and the Lorgnette and Why She Got It Good (Comedy).
May 13—The Jester (Three parts—Drama).
May 16—The Double Cross (Two parts—Dr.).
May 17—Vernon Howe Bailey's Sketch Book of San Francisco (Cartoon).
A Scenic subject on the same reel.
May 20—A Rose of Italy (Three parts—Dr.).
May 23—The Condemnation (Two parts—Dr.).
May 24—Canimated Nooz Pictorial No. 10 (Cartoon).
—A scenic subject on the same reel.
May 27—The Schemers (Three parts—Drama).
May 30—The Song in the Dark (Two parts—Drama) (Reissue).
May 31—The Fable of "The Willing Collegian Who Wanted to Get a Foothold" (Comedy).
June 3—Our People (Three parts—Drama).

KALEM.

Apr. 28—A Lucky Mistake (Comedy).
Apr. 29—The Trail of Danger (No. 77 of the "Hazards of Helen" Series—Dr.).
May 1—The Master Swindlers (No. 6 of the "Social Pirates"—Two parts—Dr.).
May 2—Ham and the Masked Marvel (Com.).
May 3—Romeo of the Coal Wagon (Com.).
May 5—The Dumb Heiress (Comedy).
May 6—The Human Telegram (No. 78 of the "Hazards of Helen" Railroad Series) (Drama).
May 8—The Rogue's Nemesis (No. 7 of the "Social Pirates"—Two parts—Dr.).
May 9—The Tank Town Troupe (Comedy).
May 10—Not What the Doctor Ordered (Com.).
May 12—A Lunch-Room Legacy (Comedy).
May 13—Hazards of Helen Railroad Series No. 79, "The Bridge of Danger" (Dr.).
May 15—Sauce for the Gander (No. 8 of the "Social Pirates"—Two parts—Dr.).
May 16—The Irish Rebel (Drama).
May 17—The Artful Dodger (Comedy).
May 19—An Innocent Vampire (Comedy).
May 20—One Chance in a Hundred (No. 80 of the "Hazards of Helen Railroad Series—Drama).
May 22—The Missing Millionaire (No. 9 of the "Social Pirates"—Two parts—Dr.).
May 23—Ham's Busy Day (Comedy).
May 24—The Bogus Ghost (Comedy).
May 26—A Baby Grand (Comedy).
May 27—Hazards of Helen Railroad Series (No. 81), "The Capture of Red Stanley" (Drama).

LUBIN.

Apr. 20—The Heart's Tribute (Three parts—Drama).
Apr. 22—Millionaire Billie (Comedy).
Apr. 24—Germs and Microbes (Comedy).
Apr. 27—Playthings of the Gods (Three parts—Drama).
Apr. 29—Love and Bullets (Comedy).
May 1—The Buckshot Feud (Comedy).
May 2—The Candle (Two parts—Drama).
May 4—None So Blind (Three parts—Dr.).
May 6—Father's Night Off (Comedy).
May 8—Skirts and Cinders (Comedy).
May 11—The Wheat and the Chaff (Three parts—Drama).
May 13—Jenkins' Jinx (Comedy).
May 15—Otto the Artist (Comedy).
May 16—The Beggar King (Two parts—Dr.).
May 18—Jackstraws (Three parts—Drama).
May 20—The Winning Number (Comedy).
May 22—Otto the Hero (Comedy).
May 25—Prisoners of Conscience (Three parts—Drama).
May 27—Oh, You Uncle! (Comedy).

SELIG.

Apr. 24—Selig-Tribune No. 33, 1916 (Topical).
Apr. 27—Selig-Tribune No. 34, 1916 (Topical).
Apr. 29—Badgered (Drama).
May 1—The Man Within (Three parts—Dr.).
May 1—Selig-Tribune No. 35, 1916 (Topical).
May 4—Selig-Tribune No. 36, 1916 (Topical).
May 6—The Elephant's Gratitude (Animal—Drama).
May 8—A Stranger in New York (Three parts—Drama).
May 8—The Selig-Tribune No. 37, 1916 (Topical).
May 11—The Selig-Tribune No. 38, 1916 (Topical).
May 13—The Sheriff's Duty (Western—Drama).
May 15—The Hard Way (Three parts—Drama).
May 15—The Selig-Tribune No. 39, 1916 (Topical.)
May 18—The Selig-Tribune No. 40, 1916 (Topical.)
May 20—A Boarding House Ham (Comedy).
May 22—The Test of Chivalry (Three parts—Drama).
May 22—The Selig-Tribune No. 41, 1916 (Topical).
May 25—The Selig-Tribune No. 42, 1916 (Topical).
May 27—A Five Thousand Dollar Elopement (Comedy-Drama).

VIM.

Apr. 21—Hired and Fired (Comedy).
Apr. 27—What's Sauce for the Goose (Comedy).
Apr. 28—The Rivals (Comedy).
May 4—The Brave Ones (Comedy).
May 5—Home-Made Pies (Comedy).
May 11—The Water Cure (Comedy).
May 12—The Pretenders (Comedy).
May 18—Thirty Days (Comedy).
May 19—A Fair Exchange (Comedy).
May 25—Baby Doll (Comedy).
May 26—Villains and Violins (Comedy).
June 1—The Schemers (Comedy).
June 2—The Land Lubbers (Comedy).

VITAGRAPH.

Apr. 15—Sin's Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Educational).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama (Broadway Star Feature).
Apr. 24—The Rookie (Drama).
Apr. 28—Terry's Tea Party (Comedy).
Apr. 29—The Man Hunt (Three parts—Drama) (Broadway Star Feature).
May 1—Jane's Husband (Comedy).
May 5—Some Chicken (Comedy).
May 6—The Resurrection of Hollis (Three parts—Drama) (Broadway Star Feature).
May 8—The Double-Double Cross (Comedy).
May 12—Out Ag'in In Ag'in (Comedy).
May 13—Accusing Voice (Three Parts—Dr.). (Broadway Star Feature).
May 15—A Lucky Tumble (Comedy).
—Scenes in Iceland (Scenic).
May 19—More Money than Manners (Comedy).
May 20—Miss Adventure (Three parts—Drama) (Broadway Star Feature).
May 22—The Cost of High Living (Comedy).
May 26—The Battler (Comedy).
May 27—The Primal Instinct (Three parts—Drama) (Broadway Star Feature).

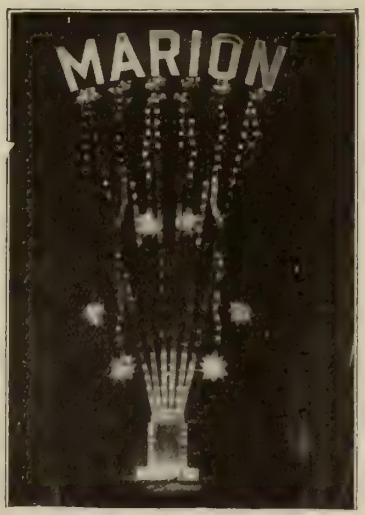
General Film Company Features

BROADWAY STAR FEATURES.

Apr. 1—Out of the Quagmire (Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr. 15—Sin's Penalty (Three parts—Drama).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).
Apr. 29—The Man Hunt (Three parts—Dr.).
May 6—The Resurrection of Hollis (Three parts—Drama).
May 13—Accusing Voice (Three parts—Dr.)
May 20—Miss Adventure (Three parts—Dr.).
May 27—The Primal Instinct (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Apr. 21—When Might is Right (Three parts—Drama).
Apr. 28—The Broken Promise (Three parts—Drama).
May 5—The Oath of Hate (Three parts—Dr.).
May 12—Broken Fetters (Three parts—Drama).
May 17—Spellbound (Five parts—Drama).
May 19—A Child of Fortune (Three parts—Drama).
May 26—The Flirting Bride (Three parts—Dr.).
June 2—Shadows (Three parts—Drama).



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1560, 1562.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Apr. 26—Number 17 (Topical).
May 3—Number 18 (Topical).
May 10—Number 19 (Topical).
May 17—Number 20 (Topical).
May 24—Number 21 (Topical).
May 31—Number 22 (Topical).

BIG U.

Apr. 26—Lonesome House (Drama).
May 4—The Beloved Liar (Three parts—Dr.).
May 11—No release this day.
May 19—Nadine of Nowhere (Drama).
May 25—Corporal Billy's Comeback (Two parts Drama).
May 31—The Attic Princess (Drama).
June 1—Brother Jim (Drama).

BISON.

Apr. 29—The Torrent of Vengeance (Two parts—Drama).
May 6—The Leap (Two parts—Drama).
May 13—A Fight for Love (Two parts—Drama).
May 20—Hulda, the Silent (Two parts—Dr.).
May 27—The Wedding Guest (Two parts—Dr.).
June 3—Tammany's Tiger (Two parts—Com.)

GOLD SEAL.

Apr. 25—The Other Half (Two parts—Society—Drama).
May 2—The Purple Maze (Two parts—Dr.).
May 9—The Mark of a Gentleman (Two parts—Drama).
May 16—Darcy of the Northwest Mounted (Three parts—Drama).
May 23—The Woman Who Followed Me (Two parts—Comedy-Drama).
May 30—The Silent Man of Timber Gulch (Two parts—Drama).

IMP.

Apr. 28—Why Mrs. Kentworth Lied (Three parts—Drama).
Apr. 30—Through Flames to Love (Two parts—Drama).
May 2—When Slim Was Home Cured (Com.).
May 4—Won With a Makeup (Comedy).
May 5—Just Kitty (Drama).
May 9—When a Wife Worries (Comedy).
May 10—The Go-Between (Drama).
May 12—The Capital Prize (Two parts—Dr.).
May 16—When Slim Picked a Peach (Comedy).
May 21—Claudia (Comedy).
May 23—The Health Road (Drama).
May 26—The Unconventional Girl (Two parts—Drama).
May 30—A Double Fire Deception (Comedy).
June 2—Jim Slocum No. 46393 (Two parts—Drama).

JOKER.

May 6—A Perfect Match (Comedy).
May 13—A Wife for a Ransom (Comedy).
May 20—A Raffle for a Husband (Comedy).
May 27—A Stage Villain (Comedy).
June 3—A Dark Suspicion (Comedy).

LAEMMLE.

May 4—No release this day.
May 5—The Thief of the Desert (Drama).
May 7—The Marriage of Arthur (Two parts—Comedy—Drama).
May 11—Her Husband's Faith (Two parts—Drama).
May 14—Her Great Part (Comedy—Drama).
May 18—Grouches & Smiles (Comedy—Drama).
May 19—Heartaches (Two parts—Drama).
May 25—No release this day.
May 28—No release this day.
May 30—The Fur-Trimmed Coat (Drama).
June 1—Two Mothers (Two parts—Drama).
June 4—The Wire Pullers (Comedy).

L-KO.

May 3—The Bankruptcy of Boggs & Schultz (Comedy).
May 7—Mr. Buddy Briggs Burglar (Comedy).
May 10—The Great Smash (Three parts—Comedy).
May 14—No release this day.
May 17—Gaby's Gasoline Glide (Two parts—Comedy).
May 22—No release this day.
May 24—A Busted Honeymoon (Comedy).
May 28—Gamboling on the Green (Comedy).
May 31—Tough Luck on a Rough Sea (Two parts—Comedy).
June 4—No release this day.

NESTOR.

May 1—Her Hero Maid (Comedy).
May 5—Lem's College Career (Two parts—Comedy).
May 8—Potts Bungles Again (Comedy).
May 12—Never Lie to Your Wife (Comedy).
May 15—He's a Devil (Comedy).
May 19—The Wooing of Aunt Jemima (Comedy).
May 22—Her Celluloid Hero (Comedy).
May 26—Her Husband's Wife (Comedy).
May 29—All Over a Stocking (Comedy).
June 2—Good Night Nurse (Comedy).

POWERS.

Apr. 29—A Family Affair (Comedy).
May 6—No release this day.
May 11—Mr Fuller Pep—He Tries Mesmerism (Comedy—Cartoon).
—Some Monkey Stars (Ditmars Educational).
May 13—No release this day.
May 18—A Toyland Robbery.
—Little Journeys in the Frozen North, Nome, Alaska (Educational).
May 20—Their Social Smash (Comedy).
May 25—Mr. Fuller Pep—He Dabbles in the Pond (Cartoon).
—The Juvenile Dancer Supreme (Leha Baskette in a Group of Classic Dances).
May 27—Storming the Trenches (Comedy).
June 1—It Can't Be True (Comedy).

RED FEATHER PHOTOPLAYS.

May 1—Dr. Neighbor (Five parts—Drama).
May 8—A Huntress of Men (Five parts—Dr.).
May 15—A Youth of Fortune (Five parts—Dr.).
May 22—Half a Rogue (Five parts—Drama).
May 29—The Iron Hand (Five parts—Dr.).

REX.

Apr. 30—Their Anniversary (Comedy).
May 2—Eleanor's Catch (Drama).
May 7—Scaling the Jungfrau (Educational—Scenic).
May 9—War in Mexico (Top.).
May 14—A Soul for Sale (Three parts—Dr.).
May 16—No release this day.
May 18—A Wife at Bay (Two parts—Drama).
May 21—Love Triumphant (Two parts—Dr.).
May 23—Virginia (Drama).
May 26—Harmony in a Flat (Comedy).
May 28—A Gentle Volunteer (Three parts—Drama).
June 3—A Cad (Drama).
June 4—As in a Dream (Three parts—Drama).

VICTOR.

Apr. 28—No release this day.
May 3—The Girl Who Feared Daylight (Two parts—Drama).
May 12—A Strange Confession (Drama).
May 17—The Three Wishes (Drama).
May 24—The Limousine Mystery (Two parts—Drama).
June 2—No release this day.

UNIVERSAL SPECIAL FEATURE.

May 8—The Adventures of Peg o' the Ring, No. 2, "A Strange Inheritance" (Two parts—Drama).
May 15—The Adventures of Peg o' the Ring, No. No. 3, "In the Lion's Den" (Two parts—Drama).
May 22—The Adventures of Peg o' the Ring (No. 4, "The Circus Mongrels") (Two parts—Drama).
May 29—The Adventures of Peg o' the Ring, No. 5, "The House of Mystery" (Two parts—Drama).

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April—The Dumb Girl of Portici (Seven parts Drama).

Mutual Film Corp.

AMERICAN.

May 1—Pierre Brissac the Brazen (Two parts—Drama).
May 8—The Touch on the Key (Two parts—Drama).
May 11—The Profligate (Three parts—Drama).
May 15—The Pretender (Two parts—Drama).
May 18—Four Months (Three parts—Drama).
May 22—Repaid (Two parts—Drama).

BEAUTY.

Apr 30—Two beds and No Sleep (Comedy).
May 3—Billy Van Deusen's Ancestrie (Com.).
May 7—All for Nuttin' (Comedy).
May 10—Skelly's Skeleton (Comedy).
May 14—No title (Comedy).
May 17—Billy Van Deusen's Fiancee (Comedy).
May 21—Twenty Minutes in Magic (Comedy).
May 24—Adjusting His Claim (Comedy).
May 28—The Pork Plotters (Comedy).

CENTAUR.

May 13—The Jungle Outcasts (Two parts—Drama).
May 20—High Lights and Shadows (Two parts—Drama).

CUB.

Apr 28—The Traitor (Comedy).
May 5—M. T. Dome's Awful Night (Comedy).
May 21—"Reel Life" (Mutual Film Magazine).
May 19—The Harmony and Discord (Comedy).
May 26—Preparedness (Comedy).

FALSTAFF.

Apr 29—Willing Wendy to Willie (Comedy).
May 1—The Dashing Druggist's Dilemma (Comedy).
May 6—The Skilful Sleigher's Strategy (Com.).
May 8—The Kiddie's Kaptain Kid (Comedy).
May 13—Freddie's Frigid Finish (Comedy).
May 15—Detecktera (Comedy).
May 20—Steven's Sweet Sisters (Comedy).
May 22—Politickers (Comedy).
May 27—Sammy's Semi-Suicide (Comedy).

GAUMONT.

May 3—See America First, No. 34, "Yosemite National Park" (Topical).
—Kartoon Komics (Cartoon).
May 7—"Reel Life" (The Mutual Film Corp.).
May 10—See America First, No. 35, "Atlanta, Ga." (Scenic).
—Kartoon Komics (Cartoon).
May 14—"Reel Life" (The Mutual Film Corp Magazine).
May 17—See America First, No. 36, "Yosemite National Park" (Scenic).
—Kartoon Komics (Cartoon).
May 21—"Reel Life" (Mutual Film Magazine).
May 24—See America First, No. 37, "Savannah, Ga" (Scenic).
—Kartoon Komics (Cartoon).

MUSTANG.

Apr 28—Unlucky Luke (Two parts—Western—Drama).
May 5—With a Life at Stake (Two parts—Drama).
May 12—The Gulf Between (Two parts—Dr.).
May 19—The Blindness (Two parts—Drama).
May 26—Jack (Two parts—Drama).

MUTUAL WEEKLY.

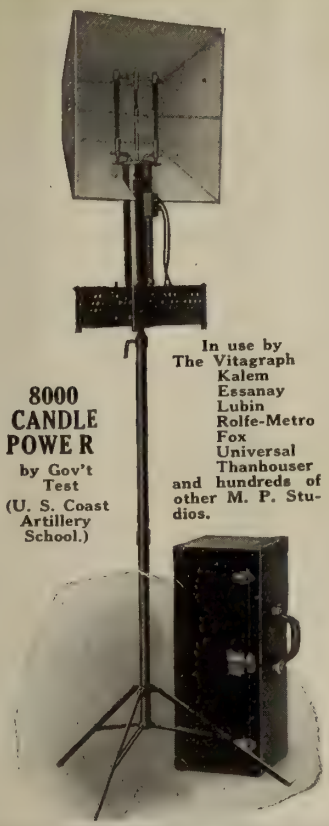
Apr 26—Number 69 (Topical).
May 3—Number 70 (Topical).
May 10—Number 71 (Topical).
May 17—Number 72 (Topical).
May 24—Number 73 (Topical).

THANHOUSER.

Apr 25—A Man of Honor (Two parts—Dr.).
Apr 29—The Carriage of Death (Three parts—Drama).
May 2—The Weakling (Two parts—Drama).
May 4—The Spirit of '61 (Three parts—Dr.).
May 9—When She Played Broadway (Two parts—Drama).
May 16—The Answer (Two parts—Drama).
May 23—For Uncle Sam's Navy (Two parts—Drama).

(*Mutual Releases continued on page* 1596.)

A&H.



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NATHAN HIRSH, Pres.

130 W. 46th Street Bryant 9037 New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1560, 1562.)

(*Mutual Relcases continued from page* 1594.)

MUTUAL MASTERPICTURE DE LUXE.

May 4—Lying Lips (American—Five parts—Drama) (No. 98).
May 8—The Overcoat (American—Five parts—Drama) (No. 99).
May 11—Her Father's Gold (Thanhouser—Five parts—Drama) (No. 100).
May 15—The Isle of Love (Gaumont—Five parts—Drama) (No. 101).
May 18—The Courtesan (American—Five parts—Drama) (No. 102).
May 22—Nancy's Birthright (Signal—Five parts—Drama) (No. 103).
May 25—The Reclamation (American—Five parts—Drama) (No. 104).

MUTUAL SPECIAL FEATURE.

May 8—The Secret of the Submarine, No. 1 (Two parts—Drama).
May 15—The Secret of the Submarine No. 2 (Two parts—Drama).
May 22—The Secret of the Submarine, No. 3 (Two parts—Drama).
May 29—The Secret of the Submarine, No. 4 (Two parts—Drama).

VOGUE.

May 2—Out for the Count (Comedy).
May 7—Bungling Bill's Dream (Comedy).
May 9—Germatic Love (Comedy).
May 14—A Mix-Up at Rudolph's (Comedy).
May 16—The Man with the Hod (Comedy).
May 21—The Chinatown Villains (Comedy).
May 23—Rival Rogues (Comedy).
May 28—National Nuts (Comedy).

Pathe Exchange, Inc.

ARROW.

May 8—Who's Guilty? No. 1, "Puppets of Fate" (Two parts—Drama).
May 15—Who's Guilty? No. 2, "The Tight Rein" (Two parts—Drama).

FEATURE.

May 1—The Iron Claw, No. 10, "The Living Dead" (Two parts—Drama).
May 8—The Iron Claw, No. 11, "The Saving of Dan O'Mara" (Two parts—Dr.).
May 15—The Iron Claw, No. 12, "The Haunted Canvas" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Apr. 18—Big Jim Garrity (Five parts—Dr.).
May 15—The Girl with the Green Eyes (Five parts—Drama).

MITTHENTAL.

May 1—Trouble Enough (Comedy).
May 15—Reckless Wrestlers (Comedy).

PATHE.

May 1—Siberia, the Vast Unknown, No. 6 (Scenic).
—How Small Sea Creatures Breed (Educational).
May 8—Boob Weekly (Animated Com.-Car.).
May 8—The Ascent to Mt. Rainier (Scenic).
—Beautiful Lake Chunzenji (Picturesque Japan) (Scenic).
May 15—Siberia, the Vast Unknown, No. 7 (Scenic).
—On the Island of Luzon, (Philippine Islands) (Scenic).

PATHE NEWS.

Apr 29—Number 35, 1916 (Topical).
May 3—Number 36, 1916 (Topical).
May 6—Number 37, 1916 (Topical).
May 10—Number 38, 1916 (Topical).
May 13—Number 39, 1916 (Topical).
May 17—Number 40, 1916 (Topical).
May 20—Number 41, 1916 (Topical).

PHUNPHILMS.

Apr 19—Lady Killers (Comedy).
Apr. 26—Them Was the Happy Days (Comedy).

ROLIN.

May 8—Luke and the Bomb Throwers. (Com.).

Miscellaneous Releases.

AUTHORS FILM CO., INC.

Mar.—Her Redemption (Drama).
Mar.—Love's Sacrifice (Drama).
Mar.—Sins of the Father (Drama).
April—Alsace (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.

May 15—Elusive Isabel (Six parts—Drama).
May 22—A Son of the Immortals (Five parts—Drama).
May 29—Naked Hea (Five parts—Drama).
June 5—The Eye of God (Five parts—Drama).
Jun. 12—Bobbie of the Ballet (Five parts—Drama).

FOX FILM CORPORATION.

May 1—Blazing Love (Five parts—Drama).
May 8—The Eternal Sapho (Five parts—Dr.).
May 15—Sins and Men (Five parts—Drama).
May 22—Battle of Hearts (Five parts—Drama).

INTERNATIONAL FILM SERVICE INC.

May 1—The Mysteries of Myra, No. 2 (Two parts—Drama).
May 8—The Mysteries of Myra (No. 3) (Two parts—Drama).
May 15—The Mysteries of Myra No. 4. (Two parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Apr.—City of Illusion (Five parts—Drama).

JUVENILE FILM CORPORATION.

Mar.—A Chip Off the Old Block (Comedy).
Mar.—Chip's Elopement (Comedy).
Mar.—Chip's Backyard Barnstormers (Two parts—Comedy).
Mar.—Chip's Rivals (Comedy).

METRO PICTURES CORPORATION.

Apr. 24—The Comeback (Five parts—Drama).
May 1—The Snowbird (Rolfe—Five parts—Drama).
May 8—A Million a Minute (Quality—Five parts—Drama).
May 15—The Spell of the Yukon (Popular Plays & Players—Five parts—Dr.).
May 22—Notorious Gallagher (Columbia—Five parts—Drama).
May 29—The Scarlet Woman (Popular Plays & Players—Five parts—Drama).
Jun. 5—Borrowing Trouble (Five parts-Dram).

METRO-DREW COMEDIES

Have been released in the following order:
The Count of Ten (Comedy).
Number One (Comedy).
Childhood's Happy Days (Comedy).
Their Quiet Little Honeymoon (Comedy).
The Swooners (Comedy).
System Is Everything (Comedy).
Their First (Comedy).
The Model Cook (Comedy).
Sweet Charity (Comedy).

PARAMOUNT PICTURES CORPORATION.

May 1—David Garrick (Pallas—Five parts—Drama).
May 4—The Red Widow (Famous Players—Five parts—Drama).
May 8—Maria Rosa (Lasky—Five parts—Dr.).
May 11—Alien Souls (Lasky—Five parts—Dr.).
May 15—The Trust (Famous Players—Five parts—Drama).
May 18—Pasquale (Morosco—Five parts—Dr.).
May 22—The Frameup (Lasky—Five parts—Drama).
May 25—Saints and Sinners (Famous Players—Five parts—Drama).
Jun. 1—The Gutter Magdalene (Lasky—Five parts—Drama).
Jun. 5—The Evil Thereof (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Apr. 27—Col. Heeza Liar Wins the Pennant (Comedy).
May 3—Al Falfa's Scientific Diary (Comedy).
May 10—A Toyland Paper Chase.
May 17—Bobby Bumps and His Goatmobile (Cartoon—Comedy).
May 24—Kid Casey the Champion (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

May 1—The Dog Eaters of Benguet.
May 8—"Hiking" With the Igorots.
May 15—Among the Head Hunters.
May 22—Cruising Through the Philippines.
May 29—The Murderous Moros of Mindanao.
June 5—Visiting the Sultan of Sulu.
June 12—The Penal Colony of Palawan.

TRIANGLE FILM CORPORATION.

Releases for week of May 7:
The Good Bad-Man (Fine Arts—Five parts—Drama).
The No-Good Guy (Ince—Five parts—Dr.).
Releases for week of May 14:
Susan Rocks the Boat (Fine Arts—Five parts—Drama).
Not My Sister (Ince—Fine Arts—Five parts—Drama).

UNICORN FILM SERVICE CORPORATION.

May 7—The Rivals (Utah—Drama).
May 7—Count Meout (Comedy).
May 7—Gold and Dross (Puritan—Drama).
May 8—Tess of the Hills (Supreme—Two parts—Drama).
May 8—Our Darling Needs Nourishment (Comedy).
—The Syncopated Melody (Comedy).
May 9—His Indian Wife (Hiawatha—Two parts—Western—Drama).
May 9—Deceiving Dad (Comedy).
—U. S. Cavalry at Fort Meyer.
May 10—Hold-Up at Devil's Pass (Western—Drama).
May 10—Tango and Poker (Hippo—Comedy).
May 10—For His Brother's Sake (Puritan—Drama).
May 11—The Bachelor's Romance (Lily—Two parts—Drama).
May 11—A Good Skate (Jockey—Comedy).
—Toys of Mystery (Comedy).
May 12—The Sure Shot (Rancho—Western—Drama).
May 12—Pretzel and Flanigan (Gayety—Com).
May 12—The Gangster's Decoy (Supreme—Drama).
May 13—The Demon's Victim (Sunset—Two parts—West—Drama).

WORLD-EQUITABLE.

May 1—Twin Triangles (Equitable—Five parts—Drama).
May 8—Her Maternal Right (World—Five parts—Drama).
May 15—Sudden Riches (World—Five parts—Drama).
May 22—Tangled Fates (World—Five parts—Drama).
May 29—The Other Sister (World—Five parts—Drama).
June 5—The Woman of It (World—Five parts—Drama).
Jun. 12—The Crucial Test (World—Five parts—Drama).

V-L-S-E, INC.

Apr. 24—God's Country and the Woman (Vitagraph—Eight parts—Drama).

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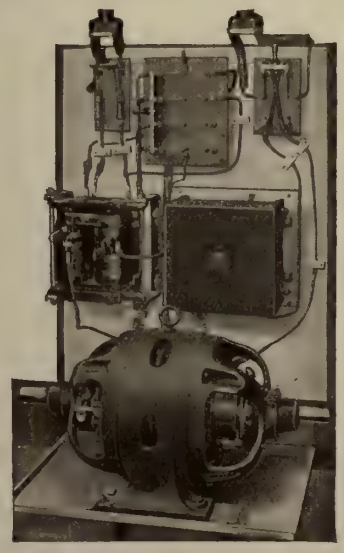

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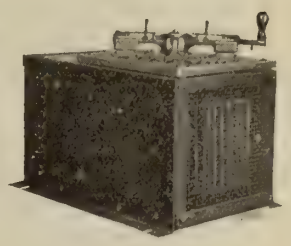
to change from one arc to another. To the audience it is one continuous reel without interruption even in the intensity of screen illumination. It relieves the operator from complicated adjustments and regulations. It allows him to devote his whole time to other duties.



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1560, 1562.)

(*Continued from page* 1596.)

Apr. 24—Hearst-Vitagraph News No. 33, 1916 (Topical).
Apr 24—Mr. Jack Goes Into Business (Vitagraph—Comedy).
Apr. 28—Hearst-Vitagraph News No. 34 (Topical).
May 1—At Piney Ridge (Selig—Five parts—Drama).
May 1—Hearst-Vitagraph News No. 35 (Topical).
May 1—The Law Decides (Vitagraph—Seven parts—Drama).
May 1—Mr. Jack Hires a Stenographer (Com.).
May 5—Hearst-Vitagraph News No. 36 (Topical).
May 8—Britton of the Seventh (Vitagraph—Five parts—Drama).
May 8—Love's Toll (Lubin—Five parts—Dr.).
May 8—His Dukeship, Mr. Jack (Comedy) (Last No.).
May 8—Hearst-Vitagraph News No. 37 (Top.).
May 12—Hearst-Vitagraph News No. 38 (Top.).
May 15—Sherlock Holmes (Essanay—Seven parts—Drama).
May 15—Hearst-Vitagraph News No. 39 (Top.).
May 15—Kernel Nutt the Janitor (Comedy).
May 15—The Ordeal of Elizabeth (Vitagraph—Five parts—Drama).
May 19—Hearst-Vitagraph News No. 40 (Top.).
May 22—Kernel Nutt Wins a Wife (Comedy).
May 22—Hearst-Vitagraph News No. 41 (Top.).
May 26—Hearst-Vitagraph News No. 42 (Topical).
May 29—Hearst-Vitagraph News No. 43 (Topical).
May 29—Kernel Nutt, the Footman (Vitagraph—Comedy).

GEORGE KLEINE.

Apr. 26—The Mishaps of Musty Suffer "Out of Order" (Comedy).
May 3—The Mishaps of Musty Suffer "Coming Down" (Comedy).
May 22—Gloria's Romance, No. 1, "Lost in the Everglades" (Drama).
May 29—Gloria's Romance, No. 2 (Drama).
Jun. 5—Gloria's Romance, No. 3 (Drama).

States Right Features

ALL FEATURE BOOKING AGENCY.
Apr.—The Fire King (Five parts—Drama).

AMERICAN CORRESPONDENT FILM CORPORATION.
May 8—The Fighting Germans (Five parts—Topical).

THE BEACON FILMS, INC.
May —Get Villa Dead or Alive (Two parts—Drama).

CALIFORNIA MOTION PICTURE CORP.
Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.
Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.
Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.
Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.
Apr.—Nurse and Martyr (Drama).

E. & R. JUNGLE FILM CO.
Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO
Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FEINBERG AMUSEMENT CO.
April—Following the Flag in Mexico (Topical).

GREAT NORTHERN FILM CO.
May —The End of the World (Six parts—Drama).

HIPPODROME FILM COMPANY.
Mar.—At the Front with the Allies (Topical).

IL GIORNALE ITALIANO.
April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.
April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.
April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.
Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.
Apr.—The Folly of Revenge (Nola—Five parts—Drama).

OLYMPIC MOTION PICTURE CO.
Mar.—The Little Orphan (Five parts—Drama).

PUBLIC SERVICE FILM COMPANY.
March—Defense or Tribute? (Topical).

RAVER FILM CO.
Mar.—Driftwood (Five parts—Drama).
Mar.—The Fortunate Youth (Drama).
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

THE SUN PHOTOPLAY CO.
May—A Woman Wills (Five parts—Drama).

THE GEO. A. MAGIE DISTRIBUTING CO
Mar.—Villa—Dead or Alive (Topical).

VARIETY FILMS, INC.
April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE
Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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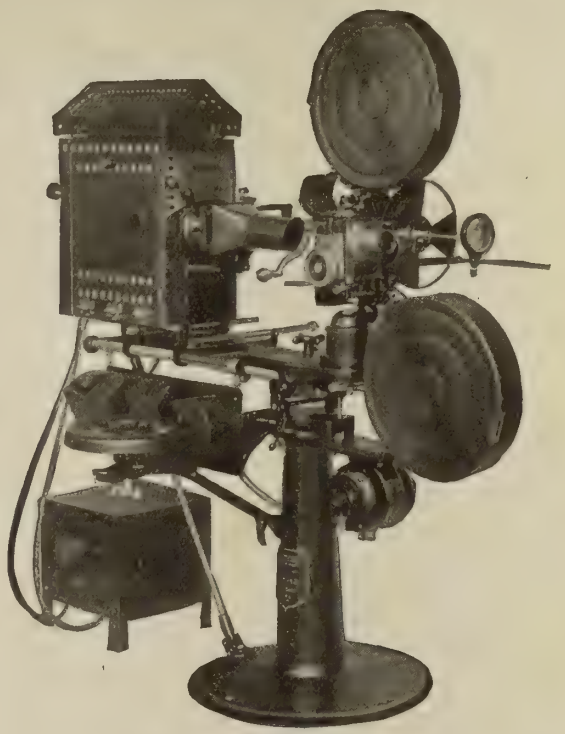

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Cussans—Les Syphides	.70	Holmes—La Nuit et l'Amour	1.40
Offenbach—L'Amour de L'Apache	.75	Valverde—Clavelitos	.75
Ancliffe—Burma Maid	.70	Burgmein—Carnaval Venetien	2.00
Clarke—A Day in Paris	1.00	Jarnefelt—Prelude / Schumann—Aria F Sharp Minor	1.25

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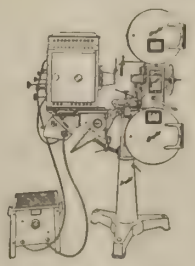

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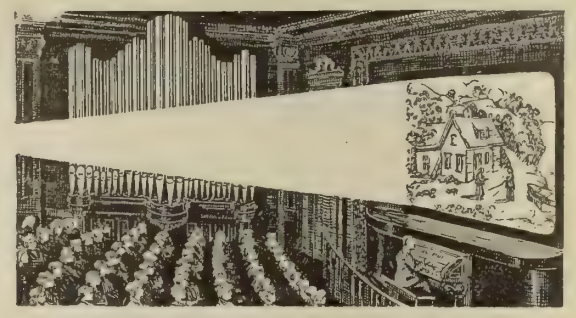

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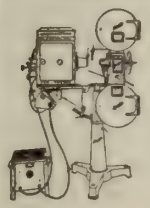

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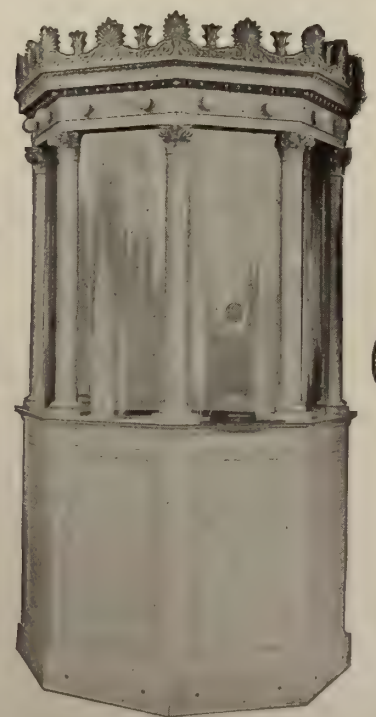

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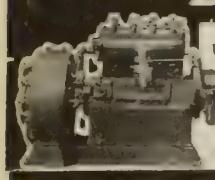

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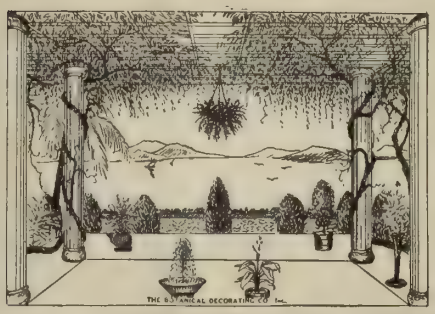

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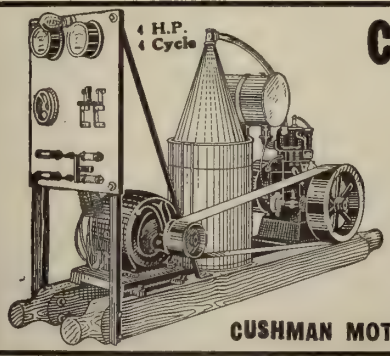

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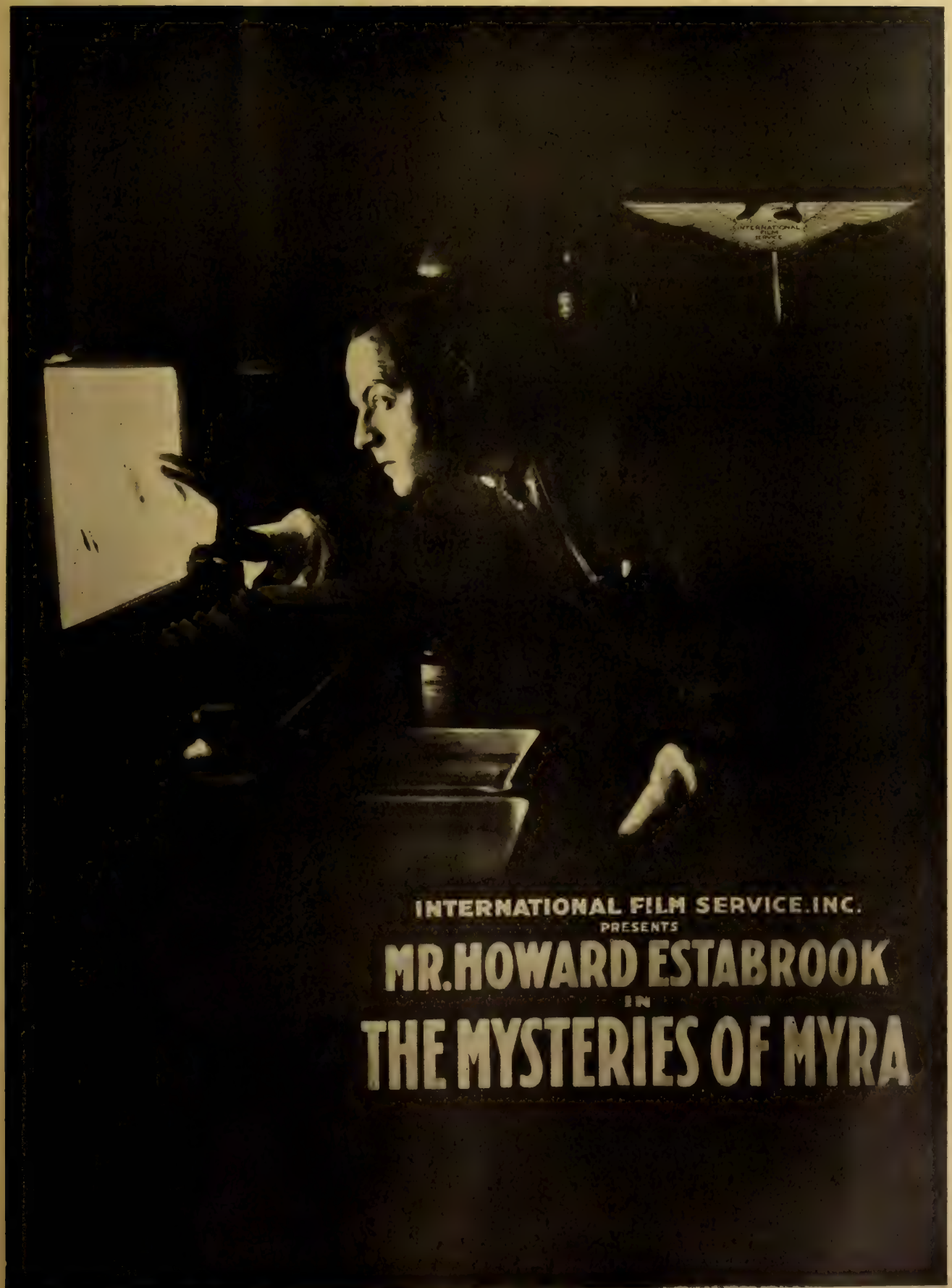
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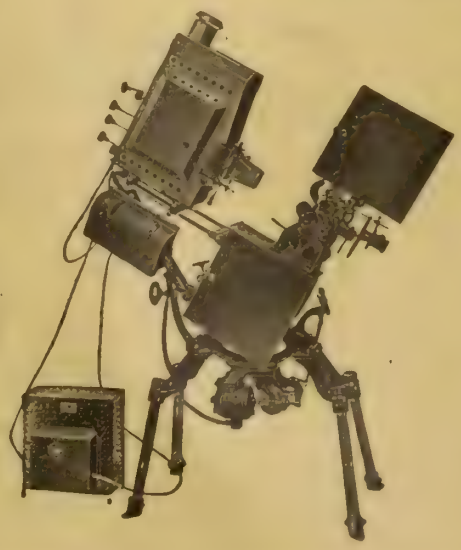

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THE FILM INDEX

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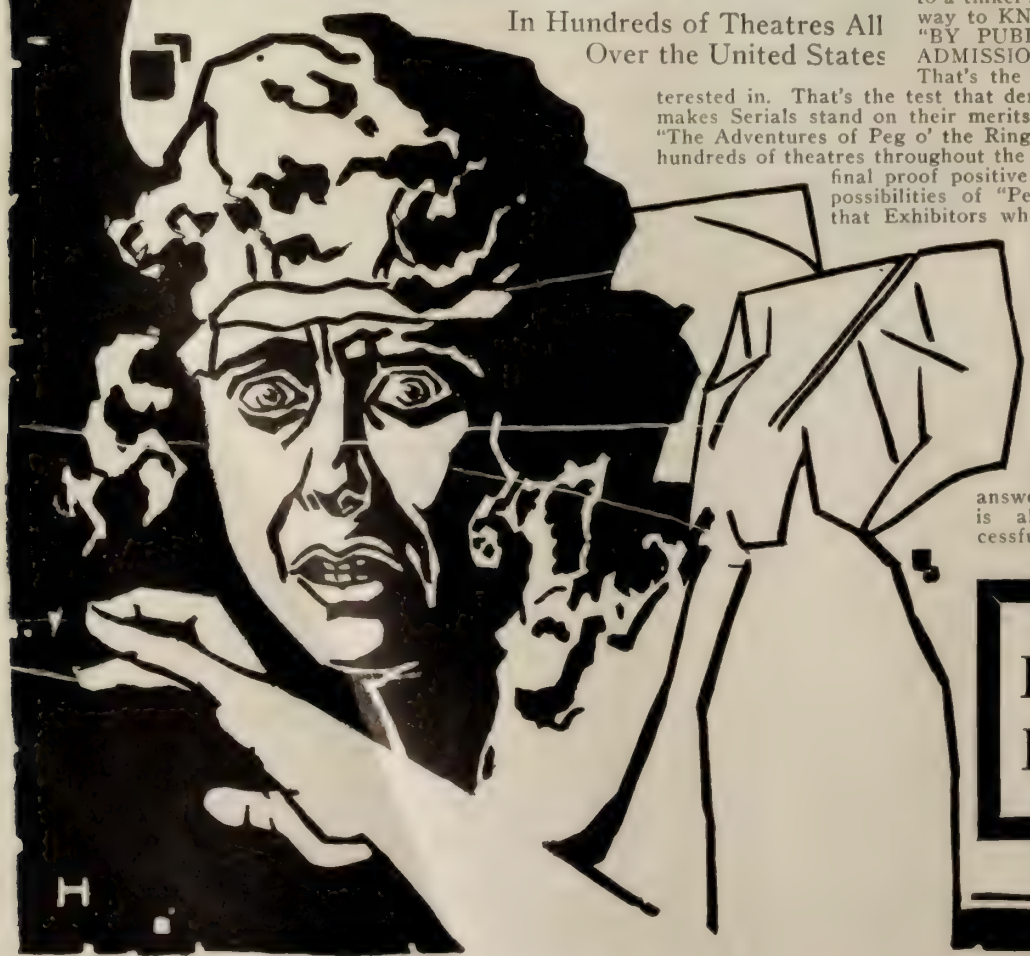

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The Greatest on Earth

REASONS why the Universal Program reigns supreme are offered in the following review of the seven feature releases which head the daily programs for the week of June 12. Read and learn why the Universal dominates them all. Remember the balance of the week's bill includes one reelers that other producers would pad to two or three. It includes animated cartoons; the "always first" Universal Animated Weekly. It is the one supreme varied program that never fails of interest. Get full particulars from your nearest Universal Exchange. If you cannot get the Universal Program NOW—watch your chance and get it at the very first opportunity. In the meantime book these features and bolster up your show.

"What Love Can Do." With Adele Farrington, C. H. Hammond and Mina Cunard. Story by Gertrude Nelson Andrews. Directed by Jay Hunt. Twentieth Red Feather Production. Released June 12. A theme that stirs a responsive chord in the heart of every lover of moving pictures forms the basis of the strong photoplay reviewed here. That theme is the course of a great love that suffers all, gives all, conquers all—thereby proving itself true. Adele is a newspaper woman who for five years has given her love—her very life—to the owner of the paper. She is loved by the city editor—"Old Grouch," who is ignorant of her liason. The "man" in the case thinks he is tired of Adele, and only her wonderful loyalty through a dangerous strike, and great mental trouble, bring him to the realization of his true feeling for her—that of undying love and devotion. Strong situations; a big strike scene; emotional moments of tense dramatic power, mark this as a fine play—one that will please your audiences at every performance.

J. Warren Kerrigan in "The Melody of Love." Three Reel Gold Seal Heroic Western Drama. Produced by J. Warren Kerrigan. Released June 13. Fortunate indeed, are the Universal Exhibitors, who recognize the box office power of J. Warren Kerrigan in plays like "The Melody of Love." Fortunately for them here is one of the best this great actor ever did, released at a time when he is at the height of his power—in constant demand for features of greater length. It was in this stirring style of drama that he made his first bid for fame, and the present release is worked out with all his old-time swing and dash that captivates every man, woman and child who sees it. This is an opportunity that happens once in a lifetime. If you are not showing the Universal Program, book this and be happy.

"How Stars Are Made." With Alice Howell and Ray Griffith. Two Reel L-KO Komical Absurdity. Released for laughing purposes only June 14. Alice has an ambition. She will be a movie star. She interviews the studio watchman. She sneaks into the star's dressing room and swipes a costume. There's a grand carnival in town that day and the star is to ride on a float as a queen—of something or other. Alice beats her to it and the fun is fast and furious. The street parade is a scream and the finish is typically L-KO—that means an absolute surprise with the laughing punch that will leave your audiences breathless.

"Her Soul's Song." With Dorothy Davenport and Emory Johnson Two Reel Laemmle Heart Interest Drama. Directed by Lloyd Carleton. Released June 15. The varied nature of the Universal Program has made it the greatest on earth. The recognition of what people want, and that they don't want the same thing all the time, keeps the U. P. at the top of the heap all the time. Here's evidence. The stars of this beautiful little drama have shown what they could do in heavy emotional work time and again. In this story of an opera singer who gave up her career for love, and who lost her voice when the baby came; who regained it uner the most peculiar conditions, is so absorbingly human that it is positively universal in its appeal to the finer emotions of the heart. Abounding in heart throbs, it will please any audience.

Hobart Henley in "The Devil's Image." Two Reel Dope Drama. Directed by Henry Otto. Released June 16. Every lover of Universal moving pictures enjoys handsome Hobart Henley's every moment on the screen. Clean, wholesome, young, good-looking, with the frank, engaging manner that makes everyone like him he has made millions of friends among the fans. In this fine picture his friends will get something of a shock. They will realize that Hobart Henley is an emotional and character actor of fine ability as well as a handsome man well fitted for heroic parts. Here we see him as a dope fiend deprived of the drug, and in one of the weirdest situations, where in a dream he fights with himself, is acting of the highest order. The thrills in this will hold 'em on the edge of their seats. The double exposure work of Mr. Henley has rarely been equalled.

"A Railroad Bandit." Two Reel Railroad Drama. With Lee Hill and Marie Walcamp. Directed by Henry McRae. Released June 17. Judged by their plays you would think that Director McRae lived on railroad wrecks; that Lee Hill would rather risk his life than eat, and that life held nothing for Marie Walcamp unless there were a few death defying stunts served to her every so often. This ralistic portrayal of a Western hold-up, love rivalry, and the ensuing complications is a great picture. No living man, woman or child could sit through this marvelous film without being moved to their depths. A picture that will please everyone and that will stand a lot of boosting—in fact, all that you can give it. Don't fail to book this if you are not showing the regular Universal Program.

Ben Wilson in "The Finer Metal." With Dorothy Phillips. Adapted for the screen from the play by E. E. Kidder. Produced by Raymond L. Schrock. Two Reel Rex Emotional Drama. Released June 18. Pure drama of the most intense and emotional sort marks this photoplay which was originally written and produced for the Actor's Fund Benefit with Henry Kolker in the lead. Among others the unusual situation is presented of a husband coming to the room of his wife's lover to save him from arrest on a charge of embezzlement while the guilty wife learns of his magnanimity while hiding behind a curtain. Big in theme, in acting and in production, this is a big offering which fittingly closes the Universal Program for the week.

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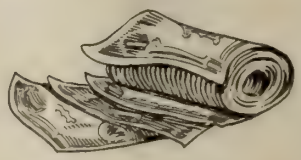

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11 EDNA WALLACE HOPPER IN "BY WHOSE HAND"	12 FLORENCE REED IN "THE COWARDLY WAY"	13 BRUCE McRAE IN "THE CHAIN INVISIBLE"	14 MURIEL OSTRICHE IN "THE DAUGHTER of the SEA"	15 KATHERINE KAELRED IN "IDOLS"	16 CYRIL SCOTT IN "NOT GUILTY"	17 HENRY KOLKER IN "THE WARNING"
18 JACKIE SAUNDERS IN "THE TWIN TRIANGLE"	19 GAIL KANE IN "THE LABYRINTH"	20 WILLIAM COURTENAY IN "SEALED LIPS"	21 CHAS. J. ROSS IN "THE SENATOR"	22 MARGARITA FISCHER IN "THE DRAGON"	23 MOLLIE McINTYRE IN "HER GREAT HOUR"	24 JULIA DEAN IN "THE RANSOM"
25 MARIE EMPRESS IN "LOVE'S CROSSROADS"	26 ALICE BRADY IN "THE WOMAN IN 47"	27 CARLYLE BLACKWELL IN "THE CLARION"	28 MARGUERITE LESLIE IN "THE QUESTION"	29 ADELE BLOOD IN "THE DEVIL'S TOY"	30 CHAS. CHERRY IN "PASSERS BY"	

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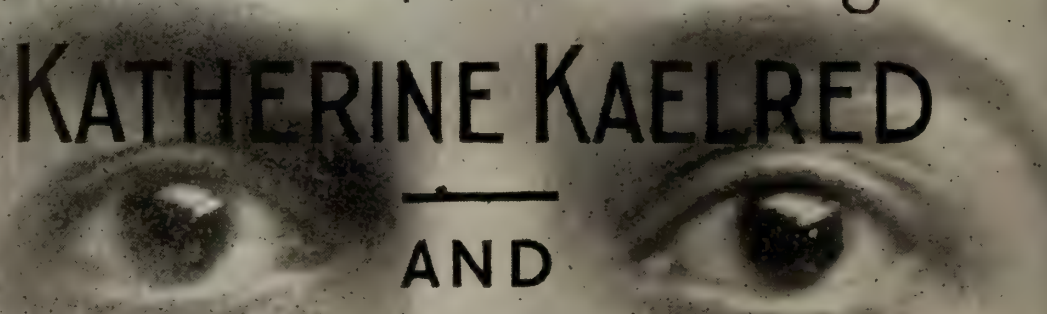

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New York, N. Y., May 20th.

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You tell John Tompkins he'd better keep his butcher shop and not take up prize fightin' for a business.

I've ben gettin' along fine since I've ben here, 'cept for the trains. They have 'em under the street and three or four stories high in the middle of the street and criss-cross an' every which way.

Last night I got a letter from Lucie and she sed to me that you had bought the Savoy pitcher theatre. An' speakin' of pitchers, I sure did see the funny man last night. His name is Daniels. I don't remember wether his name's Jim or Frank, but he sure is one funny fellow. His face looks like a cross between a sun burnt turnip an' a big ben alarm clock, an' the way he does act is grand. I just laughed until my left side hurt me an' I would be laughin' yet, but a girl next to me got hysterical and got choked on the gum she was chewin'. She was some pretty girl and I would liked to have helped her but I was laughin' so darn hard that I couldn't be of any use. Just as I did get ready to help her the feller she was with took her out.

You better see if you can't buy a pitcher with that feller in it. He's sure one funny guy.

I've order the cultivators and they're dandies.

Good luck.

Your friend,
JED HAWKINS.

"Kernel Nutt, The Janitor"

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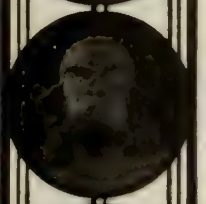

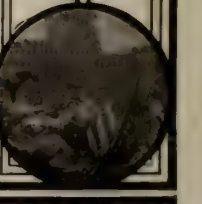

Throop Theatre,
1527 Fulton Street,
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March 28, 1916.

Mr. J. Stuart Blackton,
Vitagraph Co. of America,
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Dear Sir:-

Notwithstanding the fact that "THE BATTLE CRY OF PEACE" had ten days' play at Fox's Bedford Theatre, four days at Lowe's Fulton Theatre, four days at the Classique, three days at the Sumner, three days at the New Albany and before 12,000 people at the Thirteenth Regiment Armory, all these being within a radius of ten blocks from the Throop Theatre, we did a big business and had the S. R. O. sign out at 7 o'clock.

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Variety Adds Spice!

If you were giving a feast you would not offer just one huge dish. No matter how palatable, the appetite would be surfeited by too much of one thing.

So is the mind surfeited by a similarity of subjects. A high class short comedy or drama on your program gives variety and relieves monotony. Spices are needed for a program as well as a feast.

Essanay is making a specialty of short, snappy subjects with its stars in the lead, to add variety to your program.

BRYANT WASHBURN and GERTRUDE GLOVER

are presented in

"OUR PEOPLE"

A delightful romance in which a starving young reporter of brilliant parts wins the love of a wealthy banker's daughter and, after heart-breaking rebuffs, overcomes the objection of her father by checking a run on his bank.

3 act drama—June 3

Richard C. Travers and Bryant Washburn

are presented in

"THE SONG IN THE DARK"

A reissue of the wonderfully successful photoplay of love and pathos. *2 act drama—May 30*

GEORGE ADE

sets the world laughing in

"The Fable of the Willing Collegian Who Wanted to Get a Foothold"

1 act comedy—May 31

RELEASED THROUGH GENERAL FILM CO.

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Henry B. Walthall

is announced in
a new feature

"The Little Musketeer"
in 5 acts

Edna Mayo

is announced in
a new feature

"The Return of Eve"
in 5 acts

To Be Released Soon Through the V. L. S. E.

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

"POLICE"

HERE'S THE LATEST

Essanay-Chaplin

FEATURE COMEDY

CHARLIE CHAPLIN himself says: *"It's a scream."*

You'll need to call out the reserves to hold the crowds when you book this newest laugh maker,

"POLICE"

It's a riot of fun; every foot packed with mirth.

RELEASED MAY 27

through all branches of the

GENERAL FILM CO.

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

"Sold Out For The Rest Of The Week"

Charlie Chaplin's

"BURLESQUE on CARMEN"

Will Shatter YOUR Highest Attendance Mark

Form 2260

WESTERN UNION

NIGHT LETTER

NEWCOMB CARLTON, PRESIDENT — BELVIDERE BROOKS, VICE-PRESIDENT

GEORGE W. E. ATKINS, VICE-PRESIDENT

RECEIVER'S No.	TIME FILED	CHECK

SEND the following Night Letter, subject to the terms on back hereof, which are hereby agreed to

6pm

15FR BC 61 N L Extra Fall River, Mass. May 4 1916.

Manager Baledon,
Vitagraph-Lubin-Selig-Essanay INC
67 Church Street, Boston, Mass.

Opened yesterday with your Charlie Chaplin's Burlesque on Carmen and broke all records for attendance. The house is sold out for the rest of the week. The best money getter I have ever played. Impossible to handle the great amount of people that want to see it. Am running a morning show Saturday. Good luck.

L.M. Boas
Manager Bijou Theatre, Fall River, Mass.

820pm

Essanay

GEORGE K. SPOOR PRESIDENT

Released through V.L.S.E. Inc.

BIG FOUR'S OPEN BOOKING POLICY OFFICIALLY COMMENDED BY EXHIBITORS

Brooklyn, N. Y., April 23rd, 1916.

V-L-S-E,
1600 Broadway,
New York City.

Dear Sirs:

At a meeting of "The Associated Motion Picture Exhibitors of Brooklyn" the following resolution was unanimously passed.

"Whereas, The majority of feature film concerns are releasing their output on what is known as a program contract system, and

"Whereas, Some of these concerns bind the exhibitor by demanding a cash deposit as security on this contract, and

"Whereas, The exhibitor is forced against his will to take as part of these programs, film, that is good, bad and indifferent, and

"Whereas, The bad films the exhibitor has to show as part of these programs, not only do him incalculable harm, but have a tendency to hurt the entire industry, therefore,

"Be it resolved, that 'The Associated Motion Picture Exhibitors of Brooklyn' in meeting assembled, go on record as emphatically endorsing the open booking policy of the V-L-S-E which eliminates contracts and cash deposits and permits an exhibitor to show what he pleases, indicating this policy as being a fair and liberal one,

"Be it further resolved, that, the members of this Association heartily commend this policy and pledge their moral support and cooperation to V-L-S-E and recommend that all other exhibitors do likewise,

"Be it further resolved that, a copy of this resolution be sent to the main office of V-L-S-E."

Yours very truly,

Tom Brandt.

By order of the President. Executive Secretary
Associated Motion Picture Exhibitors of Brooklyn.

V.L.S.E. Inc.

THE SUSPECT

Featuring the Screen's Greatest Favorite

ANITA STEWART

Written by H. J. W. Dam, and directed by S. Rankin Drew, who also plays the principal male role. This six-part drama of Russian intrigues and heartlessness affords Miss Stewart an opportunity for tense emotionalism, such as no other vehicle has ever provided.

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

THE TOILERS

A PHOTO-DRAMA IN FIVE PARTS

BY

DANIEL CARSON GOODMAN

FEATURING

NANCE O'NEIL

in the role of a modern-day Jeanne d'Arc whose vow to deliver her people of the Pennsylvania oil districts from the bondage of capital, is sacrificed on the altar of desire. But in the end Justice triumphs and both Labor and Love come into their own.

LUBIN FEATURE

Released through V.L.S.E. *Inc.*

"INTO THE PRIMITIVE"

Written by **Robert Ames Bennet**

KATHLYN WILLIAMS, GUY OLIVER
and HARRY LONSDALE

In a Thrilling Drama of The Jungle.
A herd of wild elephants.
A river swarming with alligators.
Lions, tigers, leopards.
An attack by a python.
A realistic hurricane.
A gripping love story.

Better than
"Thou Shalt Not Covet!"

SELIG

Released through V.L.S.E. *Inc.*

WILLIAM GILLETTE

is presented in

"SHERLOCK HOLMES"

in seven acts

ARTHUR BERTHELET
Director

ESSANAY FEATURES

"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

Essanay

Released through V. L. S. E. Inc.

LUBIN

BIG FOUR FEATURE PLAYS V L S E

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Denver 1433 Champa St
Detroit 502 Peter Smith Bldg
Kansas City Mo. 12th & Walnut St
Los Angeles 643 So Olive St
Minneapolis 608 N First Av
New York City 1600 Broadway
Philadelphia 229 N 12th St
Pittsburg 117 Fourth Av
San Francisco 986 Market St
Salt Lake City 129 E Second South St
St. Louis 3630 Olive St
Seattle 415 Olive St
Washington D.C. 811 E Street N W
New Orleans 342 Baronne St
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Toronto 15 Wilton Ave
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SUCCESS

SIGN POST NO 18

"I know not how to govern our own course save by the proven experience of others."

A Policy Which Permits the Exhibitor to Capitalize Upon His Own Business Judgment

PHOTO PLAYS — LEGIT ATTRACTIONS — VAUDEVILLE

GRAND THEATRE

DAN ESELIN, MANAGER

SEATS 650
DRESSING ROOMS 5
POPULATION 8000
EXPRESS NORTHERN

STAGE DIMENSIONS
PROSCENIUM OPENING 22X16 FT.
DEPTH 18 FT.
WIDTH 38 FT
HEIGHT 20 FT

CLOQUET, MINNESOTA

V-L-S-E, Inc.,
New York City.

Gentlemen:

I have run a number of your features and my patrons were pleased with every one of them. They surely must have pleased or I should not have signed up for thirteen weeks more.

I think your policy of allowing the exhibitor to pick his own program will please the exhibitor more than anything else, as the exhibitor knows his patrons, where the exchange does not.

Yours for success,

Dan. Eselin

RED SEAL SELIG PLAYS

V.L.S.E. Inc.

GENERAL FILM SERVICE

Knickerbocker Star Features

Coming June 18

PAY DIRT

A drama of the gold fields

IN FIVE PARTS

Featuring the popular star

HENRY KING

Direction of
H. M. and E. D. Horkheimer

CLARA KIMBALL YOUNG

EMPRESS OF THE SCREEN

PYRAMID YOUR BETS ON THIS COMBINATION

IT CAN'T LOSE!

ALBERT CAPELLANI

DIRECTOR GENERAL

Producer of

"LES MISERABLES" *and* "CAMILLE"

"THE COMMON LAW" by ROBERT W. CHAMBERS

For Release in October

LET'S GET DOWN TO BUSINESS!!

CLARA KIMBALL YOUNG FILM CORPORATION

LEWIS J. SELZNICK PRODUCTIONS INC.

SOLE DISTRIBUTOR

FILM BUILDING - 49th STREET AT SEVENTH AVENUE NEW YORK CITY

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Use Unicorn Service And Make Money

OUR prices for service are much lower than you are now paying—We offer twenty-one reels every week of the best one and two reel subjects ever produced—Every cast includes stars of National reputation—Strong, compelling posters with each subject.

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New York City	130 West 46th St.	H. W. Harwell
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Buffalo	23 W. Swan St.	H. E. Hughes
Syracuse	565 S. Salina St.	Geo. A. Hickey
Albany	680 Broadway	William Lawrence
Philadelphia	1309 Vine St.	A. G. Steen
St. Louis	3628 Olive St.	Sam Werner
Kansas City	Gloyd Bldg.	J. W. Morgan
Minneapolis	Produce Exchange	W. L. Merrill
Indianapolis	129 W. Washington St.	J. W. Cotter
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Western Division Manager		**J. A. Eslow**
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The men in charge are experienced film men who will co-operate with you in every way. Write the exchange in your territory or direct to the New York home office.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th St. New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

WORLD PICTURES

ON THE OPPOSITE PAGE

IS REPRODUCED OUR NEXT SATURDAY EVENING POST
ADVERTISEMENT, WHICH APPEARS IN
THE ISSUE OF JUNE THIRD.

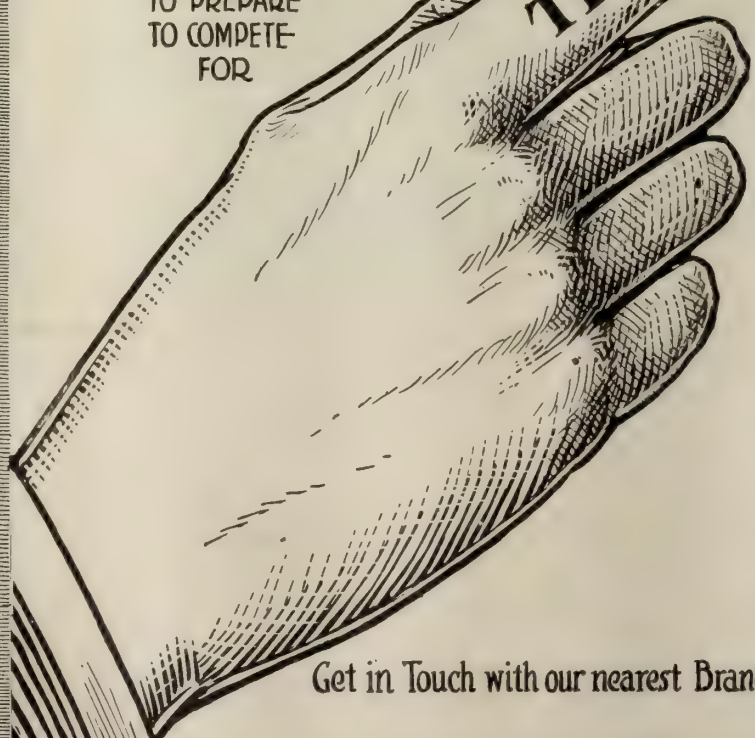
5,000,000

PEOPLE ARE GOING TO GO
TO THE THEATRES SHOWING

WORLD PICTURES, BRADY-MADE

TO PREPARE
TO COMPETE
FOR

THOSE PRIZES



ARE THEY
GOING TO
SEE THEM
IN
YOUR THEATRE
?

YOU
MAY STILL BE ABLE
TO GET A FRANCHISE

Get in Touch with our nearest Branch Office and Find Out.

WORLD FILM CORPORATION

130 WEST 46TH STREET, NEW YORK CITY.

WORLD FILM CORPORATION

WORLD PICTURES

I will give $5,000 in prizes

for good stories to use in making scenarios for World Pictures.

William A. Brady

I invite the co-operation of the writers of the country—amateur and professional—in the work of producing better scenarios for picture plays.

As Director-General of World Pictures, it is my ambition to heighten the standards of the silent drama. Frankly, I am convinced that one of the first needs is much better scenarios. There has been too much trash!

So I have deposited $5000 at the Mutual Bank, New York City, to be awarded to those who present interesting stories, ideas or scenarios that I select for making photo plays. Contest closes at 6 P. M., Sept. 15, and the prizes awarded Jan. 1, 1917.

Of course, I am now receiving most of the choicest scenarios on the market, and they are being made into World Pictures. Included in them, I believe, are some of the greatest film dramas so far.

But I want to continue buying better-than-usual stories for every new World Picture. I cannot stand mediocrity.

Surely there are hundreds of people—yes, thousands—who have ideas which could be worked up into first-class photo plays, to meet the new standards set for World Pictures.

$1000 for the Best Story

For the best story, idea or scenario, I offer $1000; for the second best, $750; for the third best, $650. The stories taking fourth, fifth, sixth and seventh place, each will receive $500, $400, $300 and $200 respectively. The next twelve successful stories will be paid for at the rate of $100 each. We will therefore accept nineteen stories.

You need not submit a technically perfect scenario, such as are prepared by experts. You may submit merely the story in narrative form. Of course finished scenarios by professional writers will be welcomed.

To give you an idea of the kind of material we are seeking, I have prepared a chart showing what will please and what to avoid. If you wish a copy, write to me for it.

Let me suggest here, however, that the World Film Corporation is interested in unusual plays of present-day life, full of human interest and realism, with plenty of action and with tense, dramatic situations. People seem to like the love element and some comedy in each play.

Please avoid stories of the underworld and of war. Nor do I care to handle anything that is sordid or gruesome. I want clean, wholesome stories for the entire family to see and enjoy. Each story should make a five-reel picture.

What I Seek

Probably you have seen either House Peters in "The Closed Road" or Clara Kimball Young in "The Feast of Life" or Kitty Gordon in "Her Maternal Right." If not, see these pictures and you will get an idea of what we like. At present, thousands of people everywhere are enjoying and applauding the first of our new-day pictures.

Not long ago I stopped loaning my name to screen productions and entered personally into the supervision of World Pictures from start to finish. And now I am surrounded by the combined artistic and financial resources of two great organizations—World and Equitable.

These double resources, together with a reduced schedule of productions, permit me to carry out my most cherished ambitions. For thirty years I have been presenting stage plays to the people of eleven nations. Now I hope to win new friends in Filmland through greater triumphs.

See World Pictures

To further study what appeals to us, see some of the coming World Pictures which will be shown at first-class theatres everywhere. They include: Robt. Warwick in "Sudden Riches," Alice Brady in "Tangled Fates," Carlyle Blackwell and Ethel Clayton in "His Brother's Wife," Kitty Gordon in "The Crucial Test," Holbrook Blinn in "The Weakness of Man," Edna Wallace Hopper and Frank Sheridan in "The Perils of Divorce," Mollie King in "Fate's Boomerang" and Gail Kane in "The Other Sister."

Send your stories or scenarios to me personally. If you wish them returned, include postage. Your name and address should be plainly marked

WM. A. BRADY, Director-General, World Film Corporation
130 West 46th Street, New York City

Alice Brady

Carlyle Blackwell

Gail Kane

Robert Warwick

Ethel Clayton

Edwin August

THESE ARE OUR STARS

See Them at Your Favorite Theatre Then Write for Them

Kitty Gordon

House Peters

Frances Nelson

Muriel Ostriche

Holbrook Blinn

Clara Whipple

Arthur Ashley

Clara Kimball Young

John Hines

Doris Kenyon

Alec Francis

Mollie King

WORLD FILM CORPORATION

GOR
1916

GEORGE KLEINE *Presents*

Miss

BILLIE BURKE

By Arrangement With F. Ziegfeld, Jr.

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel by Mr. & Mrs.

RUPERT HUGHES

Now Showing at Such Superior Photoplay Homes as the

Globe Theatre	New York City	Regent Theatre	Rochester
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New Palace	Minneapolis	Family	Cincinnati
Isis	Denver	Keystone	Indianapolis
Arcadia	Philadelphia	Shea's Hippodrome	Buffalo
American	Salt Lake City	Piedmont	Atlanta
Tivoli	San Francisco	Rex	Seattle
Columbia and Kings	St. Louis	Old Mill	Dallas
Garden	Washington	Grand Opera House	San Antonio
Metropolitan	Cleveland	Queen	Houston
New Princess	St. Paul	Palace	Des Moines
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T & D	Portland	Strand	Baltimore
Knickerbocker	Nashville	Muse	Omaha

Setting New Attendance Records Everywhere!

For booking data apply to your nearest Kleine exchange or write

GEORGE KLEINE

805 E. 175th St., New York City.

TRADE SHOWING

BEATRIZ MICHELENA

(CELEBRATED PRIMA DONNA)

IN

"THE WOMAN WHO DARED"

BY C. H. & A. M. WILLIAMSON

NEW YORK CITY

For the presentation to the trade of this pretentious eight-part feature, we have secured for the morning of Friday, June thirtieth, at ten o'clock, the new Rialto Theatre and will have command of the full equipment of this ultra-luxuriant house, including the thirty-five piece orchestra with specially arranged music.

This will be the only screening given the "The Woman Who Dared," before the allotment of territorial rights.

California Motion Picture Corporation
Alexander Beyfuss, General Manager
San Rafael, California

SIERRA

SECOND RELEASE

by

STATE RIGHTS

ESPECIALLY INTENDED FOR THE EXHIBITOR WHO INSISTS ON A

"BETTER THAN PROGRAM" STANDARD

MUTUAL PICTURES

Broadway's 3 GREATEST THEATERS

USING PICTURES SHOW

THE MUTUAL WEEKLY

THE STRAND THE RIALTO THE PALACE

THEY WANT THE BEST AND GET IT MADE BY

Gaumont

CARUSO SINGS FOR GAUMONT

Noted Tenor at Atlanta Warbles Into Telephone for San Francisco Diners While Cameraman Films Him

MUTUAL WEEKLY MAN UNDER FIRE

L. N. BURRUD, MAKING PICTURES FOR GAUMONT, PROTECTED BY INDIAN GUIDES

MUTUAL WEEKLY GETS SCOOP ON THE AMHERST WRECK

OFFICIAL FILM FOR GAUMONT

MUTUAL WEEKLY STRONG IN PREPAREDNESS PICTURES

MAINE TO CALIFORNIA IN MUTUAL WEEKLY, NO. 67

MUTUAL WEEKLY RECORDS MEETINGS OF GENERALS

MUTUAL WEEKLY NO 65 IS RICH IN WAR NEWS!

MUTUAL WEEKLY GETS SCOOP AT COLUMBUS

PIKE'S PEAK IN PICTURES.

RAVAGES OF TSETSE FLY SHOWN IN MUTUAL WEEKLY

MUTUAL CAMERAMAN STONED

CHARLIE CHAPLIN SEEN ON THE SCREEN—IN MUTUAL WEEKLY

MAY 25.

SOMEWHERE IN MEXICO IN MUTUAL WEEKLY

GAUMONT'S GREAT PHOTO DRAMAS

"ARMADALE"
3-Act version of Wilkie Collins' popular novel. Starring Alexander Gaden and Iva Shepard. Released May 25.

"FLAMES OF VENGEANCE"
3-Act melodrama of a woman's mistake on her wedding day. Starring Gertrude Robinson, with Iva Shepard. Released June 8.

Mutual Masterpictures
De Luxe Edition

"THE QUALITY OF FAITH"
A big story of a minister's temptation and a woman's rise from the slums. Starring Alexander Gaden and Gertrude Robinson. Now showing.

"THE ISLE OF LOVE"
The sensation of the Exposition at Madison Square Garden. Gertrude McCoy, the star, in a close-to-nature role. Now showing.

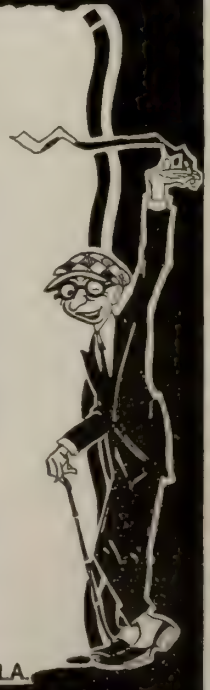
GAUMONT'S GREAT SINGLE REELS

MUTUAL WEEKLY
A popular feature in leading theaters everywhere. The Reel of Scoops. See above.

"REEL LIFE"
The Mutual Film Magazine. A new weekly release featuring all things that live in the great outdoors. Send for list of releases.

"SEE AMERICA FIRST"
Weekly Scenic. The United States in pictures; cities and places of historic and picturesque interest. U. S. Government film released in this series. On same reel with

KARTOON KOMICS
Look to left and right, and see Estelle and Nosey Ned, Gaumont laugh-provokers. Everybody likes them. Especially fine for children's programs.



Gaumont Co.

FLUSHING, N.Y. JACKSONVILLE, FLA.

MUTUAL MASTERPICTURES
DE LUXE EDITION

Edwin Thanhouser Presents

MAGNETIC

GLADYS HULETTE

IN

"OTHER PEOPLE'S MONEY"

A PLAY OF OUR DAY

BY
LLOYD LONERGAN
SUGGESTED BY GABORIAU'S NOVEL
STAGED BY
WILLIAM PARKE

IN 5 PARTS

RELEASED JUNE 1ST

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL PICTURES

Shy Thirty Cents

Madge is captured by brigands and held for a dollar ransom. Her father is "shy thirty cents." There are laughs ***galore*** when Rube literally ***digs up the thirty cents.***

Directed by Rube Miller. Released May 30th.

When Papa Died

—introduces Ben Turpin under the Vogue banner. This far-famed, "cross-eyed" comedian has made the world shake with merriment. With him are Paddy McQuire, Rena Rogers and others in an avalanche of laughter.

Directed by Jack Dillon. Released June 4th.

Vogue Comedies are the most popular comedies. They have just the right mixture of burlesqued melodrama and fun to satisfy the demands of the critical public.

Slapstick With a Reason

VOGUE COMEDIES

BOOK THEM TODAY

THEY'LL BRING YOU THE CROWDS!

VOGUE FILMS, Inc., Gower and Santa Monica Los Angeles, California

MUTUAL PICTURES

The RECLAMATION

A five-part Mutual Master Picture featuring beautiful Winnifred Greenwood and that sterling actor Franklyn Ritchie. An absorbing story of a desperate struggle for water rights in the Western Desert.
Directed by Edward Sloman.
Released May 25th.

The Man from Manhattan

A wonderful story in five parts, featuring Rhea Mitchell and William Stowell. *Under the direction of Jack Halloway. Released May 29th.*

The Release of Dan Forbes

A two-part "Flying A" drama of intense interest, with Helene Rosson in the principal role, supported by a specially selected cast.
Directed by Donald McDonald. *Released May 29th.*

The Trail of the Thief

A thrilling three-reel detective drama under the "Flying A" brand. Winnifred Greenwood and Edward Coxen portray the principal characters.
Directed by Thomas Ricketts. *Released June 1st.*

A Man's Friend

A two-part Mustang drama featuring Nita Davis and Art Acord. A story of a dog's faithfulness. *Directed by William Bertram. Released June 2nd.*

The Comet's Comeback

A one-part Beauty Comedy featuring Carol Halloway and John Sheehan.
Directed by Arthur McMackin. *Released May 31st.*

Ima Knutt Gets a Bite

A Beauty Comedy in one reel with Orral Humphrey in the leading role.
Directed by Nate Watt. *Released June 4th.*

Bookings on these supreme features are coming fast and furious—proclaiming the pre-eminence of "American" production. Get your reservations in early.

American Film Company, Inc.
SAMUEL S. HUTCHINSON, President CHICAGO, ILLINOIS

MUTUAL SPE

ENORMOUS

Beginning May22nd,"The Secret of the Submarine" opened to ***gigantic business*** from coast to coast. Not just crowds—but great ***"jams"*** of people, ***swarms*** of people rushed to theatres to see the First Chapter of this ***monumental*** and ***different*** serial. The public interest in "The Secret of the Submarine" proves to exhibitors the tremendous success which will mark ***the entire run*** of this great production.

Chapter Two is released May 29th—opens with popular Tom Chatterton and beautiful Juanita Hansen struggling for life in a doomed submarine many fathoms below the ocean's surface! What would this smash-hit mean to *your* house?

CIAL FEATURE

SUCCESS!

Whole Country Gives Remarkable Reception to "The Secret of the Submarine"

Exhibitors have never had such an *avalanche of humanity* crushing *in* at their doors as came to see the beginning of "The Secret of the Submarine." Glowing reports are still pouring in. Veritably—millions marched to thousands of theatres! Each crashing climax—in the great undersea scenes—was greeted with ***wild tumultuous enthusiasm!!***

American Film Company, Inc., Presents

Directed by George Sargent

The Film Novel of the Hour!

The American public has shown that it is patriotic—that it is for ***preparedness!***—that it is going to follow ***every*** chapter with intense interest. This means continuous record-breaking capacity for exhibitors!

T.R. Endorses Stronger Navy

Roosevelt's great Chicago speech (April 29) was in effect a powerful endorsement for such a *preparedness plan* as suggested by "The Secret of the Submarine"! He said:

"We need beyond everything else a first-class navy. . . . We cannot possibly get it unless the naval program is handled with steady wisdom from the standpoint of a nation that accepts the upbuilding and upkeep of such a navy as cardinal points of continuous policy!"

Over 1000 Newspapers

are publishing E. Alexander Powell's remarkable novelization of "The Secret of the Submarine" for millions who want to see the motion pictures!

New York World	*Philadelphia Inquirer*	*Pittsburgh Gazette-Times*
Buffalo Courier	*Cleveland Leader*	*Baltimore American*
Dallas Journal	*Omaha Bee*	*San Francisco Chronicle*
Indianapolis Star	*Milwaukee Journal*	*Los Angeles Record*

AND 1000 OTHERS

Book This Record-Breaking Profit-Maker!

Now you ***know*** the pulling-power of "The Secret of the Submarine." The whole country has shown you! Here's the sure-fire success for your theatre—*fifteen weeks of capacity*—one two-act chapter released each week. Don't allow this tenstrike to slip through your fingers! *Act now!* *Get* "The Secret of the Submarine" to boom your business.

Apply to "The Secret of the Submarine" department of any Mutual Exchange, or at Mutual Film Corporation, 71 W. 23d St., New York City.

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President CHICAGO, ILLINOIS

MUTUAL STAR PRODUCTIONS

Presenting

WILLIAM RUSSELL

In a Series of Magnificently Staged Five Act Dramas Produced by the American Film Company, Inc. and Distributed Through the 68 Mutual Exchanges

MUTUAL STAR PRODUCTIONS

Released the Week of June 5th

WILLIAM RUSSELL IN SOUL MATES IN 5 ACTS

A Masterful Presentation of Edward A. Kaufman's Gripping Drama in which the Noted Author proves in a Striking Manner that no line can be drawn between Men and Women when they are Evil since they cannot be judged by different standards when they are good

IN PREPARATION

WILLIAM RUSSELL IN THE HIGHEST BID IN 5 ACTS by ARTHUR H. GOODEN

COMING

WILLIAM RUSSELL IN The Guide in 5 ACTS by RUSSELL E. SMITH

Ask Your Mutual Exchange for Complete Information regarding the Special Manner in which the WILLIAM RUSSELL productions are booked

MUTUAL STAR PRODUCTIONS

presenting
HELEN HOLMES
In a series of special five act dramas.

HELEN HOLMES

The celebrated star of
THE GIRL AND THE GAME
whose marvelous performances in that great chaptered photoplay of railway life have made her doubly famous as a great emotional actress.

MUTUAL STAR PRODUCTIONS

RELEASED THE WEEK OF JUNE 5

HELEN HOLMES
in
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MOVING PICTURE WORLD
THE FILM INDEX
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(*The Index for this issue will be found on page 1770*)

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Saturday, June 3, 1916

Facts and Comments

MANY exhibitors complain as it seems to us with perfect justice about municipal shows that are conducted without a license. Whether an admission is charged for such shows or not it seems to us makes but little if any difference. The motion picture man who pays a license ought not to be compelled to compete with the very municipality which issues the license to him. We believe that if this matter was taken into court on an injunction the free and unlicensed municipal show might be stopped. Quite aside from the legal aspects of the case, however, the utter unfairness of such competition must be apparent to every person with any sense of justice or equity. There may be occasions when co-operation between the municipality and the exhibitor is necessary for the screen is a great factor in the promotion of civic welfare. When, however, rooms in the city halls or in state armories are used to hold motion picture shows in direct competition with men who have paid a license it is nothing less than a hardship and imposition on the exhibitor.

* * *

THE old complaint about long shows for little money is voiced once more and this time from the Bronx. A friend and reader of THE MOVING PICTURE WORLD speaks of thirteen reels for a nickel as a common thing in some of the best and biggest houses. Must be something wrong here. It's a matter which might be taken up by the organized exhibitors of the place. The organization in the Bronx has the reputation of being strong and active.

* * *

CONSTRUCTIVE work is needed in the battle against censorship, THE MOVING PICTURE WORLD highly commends the action of the organized exhibitors in the state of Ohio, notably Cleveland, in this connection. These men led by Mr. Megown have secured the support of practically all the women in the state who are organized in the doing of important and useful social work. They have co-operated with the women for special "family programs" to be run on special days. The exhibitors also did splendid work in connection with the "Better Babies" crusade. It seems to us that work of this kind is deserving of hearty encouragement on the part of all the manufacturers who are opposed to censorship.

* * *

THE memorandum accompanying the Governor's veto of the foolish Cristman-Wheeler Bill is a statesmanlike document. The Governor does not take up the question of the constitutionality of the proposed law but withholds his approval because the bill is confiscatory in effect. He says that the motion picture has become the most popular entertainment and that the closing of motion picture theaters would work a hardship upon the public. These words will wake up an echo in the mind of every fair-minded man. Governor Whitman has always been credited with a keen political vision and he certainly has gauged public sentiment correctly when he decided to stand between the motion picture and the men who would wantonly and ignorantly destroy it.

* * *

IT IS but fair to acknowledge the hard work which was done by the entire industry against the signing of this bill. This morning's mail brings many congratulations to THE MOVING PICTURE WORLD for its share in the battle. One up-state exhibitor writes in to say that the work done on the suggestion and with the co-operation of THE MOVING PICTURE WORLD had much to do with the final defeat of this unjust censorship bill. We could have done but little had it not been for the intelligent and persistent activities of the exhibitors. They were responsible for the presence of many disinterested persons at the hearing, such as the representatives of the Rochester Chamber of Commerce. They fought with slides, petitions and in many cases by direct personal appeal. Thousands of petitions were sent from the Capitol District alone. The victory over the forces of ignorance is due in equal proportion to every branch and to every friend of the screen. That the victory in Albany will dampen the ardor of censorship agitators in other states is morally certain.

Our American Girl

By Louis Reeves Harrison.

IT IS almost in vain that we look for her on the screen. A broad and deep characterology has depicted nearly every phase of the American makeup so far as males are concerned. They are shown in all their infinite variety, from men who take themselves seriously to those who are only mildly amusing, much to our edification, if not delight, but the ladies who appear, though they may be of the theatrical elite, are not the ones we meet in every-day society.

We have the artless little ingenue as regularly as eggs for breakfast, and she has all the innocent candor of a truly good egg, though the actress who plays the role may be as far removed from sweet simplicity as grease paint and late suppers can make her. She may be able to handle her "twin-six" like a speed demon and mount a stiff hill of Martinis at "high," but who really ever saw an ingenue such as she depicts? She has one good reason for existence if she is a rich little girl, or a poor little girl who grows rich in the last act, and that lies in the darling frocks she reproduces straight from the latest fashion papers.

She is also very sweet in a riding suit of black velvet, and she is simply killing when she dons overalls to crawl beneath a motor car and emerge with a becoming black smootch on one cheek, her lips pouting in a tempting *moue*. She may stay with us as long as she likes, an airy-fairy cornflake, but it might not be a bad idea to humanize her once in a while, let us get the natural flavor without so much sugar. Girls in real life may be just as innocent and sweet to the eye with an occasional dash of temper to relieve their insipidity and bring them within range of our sympathies.

There are debutantes who have to start life at so much a week in factory and office. They not only have to stand the hard knocks that men receive, but also a lot of hard knocks from women who are merely sponging on men, yet they manage to get along when they have courage. Thousands of them make their living honestly in New York City with neither money nor pull at the outset, merely plucky girls of independent spirit. Some of them save money and are swindled out of it by the real estate sharks only to try again until they have little homes of their own paid for by hard work and self denial.

Who ever saw one of these spirited bachelor girls wearing boys clothes, as they do in screen plays, and looking as much like a boy as chocolate fudge does a ham sandwich? Only on the stage and on the screen are they lured to the villain's room to become "his plaything until cast aside." Of all members of their sex they are really the keenest in judging men and the motives of men, though the men may not know it. Girls whose minds are kept sweet and wholesome by work are seldom among those who announce tearfully before a criminal court, "I am not bad—it was because I loved him so."

Old theatrical producers who have been long engaged in clearing the working girl "in the eyes of the world" by showing that "her whole happiness was at stake," or because "she was a mere child in knowledge of the world," probably never met a working girl of any account, one whose clean principles are founded on hard experience, whose proof of fine character lies in her voluntary choice of the right way to get along, who often contributes from her scant earnings to help mother and father, or the younger children.

Practically every young actress in this fair land of ours longs to play the role of an "adventuress," just as the child in pigtails longs to get out of short skirts—or did before the present fashions appeared. "The human vampire" was conceived in the mind of some poor fish who was disappointed in love. It is to laugh. What a persistent old remnant of crass theatricalism is the idea of woman as an institution for man's demoralization! He actually prays for demoralization from the moment he learns to tie his cravat.

The poor old adventuress is still with us. She wears a big black hat and clothes that are poured on, the eternal temptress of poor misguided man, the girl ordered by the villain to get the "papers" at any cost. She and wax figures were once popular with the uninitiated. She might not have survived them but for the meanest poem ever written in English. She was originated by Adam and revived by Rudyard Kipling. Both of these gentlemen are on record as saying, when speaking of original sin, that it was all her fault.

Is it not almost time that the stock adventuress should go, along with the lady who visits the villain's rooms at night in order to hear the "something important" he has to say? Why portray woman as an agent of corruption when no crooked deal was ever yet put through that was not of man's devising? Why picture a perfectly normal woman as an abnormal one, as weak as a devitalized subject of hypnotic suggestion, for the sake of a so-called "dramatic situation?" Why not give us an occasional, and non-theatrical, glimpse of the robust and clear-visioned American girl such as those of us who are not running soubrette studios know millions of them to be?

The stage has given some very bright men to the screen, —some of the brightest have found the new medium better suited to their ideas than the old—but it has also given us a lot of barnacles who hang on and wax fat in spite of cleansing criticism. The theater is benefited by their desertion to new fields and is fast becoming an instrument of social culture. Contemporary authorship is being encouraged; plays of vital theme are being sought, and patronage is being gradually diverted to dramas which portray the social life that exists among us rather than that of tradition.

While this is going on in the older art, progress in screen portrayals is delayed by repetition and imitation of what has been entirely discarded by the stage. The American Girl is depicted in the false terms of the Gallic playhouses. Most of the characterizations of her shown on the screen are, therefore anomalies and perversities. We rarely see our women pictured as they really are because it is the tendency of theatrical people, particularly in New York, where they are affected by European traditions, to impose upon our art forms, ideas and systems borrowed from old-world countries.

Our American Girl on the screen should spring from our social life, her spirit our spirit, her courage, her self-reliance, her independence of thought, her contempt for hypocrisy, her ability to take care of herself under trying conditions, that of the American people. It is our business to know her as she is and as she is at her best. It is our business to discover her traits, those of coming generations, and to place them on the screen as revelations of what is fine in our national life.

A Great Historic Document

Full Text of the Report Against Censorship Submitted to Congress by the Minority of the House Committee on Education—Congressman William W. Rucker, of Illinois, Caleb Powers, of Kentucky, Edmund Platt, of New York, and Frederick W. Dallinger, of Massachusetts, Give Their Reasons for Opposing Federal Censorship—Scathing Arraignment of the Film Men Who Joined Hands With the Fanatics of the Crafts Type

THE Moving Picture World prints herewith the full report of the minority members of the House Committee on Education. These members have delivered the most conclusive, the most telling and the most convincing plea against the injustice and the tyranny of the censor and the inquisitor. Around this splendid document the anti-censorship forces ought to rally at once. Exhibitors who want to help in the fight which must soon take place on the floor of the House will be provided with blanks for petitions to circulate among their patrons. There is no division of sentiment in regard to censorship among exhibitors; they at least are a unit in their opposition to film censorship. Among the film men who spoke for censorship at Washington there was not one single man directly or indirectly interested in the exhibition of motion pictures. Read this report and then send for blanks. Here is the report:

"This bill," (Smith-Hughes measure), "proposes to regulate by a Federal Commission the principal amusement agency and what is rapidly coming to be one of the chief educational agencies of the people of the United States. It is not proposed to censor the plays or operas produced at the high-priced theaters throughout the country, but it is proposed to give five men at Washington the absolute power to determine beforehand what the great mass of the American people shall be permitted to see depicted upon the motion picture screen. Before the National Government undertakes to thus exercise the local police power hitherto reserved to the States, and to regulate purely local amusements, thus stretching the implied power of the interstate commerce clause of the Federal constitution to the breaking point, it is incumbent upon the proponents of such legislation to show that a widespread evil exists with which the State and local authorities are unable to cope.

No Evidence for Need of Censorship.

"At the hearings before the committee practically no real evidence was introduced tending to show that any significant proportion of the moving picture films now being exhibited in the United States are objectionable. In the last analysis it appears that what the proponents of this legislation really desire is to prevent the exhibition through the agency of the motion picture film of any book or play which in any way depicts crime or immorality or paints the evil side of human life on the ground that such scenes tend to corrupt morals and incite to crime. It is obvious that any such test as this would prevent the great mass of the American people whose limited means will not permit them to patronize the high-priced theaters, from seeing depicted upon the motion picture screen practically all the great works of literature from the beginning of time. Judged by any such standard most of Shakespeare's plays and even many parts of the sacred Scriptures would be barred. That there are occasional indecent and obscene motion picture films exhibited here and there, is perfectly true, just as there are obscene and indecent plays produced in high-priced theaters and indecent and immoral books published. Such productions, however, are already prohibited by the laws of the several States, and their transportation from State to State is also prohibited by Federal statute under severe penalties. In our opinion, an amendment to the United States Penal Code including motion picture films in the list of objects barred from interstate transportation will answer every purpose and is as far as Federal legislation should go. Such an amendment is proposed in a bill introduced in the present Congress and now pending before the Committee on the Judiciary.

Police Power of State Is Ample.

"Moreover, there was no evidence whatever before the committee that local regulation of the exhibition of motion picture films has proved ineffective where it has been tried. It is entirely within the power of the several States to provide that the executive or police authorities of the local communities shall have absolute power to grant and revoke licenses for all places of amusement within their several jurisdictions, and in many communities this power is now being effectively exercised. Furthermore, most of the States already have laws making it a criminal offense, punishable by fine and imprisonment, to exhibit any obscene or indecent picture. Where the local police power is thus ample to effectively deal with whatever evils exist in the motion picture business, regulation by the National Government is manifestly uncalled for, unnecessary, and unjustifiable.

"The overwhelming weight of opinion amongst those producing motion pictures is against the proposed censorship bill. The opposition to the bill represents more than 85 per cent. of the total number of motion picture films produced. Those manufacturers who favor the bill represent a very insignificant proportion of the output. The attitude of this inconsiderable minority is naturally and frankly selfish and commercial. They believe that it would be less expensive and troublesome to deal with and perchance control a single Federal censorship commission than to deal with or to control the several State authorities acting under their already ample police powers. The notorious effectiveness of the prepublicity censorship of theatrical productions in England has undoubtedly influenced this minority of the moving picture manufacturers to believe that a like national prepublicity censorship as provided in this bill will have a similar effect in this country.

"In England the evidence produced before a special parliamentary committee which made a very exhaustive investigation and report in 1909 has established the following facts:

"(1) Prepublicity censorship 'tends to hinder the growth of a great and serious drama' by discouraging distinguished authors whose time is valuable from jeopardizing their time by writing plays which might be destroyed by the whimsical opinion of a censor.

"(2) It fails to prevent the production of immoral plays.

"(3) It atrophies the exercise of the local police power over local production of immoral plays because they have been licensed by the national censorship authority.

"(4) The censorship authority falls under the influence of the large theater interests and tends to exercise its censorial powers with undue consideration for box office receipts.

"(5) The large theater interests favor the continuance of the censorship bureau because it gives questionable productions immunity from prosecution by the local authorities.

"(6) The great literary lights of England are almost unanimous against prepublicity censorship.

"These considerations led the special parliamentary committee to recommend the abolition of prepublicity censorship in England.

Majority of Film Men Opposed to Federal Censorship.

"The great majority of the motion picture interests oppose this prepublicity censorship bill because it is in their judgment a bill that will tend to stunt the natural development of the usefulness of the moving picture art and will tend to confine it, as it has the English drama, to the lighter forms of mere amusement when its potential utility lies in the far wider field of information and propaganda. They believe that they are consulting an enlightened selfishness when they seek to keep the moving picture film from the stunting influence of arbitrary power, for this development of the potential utility of the art means a tremendous increase of business. They also frankly say that they are unwilling to enter into an inevitable political contest for the control of the censorship commission to be established by this bill. They fear the power of the censorship under a rival's influence, because it is a power over their business of life and death. The elaborate productions which are now being presented represent enormous outlays—sometimes more than a half a million dollars—before they can be exhibited to the proposed censors. A censorship commission under the influence of a rival could thus absolutely ruin a producer by exercising corruptly or even with unconscious partiality the arbitrary power vested in this commission to condemn the film.

"But we regard the balance of interests between those sev-

eral small producers catering to high-priced houses who believe in censorship because it will relieve them of the necessity of deferring to local standards of decency on the one hand, and those large producers who want to leave the industry free to develop still greater fields of usefulness, on the other, as of little moment compared with another and very grave phase of this question.

"The most serious objection to this bill lies in the power it seeks to give an executive commission to trammel the moving-picture art, the propagandist power of which is already marvelously developed, and the potential power of which seems limitless.

The Motion Picture Has a Title to Freedom.

"It is in this rapidly-developing power and use for propaganda that the moving picture film has taken its place beside speech and press as a thing to be kept free from arbitrary control in the interest of free institutions. The essence of free speech and a free press is the power for propaganda as the media of intelligence. It was this power which reactionary authority in the old days sought to repress and which the guardians of free institutions struggled to keep free. In the beginning the attack was made upon free speech and upon free drama before the development of the printing press gave writing and printing also an effective power of propaganda. Before the influence of the press upon public opinion became effective, and before it was recognized as a possible aid to the discussion of political, economic and social questions, the drama was largely used as a propagandist instrumentality. Down even to the time of Walpole's ministry in England the drama was a very effective means of stirring public opinion, and the early laws providing for the censorship of the drama were political devices to muzzle it as an instrument which might be used against those in power. Walpole, whose government was the most corrupt England ever knew, found his power threatened by a popular play exposing the venality of his political followers and he learned that another play was about to be produced. It was to stop this second play that he caused to be enacted the present censorship law in England. It was effective. All attempts to arouse the people of England to the shame of Walpole's government through the medium of the theater ceased immediately.

"Thus, we see that the original and dominating purpose of the censorship of the drama in England was distinctly political, as was demonstrated by the parliamentary investigation of 1909. But the rapid development in the art of printing soon so overshadowed the drama in the effectiveness of its propagandist power that the struggle to free the drama from censorship was forgotten in the more important struggle to keep the new power—the power of the press—free. For the moment that place and privilege recognized the power of the product of the printing press to effect public opinion, they began to seek means to control it by the device of prepublicity censorship. The struggle to keep the media of intelligence free from the restraint of arbitrary power was thenceforward waged around the question of free speech and a free press until these institutions won their final victory and became firmly planted in the unwritten constitution of Great Britain and in all our own written instruments. Our Federal Constitution, in Article I of the amendments, says:

> "Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof, or abridging the freedom of speech or of the press, or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

The Follies of Ohio and Pennsylvania.

"If we keep in mind the important fact that the vital thing in speech and press which was sought on the one hand to be restrained and trammeled, and on the other hand to be kept free, was the power of propaganda, we shall understand more clearly the importance of bringing the moving picture film within the constitutional guaranty of a free speech and a free press, because the analogy in principle and necessity is complete. Indeed, the history of the attempt to censor moving picture films bears a close analogy to the history of the attempt to abridge the freedom of speech and of the press.

"In Ohio, for instance, one of the four States which has a censorship board, it appeared in evidence before the committee that a motion picture play depicting a manufacturer bountiful in charities which advertised himself, but hard on his employees, was suppressed on the ground that it tended to excite class feeling.

"In Pennsylvania the power of the censor was invoked to suppress 'The Battle Cry of Peace' upon the ground that it tended toward a breach of neutrality and to incite military spirit.

"In Massachusetts an organization to ameliorate the conditions of child labor has been exhibiting moving pictures of actual conditions in certain manufacturing plants, and the representatives of these manufacturers attempted to stop these exhibitions. If Massachusetts had had a board of censors, who knows what its action would have been in this case?

"In Massachusetts also, moving pictures have been recently used to illustrate the workings of savings bank insurance, an institution very bitterly opposed by the old line insurance companies.

"In France the moving picture films were credited with the tremendous success of the recent French loan, the greatest the world has ever known.

"Do we dare to put in the control of an executive board such an extraordinary power—a power to suppress a medium of thought expression which in this country alone speaks to 20,000,000 people every day?

"In short, this bill violates the principle of the constitutional guaranty of a free press. It denies to the public the very utility in this wonderful new art which made it so necessary to keep the press free. It gives a few men despotic control over an art which the very threshold of its development has power to influence more than 20,000,000 people every day. It completes the vicious circle by making it inevitable that the powerful moving-picture industry, already the fourth greatest in the country, will be precipitated into politics and used for political purposes by the party in power.

"In our opinion every reasonable protection to the public morals can be secured by the proper exercise of the local police power supplemented by the amendment to the Federal Penal Code already sugested. The extraordinary power vested in the commission proposes to be created by this bill will not only prove ineffective to protect public morals, as experience has shown, but it is utterly un-American in its character and in the highest degree dangerous from every point of view.

WILLIAM W. RUCKER,
CALEB POWERS,
EDMUND PLATT,
FREDERICK W. DALLINGER."

Speaking of the foregoing report, Congressman Dallinger said to a representative of The Moving Picture World:

"There is nobody who is more bitterly opposed than I am to the exhibition of indecent and immoral pictures," declared Mr. Dallinger. "I believe, however, as is pointed out in the minority report, that the proper exercise of the existing police power of the several states supplemented by an amendment to the Federal Criminal Code prohibiting the interstate transportation of objectionable films, is more than adequate to remedy any evils that may exist. That the regulation of local amusements by national legislation is entirely unnecessary and unjustifiable is, in my opinion, too plain for argument.

"Having been engaged all my life in reform work, I cannot understand how the official representatives of organizations which are striving to remedy some of the evils in our American life can advocate this legislation. From the beginning of time the most effective weapon of reform has been the portrayal of the evils of existing conditions, whether that portrayal has been by word of mouth, as in the days of the phophets; through the printed page of poet and novelist, by means of the artist's canvas or upon the stage. The motion picture art affords the most effective means of propaganda yet devised and to cripple its usefulness as is proposed by this bill would be most unfortunate and dangerous.

"The effect of Harriet Beecher Stowe's 'Uncle Tom's Cabin,' in bringing home to the American people the evils of human slavery is a matter of history. How much more quickly and more effectively the same result would have been accomplished if the moving picture art had been in existence at that time? And yet does anyone doubt if such had been the case and a Federal Censorship Board had been in existence with the slave power in control of the National Government, that the film depicting the scenes portrayed in 'Uncle Tom's Cabin' would have been refused a license on the spacious ground that it was inhuman and intended to corrupt morals?

"I am firmly convinced that should this bill become a law it is not only possible, but extremely probable that under the same conditions motion picture films setting forth the

need of national preparedness or portraying the evils of the white-slave traffic, of intemperance, and even of child-labor, might be refused a license. In my opinion, those who are interested in progress and reform are the very ones who should be most vitally interested in keeping absolutely free from arbitrary control this latest and most powerful instrument of free thought expression.

"The enactment of the Alien and Sedition Laws utterly destroyed the great Federalist party in the early days of the Republic. These laws, however, merely punished the author of objectionable written or spoken words after they were written or uttered and then only after a trial by jury. This bill seeks to set up in this country pre-publicity censorship, one of the most effective instruments of European military despotism and I cannot believe that any political party is willing to assume the responsibility for its enactment."

HUGHES BILL REPORTED FAVORABLY.

Full Text of Majority Report—Brief of Film Lawyers Favoring Federal Regulation Incorporated Into Report.

AT LAST the greatly amended Smith-Hughes Bill has been reported favorably to the lower house of Congress. The favorable report of the House Committee on Education is vigorously opposed by a strong and ably-written minority report, which places itself on record as utterly opposed to the principles contained in the Smith-Hughes measure. The text of the majority report follows:

The Committee on Education, to whom was referred H. R. 15462, have considered the same and submit the following report, with the recommendation of the committee that the bill do pass:

The necessity for regulation of motion pictures is apparent. It has been acknowledged by a large majority of the film manufacturers by their voluntary submission of their films to unofficial boards for approval. That the public demands this regulation is demonstrated by the scrupulous regularity with which the producers exhibit such approval at the end of each picture.

"The vicious picture brings the larger return to exhibitor and producer, because it gets the money of the regular customer and the sensation seeker also. This state of affairs constitutes a temptation hard to resist, and, in fact, the production of vicious pictures is constantly increasing just because they are more profitable. If the industry is to endure, if decent people are to stay in the business, this cancer must be cut out. A Federal regulatory commission should prove a fearless surgeon, and we therefore favor such a commission."

This statement of conditions is made in the brief filed with the committee by the legal representatives of four of the ten manufacturers who produce 90 per cent. of the motion pictures in the United States, and by the legal representatives of one of the largest distributors of motion pictures in this country. The brief in full accompanies this report.

This bill has the earnest support of the leading moral and religious organiziations of the nation. A similar bill was unanimously reported to the House from this committee in the last Congress.

With the acknowledgment of the need of regulation both by the motion picture interests and the public they serve, the question arises as to what shall be the regulation and who shall do the regulating. The National Board of Review at New York City is composed of representatives of various moral and civic organizations. The expenses of this board are paid by some of the leading motion picture interests, and it has no legal authority. At the request of the manufacturers this board passes upon the pictures. It is estimated that more than 95 per cent. of all pictures produced in this country are passed upon by this unofficial board.

In addition to this voluntary board there are numerous official censors, both State and municipal. The establishment of such large numbers of these local boards, which are rapidly increasing, clearly demonstrates the inadequacy of the so-called National Board of Review, which by its very unofficial character cannot exercise effective supervision. Though it were to exercise a careful and intelligent supervision over 95 per cent. of all pictures, still there would remain 5 per cent. which could be immoral and unfit to be shown. It is only fair to assume that those pictures which are most objectionable will not voluntarily be submitted for review.

An unofficial board which has not the right to examine 100 per cent. of the pictures is in reality not a board of regulation, but a board of recommendation and approval. As a matter of fact, evidence before the committee discloses that a very considerable percentage of the pictures approved by the unofficial board are declared by the local boards unfit for exhibition. The decision of the National Board of Review is not binding. Pictures which have been disapproved by it are shown to the public.

The character of the motion picture industry renders State and municipal regulation inadequate. Motion picture films are essentially articles of interstate commerce. They are not manufactured for use in any one State or municipality, but practically every picture is exhibited in all of the States of the Union. Innumerable inspections by local boards work great hardships on the industry. In the absence of any official Federal regulation the States and cities are finding it necessary to establish these local boards to prevent the exhibition of immoral, indecent and obscene pictures. The only adequate method of regulating motion pictures is to be had in Federal commission, and the establishment of such a commission is the one way to obviate the necessity for innumerable local boards.

The bill which this report accompanies provides for the appointment by the President of five commissioners, and a supplementary force of deputy commissioners to be appointed by the commission. The commission is required to license each film intended for interstate commerce unless it finds that such film, or part thereof, is obscene, indecent, immoral, inhuman, or is a reproduction of an actual bullfight or prizefight, or is of such a character that its exhibition would tend to corrupt morals or incite crime.

The main offices of the commission are to be at Washington, but the commission is granted authority to establish branch offices where necessary. Each branch office is to be in charge of one of the commissioners or a deputy who is clothed with the power of a commissioner. Licenses may be issued by this commissioner or deputy commissioner at such branch office. Should he render an adverse decision on the film, the producer has the right to appeal to the full commission, and in all cases the producer can appeal from decisions of the commission to the Court of Appeals of the District of Columbia.

The commission is authorized to issue licenses for pictures which are to be shown only to people over 16 years of age.

It is further provided that a film not having been licensed by the commission shall not be transported in interstate commerce. The exhibition of unlicensed pictures at places of amusement for pay in the District of Columbia or in any of the Territories of the United States, or any place where the local police power is in the jurisdiction of the United States is prohibited.

The penalty for a violation of this act is a fine of not more than $1,000 or imprisonment not more than one year, or both, and the confiscation of the films illegally transported, exhibited or changed. Motion picture films meant for use by the learned professions and not for purposes of entertainment are excepted from the operation of this bill. Films known in the industry as "news films"—those depicting current events—may be granted a permit so that they can be shown immediately after manufacture, the commission having authority to withdraw the permit when this privilege is abused. All motion picture films which are in existence at the time this act is approved shall be granted a permit to enter interstate commerce without examination.

License fees of $2 for 1,000 feet of film for originals and 50 cents for each duplicate copy are provided in this bill. It is estimated that 200 original reels of 1,000 feet each are produced weekly in this country. The best figures obtainable indicate that an average of twenty-five duplicates are made of each original. The income from the originals would therefore be $400 per week or $20,800 per annum, and from the duplicates $2,500 per week or $130,000 per annum. The total income is therefore estimated at $150,800. The commission is given authority to revise these fees after six months so that only an amount sufficient to bear the expenses of the commission will be collected.

In the consideration of this measure your committee, after once determining that regulation of motion pictures was a pressing necessity for the protection of the public, and particularly the children, against vicious and immoral pictures, sought to frame a bill which would meet the needs of the public and not work unnecessary hardships on the industry. The measure which your committee reports has the indorsement of leading producers of motion picture films and others engaged in the industry.

The statement of Messrs. Meyers & Clark, attorneys for Paramount Pictures Corporation; E. J. Ludvigh, Ralph A. Kohn, attorneys for Famous Players Film Company; Arthur S. Friend, attorney for Jesse L. Lasky Feature Play Company, Inc., and Moritz Rosenthal, attorney for World Film Corporation and Equitable Motion Pictures Corporation, follows:

"Hon. D. M. Hughes, Chairman Committee on Education, House of Representatives, Washington, D. C.

"Sir—The undersigned, representing substantial interests in the motion picture industry, viz., Paramount Pictures Corporation, Famous Players Films Company, Jesse L. Lasky Feature Play Company, Inc., World Film Corporation and Equitable Motion Pictures Corporation, submit herewith for your consideration a revision of the Smith-Hughes bill (S. 2204; H. R. 456) which, while crude in form, covers practical points of great importance to the trade, and will, we trust, serve as a working basis for a bill to be reported by your committee.

"While the idea of censorship of motion pictures is distasteful to our clients, as well as to others in the business, our support of the principle of regulation embodied in the bill before you is due to our realization of unfavorable conditions in the industry which cannot be corrected by ordinary means nor by sporadic and occasional criminal prosecutions, procured by the better elements of the business or by individual or organized reformers. The motion picture business, now of vast financial importance, has had a mushroom growth and is not yet homogeneous and standardized. Too many persons engaged in the business look upon it as a temporary means of getting money instead of a permanent business, the continued profit of which is dependent upon the quality and character of the productions. They are like miners who quickly exhaust the high-grade ore and leave the low grade on the dump. They are get-rich-quick artists, looking for a quick 'clean-up and a get-away.' They find the opportunity for such methods in producing and exhibiting sensational productions which display scenes of lust and crime.

"Unfortunately, the public is not yet discriminating and goes to see both bad and good, which are usually to be found upon the weekly program of the same theater. Still more unfortunately, the vicious picture brings the larger return to exhibitor and producer, because it gets the money of the regular customer and the sensation seeker also. This state of affairs constitutes a temptation hard to resist and, in fact, the production of vicious pictures is constantly increasing just because they are more profitable. If the industry is to endure, if decent people are to stay in the business, this cancer must be cut out. A Federal regulatory commission should prove a fearless surgeon and we therefore favor such a commission.

"The motion picture business has three well-defined divisions—production, distribution and exhibition. The producer deals with authors and performers and makes the pictures. The distributor contracts with the producer for his product and through local offices, known as exchanges, places it in the hands of the exhibitor. The exhibitor deals directly with the public. All three divisions of the business would be affected adversely by an act providing for Federal regulation which overlooked the practical needs of the business. In order that those needs may be served, we urge you to include in any bill which you may report provisions as follows:

"(1) Local offices for the commission in New York and Los Angeles, so that the producers, most of whom operate in those cities or their vicinity, may have ready access to the supervising authority and prompt consideration of their product.

"(2) Authority to the commissioner or deputy in charge of a local office to grant or refuse a license. This is necessary to procure the prompt action on applications, which the producer requires in order to meet his engagements with the distributor, covering a constant and frequent supply of pictures, and which the distributor requires in order to enable the exchanges to supply to the exhibitor the daily and weekly changes covered by their contracts. Delay would certainly be costly and might be fatal to the organized business.

"(3) A provision for condemnation of specific parts of a film, which, when the same are eliminated, shall become entitled to license.

"(4) A provision for review by the commission when the examiner

refuses a license. As the determination of the question whether a film is entitled to license is not based upon exact standards, but is a matter of opinion only, it should not be possible for one man, in his discretion, to destroy the large investment represented by a modern photoplay.

"(5) A provision for an appeal to the Court of Appeals of the District of Columbia from a refusal to license. As the determination by the commission would be really arbitrary because of the absence of legal tests or recognized standards, it is of the greatest importance that the commission should not be vested with supreme power. Where great property interests are involved, the citizen should always be afforded an opportunity for relief from the court, if he feels that he has been treated unjustly.

"(6) A provision permitting the producer to transport films prior to application for license. The producer should be free to transport a film from its place of manufacture to his home office or other place, where it will be cut and trimmed and otherwise prepared for exhibition.

"(7) A provision for substantial salaries for the commissioners, so that the President can secure the services of capable men, who will accept office as a career and not for the purpose of carrying out preconceived and perhaps prejudicial ideas as to reform of the film industry.

"(8) An examination from the operation of the act of (a) films exhibited in the public prior to its enactment, and (b) films which do not contain any dramatic or fictional element, such as pictures of current events, commonly known as news pictures and topical reviews, and pictures of places and peoples, geographical in nature, and commonly known as travel pictures.

"(9) A provision granting discretion to the commission te issue a permit under which films may be exhibited pending revocation of the permit and application for license. Such a provision would enable the commission to adjust the burden of temporary accumulated applications by granting permits (in effect, temporary licenses) to producers whose history and reputation entitle them to a presumption of complying with the law.

"As we are moved by the sincere purpose of co-operating with your committee in procuring a draft of an act which should prove effective and workable and at the same time fair to decent people in the motion picture business, we respectfully request that when a bill is ready for action by the committee a copy shall be sent to us, and we shall be given an opportunity to appear before the committee and make such suggestions and criticisms as may occur to us.

"Meyers and Clark, attorneys for Paramount Pictures Corporation.
"E. J. Ludvigh and Ralph A. Kohn, attorneys for Famous Players Film Company.
"Arthur S. Friend, attorney for Jesse L. Lasky Feature Play Company, Inc.
"Moritz Rosenthal, attorney for World Film Corporation and Equitable Motion Pictures Corporation.
"New York, January 25, 1916."

Farewell Party to Lenore Ulrich

Trade Paper Men and Friends View Her Stage Characterization, and Are Dined at Wallick's.

MEMBERS of the various motion picture trade publications and their friends were afforded a special opportunity of viewing the talents of Lenore Ulrich as displayed on the speaking stage in "The Heart of Wetona," last Friday night, when the Oliver Morosco Photoplay Company tendered her a farewell party. The occasion marked one of the closing performances of this play, which terminated a big season at the Lyceum theater on the following evening. Following her performance in "The Heart of Wetona," the guests were invited to dinner at the Hotel Wallick, where a sumptuous repast was served during the presentation of a midnight show, given by the restaurant management.

Miss Ulrich will prepare for her transcontinental trip to the Oliver Morosco studios immediately, and will leave before the end of next week. Those present at her farewell party were: Mr. and Mrs. John Semler, Mr. and Mrs. Harold F. Rendall, Margerie N. Seagrave, Dickson G. Watts, Mr. and Mrs. A. H. Blank, Des Moines; Mr. and Mrs. "Wid" Gunning, Estelle J. Murphy, Charles Condon, Pete Milne, C. P. Smaney Bernard P. Fineman, Dave A. Levy, Margerie Ganss, Pete Schmid, Julian M. Solomon, Jr., Irene Page Solomon, Mr. and Mrs. James L. Hoff, Mr. and Mrs. Jack Edwards, Wallace Thompson, Charles E. Moyer, Mr. and Mrs. Carl H. Pierce.

DEFENSE COMMITTEE TO MAKE JAPANESE FILM.

To educate the people as to the great dangers of our unprotected Pacific Coast and a possible uprising of the Japanese in California, the Defense Reports Committee, with headquarters in the Woolworth Building, are making arrangements to take a series of moving pictures of the activities of the Japanese in California. Other films will be made at three strategic points along the Pacific Coast and will depict the lack of proper fortifications to resist an invading army. One reel will show an imaginary bombardment of San Francisco, including the landing of troops, the attack and destruction of buildings. Seven hundred people will be employed in making this picture, which will be exhibited under the direction of the Defense Reports Committee.

New Head for C. & S. S. S. Bureau

F. H. Decker Becomes Successor of Dr. William Carter—Society in Flourishing Condition.

AN IMPORTANT deal in the educational moving picture world was consummated last week when the Church and School Social Service Bureau, Inc., founded two years ago by the Rev. Dr. William Carter, took over the educational moving picture business of the F. H. Decker company and consolidated it with the Church and School Social Service Bureau. This has doubled the film stock of the latter, and also its business operations, as the F. H. Decker company has been serving churches, schools and social service organizations with moving pictures ever since the invention of the moving picture film. Mr. Decker was elected president of the Church and School Social Service Bureau, Dr. Carter declining re-election on account of increasing church duties. A vote of thanks was passed Dr. Carter for the admirable way in which the business had been developed throughout the two years that he had been with it. All of the old organization will be continued as before, with Dr. Charles H. Parkhurst as vice president, Charles G. Bond secretary and General E. A. McAlpin treasurer. The directorate contains in addition to these names those of Hamilton Holt, editor of the Independent; George T. Coxhead and Dr. Carter.

There is an advisory board of sixty-five members, taken from all the great institutions, churches, church boards and social service organizations all over the country. Among the names found there are those of Bishops Quayle and Hughes of the Methodist Episcopal Church. The affairs of the Church and School Company are in a very promising condition, it having established a business which has within the two years of Dr. Carter's development stretched across the continent.

Big Demand for Chaplins

One Hundred and Thirty Prints of "The Floorwalker" Being Shown in New York City.

Unprecedented in the annals of motion picture history are the bookings throughout this country and Canada for the first run releases of the new Chaplin-Mutual features released by the Mutual Film Corporation. One hundred and thirty prints of "The Floorwalker," first of the Chaplin-Mutual features released, approximating 260,000 feet of film, are being shown throughout Greater New York. Twice as many prints would have been necessary to supply the requests for the first run showings in the greater city alone.

It can be stated that, with but one or two exceptions, every representative theater throughout this country and Canada has secured bookings on the new Chaplin-Mutual features.

Up to this time a total of $1,300,000 in bookings on the Mutual-Chaplin comedies for the United States alone has been reached, establishing a new record for similar operations in the film trade.

In addition $175,000 in royalties, according to announcement from the office of John R. Freuler, president of the Mutual Film Corporation, and president of the Lone Star Corporation, which holds the contract for Chaplin's year's services, was paid by Henry J. Brock, film exporter. Above and beyond this each Chaplin print will be sold for the Australian market at a price not given out by President Freuler.

BRANCH MANAGER NEWHALL DROWNED.

Geo. H. Newhall, manager for the General Film Company, at Bangor, Maine, was drowned there Wednesday, May 17. With a party of friends, all in canoes, Mr. Newhall and companions started on a fishing trip. They had bearly reached the middle of the stream on the way to fishing when Mr. Newhall's canoe capsized. He was a stout swimmer and appeared for a few moments as if he would succeed in reaching one of the other canoes that had started toward him when they saw his plight, but he was seized with cramps and sank.

Mr. Newhall was a valuable employee of the General Film Company, having entered its service in 1910, at the Boston office. He was transferred to Bangor in April, 1913, to assist in installing a new booking system. After this work was completed, he returned to Boston, where, in May, 1914, he was placed in charge of the booking department and the handling of all reels. He was appointed and assumed the managership of the Bangor branch December 15, 1915. Mr. Newhall was widely known in the motion picture industry and enjoyed the full confidence of every exhibitor with whom he did business.

Pictures at Woman's Convention

Interesting Program Arranged Gives Producers a Splendid Opportunity to Present Their Case to Big Meeting of Club Women.

POINTS IN THE CONVENTION OF INTEREST TO FILM MEN.

Tuesday, May 23.—10 to 11:30 A. M.—Model Motion Picture Performance. Rialto Theater.

Wednesday, May 24.—2:30 P. M.—Talk, "The Attitude of the National Board of Review Towards Censorship as a City Problem," by Dr. Cranston Brenton, president National Board of Review. Civics Conference, Laurel Annex, Hotel Astor.

Saturday, May 27.—4:00 P. M.—Motion Picture Conference, Upper Drill Hall, Seventh Regiment Armory, Park avenue at Sixty-sixth street. "Censorship," Mary Gray Peck; "The National Board of Review and the Child Problem," Orrin G. Cocks, secretary National Board of Review; "Picture Problems of the Producer," John R. Freuler, president Mutual Film Corporation; three-minute speeches by Miss Helen Duey, editor "Better Films" Department, Woman's Home Companion; Miss Mary Newell Eaton, of the Drama League of Grand Rapids, Mich., and Mrs. William Horton Foster, of the Community Service Motion Picture Company of Boston.

Every Day.—Exhibitions of motion pictures, model children's programs, short talks, and general information on motion pictures, in the Upper Drill Hall of the Seventh Regiment Armory.

"THE motion picture conference, to be held at the biennial convention of the General Federation of Women's Clubs at the Seventh Regiment Armory, on Saturday, May 27, is the most significant expression of the desire of the public to learn some way in which to communicate to the producers of motion pictures their tastes in films and to let them know that there is a vast army of American citizens which stands back of their efforts to produce worthy pictures," said Mrs. Charles Cartwright, of Minneapolis, Minn., chairman of the sub-committee on drama of the General Federation of Women's Clubs, and Miss Helen Varick Boswell, of New York City, chairman of the department of education of the federation, at an informal gathering of people interested in motion pictures at the Hotel Astor, Sunday night, May 20.

"It is to be a joint conference held by the educational, the civics and the drama departments that the motion picture and its relation to American children and life is to be considered on Saturday afternoon. Not only will every available means be taken to acquaint the thousands of women from all states in the Union with every phase of motion picture production and consumption, but a practical, sane and constructive working formula, which will make possible communication between the consumers and producers in the creation and satisfaction of demand, will be aimed for.

"Because we are aiming particularly at the problem of the picture play for children," said Mrs. Cartwright, "there will be naturally many phases of the censorship problem presented. A number of cities, such as Minneapolis, for instance, have worked out a means of local expression in boards of censorship, to which two members of all representative local organization are eligible, which are called upon by the mayor to judge in the case of pictures which have been reported to him as undesirable or harmful. Other women will present their views in the discussion pro and con censorship. But the fact of main importance is this: For the first time in the history of either the motion picture industry or the General Federation, producers of pictures and the women of the country have an opportunity to air their problems at the same time, and an opportunity to come to an understanding."

Miss Helen Varick Boswell, chairman of the educational department, who will open the conference on Saturday, is in opposition to censorship of any kind.

Although the children's film question is to be an all-absorbing one, since the greater percentage of the thirty thousand women who are in attendance at the biennial convention are mothers, the problem of the picture theater in the small town will be discussed thoroughly.

Mrs. Elizabeth Sears, editor of Film Fun, will discuss especially the problem of the women in the town where there is only one picture theater, in her three-minute speech from the floor.

Mary Gray Peck, whose talk at the conference will be on the subject of "Censorship," will discuss the magnitude and popularity of the motion pictures, objections to government censorship, and her ideas of the solution of the problem of gaining a middle ground for producers and theater patrons.

John R. Freuler, president of the Mutual Film Corporation, will be the only producer to appear on the program, although all producers have been invited to be in attendance and to express their views in the discussion.

Miss Helen Duey, editor of the "Better Films" Department of the Woman's Home Companion; Miss Mary Newell Eaton, of the Drama League of Grand Rapids, Mich., and Mrs. William Horton Foster, of the Community Service Motion Picture Company of Boston, will all present various phases of successful program presentation, both for children and adults.

While the culmination of the interest of this biennial meeting of the General Federation of Women's Clubs will center in the conference, to be held in the upper drill hall at the Seventh Regiment Armory, on Saturday, there is to be a continuous presentation of motion picture interests during the convention.

On Wednesday, the opening day, at 2:30 o'clock in the afternoon, at the civics conference, held under the chairmanship of Mrs. George Zimmermann, Dr. Cranston Brenton, president of the National Board of Review, will discuss the censorship problem from the civic standpoint, and the attitude of the National Board towards it.

All during the week, and until the middle of the next, the Motion Picture Board of Trade will maintain an information bureau in the upper drill hall in the armory. J. W. Binder and other members of the board and men interested in the industry, as well as Mrs. Elizabeth Sears, who is on the committee, will be present, and there is to be a continuous exhibition of picture plays. The board has consented to screen any picture requested. There are also presentations of model children's programs to be made, with suggestions as to how they may be successfully put on.

Motion pictures are being provided for any of the conferences of the convention at which motion pictures will aid in the discussion.

The General Federation of Women's Clubs has only met in New York City once before in its history. It will be many years before it will meet here again, and everyone interested in the motion picture industry is especially invited and urged by Mrs. Charles Cartwright, chairman of the sub-committee on drama, Miss Helen Varick Boswell, chairman of the educational department, and Mrs. George Zimmermann, chairman of the civics department, to be present at the motion picture conference at 4:00 P. M. on Saturday afternoon, next, in the upper drill room at the Seventh Regiment Armory, Park avenue and Sixty-sixth street.

Drugs and Tobacco Barred

Rumor that Theaters Built for the Accommodation of the New Vitagraph Company's Pictures Would Have Commercial Adjunct Denied.

STATEMENTS made in the daily press to the effect that in all houses built for the exhibition of the pictures of the New Vitagraph Company would have as a complement a Riker-Hegeman drug store and a United Cigar Store is denied by the promoters of the new company. Nothing further of a definite nature has been made public since the announcement in the Moving Picture World of May 20.

It is intimated that the board of directors of the greater Vitagraph Company will contain such financiers as C. J. Ryan, a son of Thomas J. Ryan, who is a large holder of American Tobacco Company stock, H. H. Vreeland, former New York traction magnate and B. B. Hampton one of the vice-presidents of the American Tobacco Company. Others named for directors are J. Stuart Blackton, Albert E. Smith and W. W. Irwin, that latter general manager of the V-L-S-E.

BOBBS-MERRILL REFUSED INJUNCTION AGAINST WORLD FILM.

In the action of the Bobbs-Merrill Company of Indianapolis, against the World-Equitable company the application for an injunction pending the decision of the case has been refused by Judge Mayer in the United States District Court.

Governor Vetoes Censor Bill

In Strong Memorandum Whitman Denounces and Disapproves Cristman-Wheeler Bill—A Blow at the People's Amusement.

GOVERNOR WHITMAN has vetoed the Cristman-Wheeler Censorship Bill, as repeatedly foreshadowed in the columns of the Moving Picture World. The bill came under the thirty-day clause, and would have died automatically if the Governor had merely failed to append his signature. Governor Whitman chose to go on record with a formal and well-reasoned message of disapproval.

In this memorandum the Governor avoids all discussion as to the principle of censorship, but bases his veto on two grounds: He says the bill is badly put together, denying to the film men the right of appeal from the decision of the censors. The second ground is even stronger. He draws attention to the confiscatory amount of the proposed fee of inspection. Comparing it with fees in other censorship states, he denounces it as unjust and highly injurious to the industry. Keen political observer that he is, he comments upon the popularity of the picture, and says that the proposed legislation would close many a theater in this state, depriving the masses of the people of their favorite amusement. The Governor, throughout the memorandum, makes it plain by repeated references that he was much impressed by the showing and the arguments of the film interests at the recent hearing in the Executive Chamber. The full text of the veto reads as follows:

"The framers of this bill seem to me to have disregarded two very important considerations: First, where a tax is imposed upon an industry in which our people are engaged, under ordinary conditions such as prevail to-day, great care should be taken in determining the amount of the tax, to the end that the industry itself shall not be crippled or its development hampered, or that those who use or enjoy the product of the industry shall not be deprived of such use and enjoyment as a result of excessive taxation. Second, that in all legislative acts imposing a tax, the right of redress or appeal in all cases should be preserved to those who will be affected and who may be aggrieved.

"The first objection noted, namely, that it appears to place an unnecessary and onerous tax upon the activity which it proposes to regulate, results in part from apparent carelessness in drafting. The bill requires that films be submitted for examination of the censors, and by making them a part of the censors' official report transmitted to the Regents, precludes their return to the owners. The films after examination would be of absolutely no value to the State, would occupy costly space in preservation, and would impose an expense upon the industry, as stated to me at the hearing, of over a million dollars during the first year of the act if it becomes a law, and over $400,000 annually thereafter.

"To remove any doubt that the bill in its present form would require the retention of films submitted for examination, and in reply to the declaration of one of the speakers at the hearing that the bill could not be so interpreted, I quote the following from an opinion of the Attorney General submitted to me on the measure:

" 'Contention was made at the hearing that a copy of the film must accompany the report to the Regents and that there was no provision made for the return thereof to its owner. My reading of the staute leads me to believe this would be the necessary interpretation of the statute.'

"Before the actual examination of the films the applicants are required to pay the equivalent in trade measurement of ten dollars apiece for original films, and five dollars apiece for duplicate films examined. Based on the number of films examined annually by the Board of Review, and on the estimate that twice the annual number of films examined are in use in the State at any one time, the tax for the examination for the first year is estimated at over a million dollars in addition to the loss by failure of the law to permit the return of the films after examination. The estimated annual tax for examination after the first year is approximately three hundred and fifty thousand dollars.

"As compared with the proposed fees for examination under this bill of $10 for original films and $5 for duplicates, my attention has been called to the censor fees in other States of the union where a moving picture censorship exists. The fees are as follows:

"Pennsylvania—One dollar for each 1,200 feet of original film, one dollar for each 1,200 feet of duplicate prints.

"Ohio—One dollar for each 1,000 feet, whether original or duplicate.

"Kansas—Two dollars for each reel or picture (length not specified).

"Maryland—Two dollars for each 1,000 feet of original film, one dollar for each 1,000 feet of duplicate print.

"The Hughes bill for the Federal censorship of motion pictures which was favorably reported in Congress during the present week, provides a license fee of two dollars for one thousand feet of original film, and fifty cents a thousand feet for each duplicate copy.

"As there are approximately sixteen hundred places for the exhibition of moving pictures in the State (I am dependent for all these statistics upon statements made at the hearing, and not there disputed) the amount of financial burden imposed the first year by the bill under consideration would represent an average actual cost upon each owner of these places of exhibition of between thirteen and fourteen dollars.

"The moving picture theatre, because of the nominal admission fee of from 5 to 10 cents, has become the principal form of entertainment which can generally be enjoyed by persons of very limited means. It is stated by the representatives of the industry—and I believe it to be a fact—that the burden imposed by this bill in respect to the tax on the producers and lessors of these films would be so great as to close up many of these places of exhibition in communities where the expenditure of more than 5 or 10 cents would be prohibitve and increase the admission charges generally to these entertainments.

"My second and most important objection to the form of the bill is to that provision which permits the State Board of Regents to review the acts of the Board of Censors when the latter approve a film, but does not permit a review by the Regents when the censors reject a film. The language of the bill relating to the powers of the Regents in this matter is as follows:

" 'The Regents may, in their discretion, by majority vote, revoke such approval of any such film or reel at any time. Such revocation shall be complete upon personal service of notice of such application upon the proprietor of such film or reel or upon any agent of such proprietor having charge of the leasing, sale or exhibition of any such film or reel.'

"This provision would give the Regents, acting on their own initiative, or upon appeal to them by a patron of any exhibition, the right to disapprove a film previously approved by the censors. But there is no opportunity for appeal to the Regents by an owner who might feel aggrieved by the censors' disapproval of a film, the action of disapproval by the censors being final under the bill as drawn.

"It has been urged that in this end and other respects the bill, if it became a law, would be unconstitutional. I do not think that we need to go even so far as a discussion of constitutionality to satisfy a provision such as this upon the statute books.

"It was stated at the hearing that it was not the intention of the makers of the law either to put an onerous tax upon the industry, or to deny to those who believed themselves aggrieved the right of appeal, and that if the bill should become a law I might be sure that the objectionable features would be eliminated by amendment next year. A practical answer to this objection, so far as the question of an unjust burden on the industry is concerned, is in the fact that the failure to provide for a return of the films would impose a wasteful and unnecessary expense, and one of no value to the State, upon the industry, of the greater part of a million dollars before any amendment could be obtained.

"In addition to this fact I deem it neither wise nor courageous to accept a badly constructed bill in the hope that future legislation may correct its admittedly objectionable features.

"I have found such fundamental objections to the form of this bill, and the procedure under it, that the necessity for censorship has been eliminated as a factor in its consideration.

"If we must have such censorship, it should not be established hurriedly or by an imperfect statute and one which is open to such serious and sound objections as are urged against this measure which I am asked to approve.

"In this connection, however, the fact should not be overlooked that the Hughes bill in Congress, to which I have referred, being now favorably reported out of committee, may be assumed to have an excellent chance of becoming a law at this session. The establishment of a national censorship of moving picture films would undoubtedly make any special legislation in this State for the same purpose unnecessary."

Alice Joyce Joins Vitagraph

ANNOUNCEMENT is made by the Vitagraph Company of America that the famous screen star, Alice Joyce, has signed with the company. Since Miss Joyce's statement of a few weeks ago, announcing her intention of returning to the screen, after a year of private life, much interest has surrounded her, and those who have watched her excellent work on the screen for years will welcome her return.

Alice Joyce.

The Vitagraph Company says that this famous player will be starred in the leading female role of their new film masterpiece, "The Battle Cry of War," which is a sequel to the world-renowned "The Battle Cry of Peace." This role will afford Miss Joyce excellent opportunities in which to display the talents which endeared her to the public before her retirement.

Extensive preparations are under way for the filming of this production, and it promises to rival "The Battle Cry of Peace," in every phase of excellence. Miss Joyce began work at the Vitagraph studios on Monday, May 29.

MISS PURVIANCE STILL IN CHAPLIN COMPANY.

Reports circulated throughout the country to the effect that Edna Purviance, Charles Chaplin's leading woman, had left or was about to leave the Chaplin-Mutual Company, are denied both by the Lone Star Corporation, which holds Chaplin's $670,000 contract for his service for the next year, and by the Mutual Film Corporation. Miss Purviance is now at work with Chaplin and the other members of the Chaplin-Mutual Company at the Los Angeles studios, on the second of the Chaplin features, which will be released by Mutual June 12 under the title of "The Fireman."

Thomas Dixon Lauds the Cinema

Author of Many Novels and Plays Finds the Screen to Be the Greatest Medium for Epic Drama.

By Lynde Denig.

PERHAPS Thomas Dixon's "The Fall of a Nation" will grip the public as has "The Birth of a Nation," but whether it succeeds or fails the author's faith in the unparalleled power of the cinema (he prefers the word to motion pictures) for the expression of epic ideas will remain unshaken.

To talk with Mr. Dixon for five minutes is to realize the strength and to feel the inspiration of his conviction. Never for a moment could he be mistaken for a manufacturer of photoplays, the maker of celluloid goods to meet the demand of the market. Just at present he is in the atmosphere of the trade, but not of it; he is a creative artist who has won renown through three mediums—the novel, the stage and the screen, and he will tell you, with a ring of sincerity in his voice and a flash of idealism in his eyes, that the cinema can be made to give the strongest interpretation of great world movements. And the natural ally of the motion picture is music.

Thomas Dixon.

The business of making films does not interest Mr. Dixon in the least; but the art of using the screen to stir the emotions of men and women as they cannot be stirred through other means concerns him vitally. "Six pictures of the quality of 'The Birth of a Nation' might be displayed in New York at the same time and there would be an audience for every one of them," he said. "There is not the slightest danger of overproduction of dramas with a big idea handled in a big way. We only need to conceive them.

"No one questions for a moment the superiority of the cinema for the presentation of spectacles, but spectacular effects are not the end and aim of a producer who understands the psychology of an audience and strives to interest the mind and reach the emotions. If a stage play, or a screen play, or a novel misses the human note it is a failure in the larger sense. I really believe that the biggest things in 'The Fall of a Nation' are the smallest things, the scenes in which a smile and a tear are combined. I would sacrifice any part of the picture rather than three minutes of heart-gripping action that should make an audience weep. One must be made to feel personal griefs and joys before he can be held by a story of epic scope."

Mr. Dixon drew from his pocket the letterhead of the National Drama Corporation, of which he is director general, with a contract calling for his literary output during the next five years. Pointing to a design giving equal prominence to a camera and a lyre, he continued: "That expresses my idea of the importance of music in a cinema production. The first time I saw 'The Birth of a Nation' it was unaccompanied; the second time there was a full orchestra and I realized from that moment how indispensable music is in bringing out the full value of a cinema drama.

"In writing for the screen I bear in mind the need for visualizing ideas in physical action. Always there must be action, but it is action with a mental motive behind it and the function of music is to assist in interpreting this motive to the audience. America boasts of no more gifted composer than Victor Herbert and none more certain of catching the American spirit. When I had written my scenario for the second time I sent him a copy that he might begin work on the score, the aim being to express through music the varying moods of the picture. Mr. Herbert, following out this plan, and with only the scenario for a guide, wrote exactly 1,285 pieces of music, and since that time the most effective of his compositions have been synchronized with the completed drama."

While having the highest regard for the technical efficiency of the best of our directors and admitting that some players possess a God-given gift, an almost telepathic quality by which they are able to communicate emotion, Mr. Dixon is convinced that the great demand is not for skilled directors, or exceptional actors; rather it is for writers with ideas and the power to visualize them. He is not in sympathy with those who contend that the cinema is by its very nature more akin to the novel than the drama. He finds that the fundamental rules applied to dramatic construction for the stage hold good in the new medium; but what is suitable material for one is not necessarily adaptable to the other.

"It is not surprising that many good stage plays make poor pictures," he went on, "because the action they contain is inseparable from the dialogue, and robbed of the dialogue we have an unconvincing plot without adequate motivation. The screen is not the place for the presentation of a drama arising out of complex personalities demanding verbal explanation; but it is the best of all places for the display of the great social forces that have moved and are moving the world.

"Had I prepared 'The Fall of a Nation' for the stage, the scope of my story must have been seriously curtailed and I figure that the chances of success would have been about one in ten. A prologue such as you will see in the picture would have been out of the question, yet it is absolutely vital in placing the subsequent story in the correct perspective. It might be compared to glasses designed to bring the dramatic action into focus.

"How many Americans really know the cardinal principles on which this republic is founded; the causes that led their ancestors to flee from Europe and establish a home in the new world? Vaguely they understand that this country must be defended from invasion, but the danger may appear far distant and impersonal. They talk glibly of the Monroe Doctrine without knowing what inspired it. Perhaps they are patriotic, yet ignorant of what patriotism means to them and their families.

"The prologue in 'The Fall of a Nation,' in scenes so swift, varied and pictorial that they cannot become wearisome, shows just why the United States came into being and why every man and woman is concerned in their preservation. Here is a valuable background that could not be supplied on the stage. In fifteen minutes the audience is given a book full of reasons for preparedness.

"Then the story opens. We are unprepared. The nation, recruited from many sources, having in common a desire for life, liberty and happiness, is rent by sedition and treason. An invading force lands on Long Island and we are conquered; the descendants of the people who escaped tyranny in Europe are oppressed by the conqueror until they arise, a united nation, to regain their independence."

Mr. Dixon chose to write on preparedness, not because it happens to be a much discussed subject, but because he regards it as the most vital issue of the day. Of the appeal of the theme there can be no question and he is equally confident of other appeals. "There is a strong feminist element," he explained; "there is accurate characterization, and I believe we have succeeded in expressing great national problems in intimate personal terms. We have tried above all else to make audiences recognize their own part in the drama being enacted before their eyes.

"The battle scene, staged at a cost of $31,000, is the greatest ever made, bar none. Adjoining the field used for 'The Birth of a Nation' is a still larger tract, which a number of western directors pronounced impracticable for photographic purposes; nevertheless we used this land with results that I think will fully justify our choice."

Finally, the author-director paid a high tribute to the four players interpreting the leading characters. They are not recognized stars—not yet, at least—but in each he found that indefinable quality through which the picture on the screen may become a mirror of the mind.

THEATER CLUB ENTERTAINS FANNIE WARD.

The Theater Club of New York, a society organization interested in the drama, entertained Miss Fannie Ward of the Lasky company as the guest of honor at its meeting in New York at the Hotel Astor ball room on May 16. Miss Ward is spending a few weeks' vacation in New York City after seven months of constant acting before the camera at Hollywood, Cal.

The Motion Picture Exhibitor

CLEVELAND EXHIBITORS BACK CLUBWOMEN.

Eight Weeks' Trial of "Better Films" Ideas so Successful That Plans Are Made for Continuation.

THE "better films" movement is to be a permanent institution in Cleveland. This was determined at a mass meeting in the library of the Chamber of Commerce May 10, when the civics committee of the Cleveland Federation of Woman's Clubs submitted a report on the trial of the "better films" programs shown for eight weeks in various Cleveland theaters and submitted a plan to perpetuate their movement.

The statement of Benjamin J. Sawyer, president of the Northeastern Ohio Motion Picture Exhibitors' League, that "The exhibitors will back these women to the end," is an index of the success of the trial of the selected programs.

The mass meeting was called by Miss Genevieve Cline, president of the Federation of Women's Clubs, to discuss the plan to make permanent the work which has been accomplished by the civics committee of the federation in conducting the "better films" campaign. The permanent plan was presented by Miss Bertelle M. Lyttle, chairman of the civics committee.

It provides that the films desired on the special programs be taken out of the regular service; that the exchanges be guaranteed payment for such films; that no picture theater be asked to show a selected program without a guarantee from the club women that a definite number of tickets will be sold; that a way of advertising be devised in which the name "better films" will not be used by reason of prejudice which has arisen against the movement in the minds of persons unfamiliar with the objects of the movement; that three committees handle the programs, namely, a committee on films, a committee on distribution and a committee on publicity.

The clubwomen admitted that while the exhibitors had done their part in the eight-weeks test of the "better films" programs, the clubwomen as a body and the theater patrons as a whole had not responded as readily as was desired. This was held to be due to the impression in the public mind that the "better films" campaign was a reform movement and therefor to be shunned.

Cleveland, Lakewood and East Cleveland are to be included in the activities of the clubwomen and August 1 has been tentatively selected as the date for the permanent work to begin.

The permanent plan as outlined by the clubwomen is to have the three committees on films, distribution and publicity organized under one chairman and an assistant. It also provides: That the film or program division be intrusted with the duty of selecting films to meet certain standards, to group them suitably and furnish the material for advertising; that the committee on distribution or contracts arrange for use of the films desired and for their exclusive control in certain territory if possible. The publicity committee will supervise all advertising and arrange all bookings with theater owners in accordance with the work of the contract committee.

At the meeting where this plan was outlined, club women of Lakewood through Mrs. H. A. Worman, reported that their efforts to have special programs for children shown on specified days had met with unusual success and would be continued.

Miss Lyttle in submitting her report, outlined the reasons which led the club women to undertake a study of moving picture problems.

"An investigation as to why the censorship of motion pictures is being criticised by both its friends and foes," she said, "led to a study of the general motion picture difficulty. One phase, the health and morality problems resulting from theaters improperly ventilated, lighted or otherwise carelessly managed, has received much attention and has become now a matter of police supervision and public efficiency.

"The grave problems now are how to minimize the harm of motion pictures and how the public may know the character of the show and thus select and enjoy the good. These are problems for the adult as well as for the child, although the public conscience is feeling it most acutely for the child."

GREAT ZEAL OF CHICAGO EXHIBITORS.

Widespread Special Advertising of the Sixth Annual National Convention and Exposition—Many Attractive and Original Events Promised.

THE various committees in charge of the preparation for the Sixth Annual Convention and Exposition of the M. P. E. L. of America in Chicago, at the Coliseum, from July 10 to 18, inclusive, are making every effort to surpass all events of the kind hitherto held.

Two thousand slides of attractive and beautiful design will soon be in readiness to be sent to different theaters throughout the country, calling for hearty support and to aid in advertising the convention and exposition far and wide.

Every moving picture theater owner or manager who receives these slides, will please consider it his duty to see that they are shown at his presentations, and do all in his or her power to boost the convention and exposition.

A "Beauty Contest" will be held at the exposition, and, although an announcement to this effect was made only a week ago, inquiries regarding the rules and regulations of the contest are coming in rapidly.

One moving picture beauty who resides in the south, has written a very plaintive appeal asking the committee in charge not to draw the color line, as she believes she has a good chance of cutting out even Mary Pickford. She states that with the use of grease paint she could pass as a white lady in the picture. This plan was suggested to her by her "man," who is sure if the scheme can be worked out his "gal" will carry off the plum.

Aspiring photoplay writers, who thus far have been unable to market any of their scenarios, will also be given an opportunity to make good. A prize of $100 will be offered for the best scenario, and a prize scenario committee has been appointed to select the winner. Full information regarding this contest can be obtained by writing to the Scenario Committee, Motion Picture Exhibitors' League, 1413 Masonic Temple, Chicago.

Wm. J. Sweeney, Louis H. Frank, Fred W. Hartmann and Fred Schaefer, the committee appointed to attend the two recent expositions in New York City, have reported very favorably regarding the sale of space in the Coliseum, for the exposition. Some very valuable contracts have been secured, and the committee will return to Chicago about Monday, May 22.

All indications, even thus early, point to a record-breaking attendance of exhibitors, manufacturers, and all connected with the trade at the coming exposition and convention. The members of the Motion Picture Exhibitors' League of Illinois already feel that the demands upon them are becoming very heavy, and they are sending out signal calls for help to all brother exhibitors in the surrounding territory.

It is the desire of those who have charge of the event to inform all visitors that no effort will be spared to make them feel at home just as soon as they arrive in Chicago. It would be a fine thing, many of the members think, if about one hundred exhibitors of the city and state would volunteer their services to the convention and exposition committees as a reception committee, and pay special attention to the entertainment and comfort of guests during their stay. This, no doubt, will be done, and visitors may rest assured that in addition to the necessary work of the convention there will be sufficient time devoted to introducing visitors to the beauty spots of Chicago, including our

beaches, parks, museums, art institutes, universities, etc., etc. Entertainments of various kinds will be furnished and every pains taken to show a hospitality worthy the name of Chicago.

PENNSYLVANIA CONVENTION.

Arrangements Being Rapidly Completed for Big Meeting of Exhibitors in Pittsburgh.

ARRANGEMENTS are progressing rapidly for the Pennsylvania State Convention of the Motion Picture Exhibitors' League of America, to be held in Pittsburgh June 27, 28 and 29. For the meetings and the exposition one of the largest and finest buildings in the city has been secured, the new Moose Temple. A beautiful auditorium seating over 1,000, beside numerous parlors, and 6,000 square feet of floor space will be available.

Many applications for exhbit space have already been received by Secretary James Delves, who advises manufacturers to secure their space as far in advance as possible, communicating with him at the league headquarters, Penn avenue and Ninth street, Pittsburgh. It is pointed out that Pittsburgh is located in the center of two-thirds of the motion picture exhibitors of the United States, and that within one night's ride from any direction there is over two-thirds of the population of the country, or 70,000,000 people. Pittsburgh is, therefore, considered the city most favorably located for a convention of the industry. From all advance indications the convention will far surpass any yet undertaken by the Pennsylvania League, and will be outrivaled only by the national gatherings. Many exhibitors from Virginia, West Virginia, eastern Ohio and western Maryland have signified their intention of being present.

Within the next week or ten days representatives of the league will go to New York city to confer with the producers and the Motion Picture Board of Trade to arrange for some of the leading stars to attend the convention. Co-operation has been promised by the municipal authorities, Mayor Armstrong having agreed to deliver the address of welcome and other state and city officials will speak. It is needless to say, "Depend upon it, heavy guns will be trained upon censorship at this convention!"

KENTUCKY EXHIBITORS HOLD FIFTH CONVENTION.

At One-Day Session of State League, Louis J. Dittmar Re-elected President.

At the fifth annual convention of the Kentucky Branch No. 7, Moving Picture Exhibitors' League of America, held at the Seelbach hotel, Louisville, on Friday, May 12, the following officers were re-elected: President, Louis J. Dittmar, Louisville; vice-president, J. H. Stamper, Jr., Lexington; treasurer, H. B. Strube, Louisville, and secretary, Fred J. Dolle, Louisville.

The session lasted from 2 o'clock until 5 o'clock in the afternoon and was given over to general discussions of local, state and national conditions. The meeting was of an executive nature with no one present except members.

In spite of the fact that the meeting was held the day previously to the running of the forty-second Kentucky Derby there was a very small attendence from out in the state, although the local attendence was good. No sessions were held on Saturday, the business all being rushed through at the one session.

SCHENECTADY EXHIBITORS ORGANIZE.

A meeting of the Motion Picture Exhibitors of Schenectady was held on Tuesday, May 16, for the purpose of organizing an exhibitors' association. The following officers were elected. John F. Mynderse, president; Gunner Bergstrom, vice-president; Jacob M. Freed, secretary and treasurer. The association has been joined by the following exhibitors outside of the officers just named: W. A. Zeiser, Grand and Central Park theaters; Frank X. Shap, Pearl theater; Morris I. Silverman, Happy Hour theater; Vincent G. Bergstrom, Majestic theater; Fred A. Blumer, Jr., Lincoln theater; John F. Walker, of the same theater; Frank X. Breymaier, Orpheum theater; G. H. Roberts, Temple theater. This means that ten out of sixteen exhibitors have joined. Secretary Freed writes to The Moving Picture World: "With the spirit shown by those present, it is bound to be a success." A committee for securing more members was appointed and is actively at work. Application for a charter has been made to the state president, Lee A. Ochs.

EXHIBITORS TO SEE "MARIA ROSA."

When the exhibitors of Iowa meet at Des Moines for the annual convention from May 22 to 25, the principal photoplay feature that will be shown to them will be the Jesse L. Lasky Feature Play Company production of Geraldine Farrar in "Maria Rosa." At the offices of the Lasky Company in New York word was received this week from A. D. Flintom of Kansas City, distributor of Paramount Program, in a territory of considerable size in the Middle West, that he had completed arrangements also for the exhibiting of "Maria Rosa" at the Omaha Convention of Nebraska exhibitors as well.

MICHIGAN CONVENTION DATE NAMED.

Peter J. Jeup, treasurer of the Motion Picture Exhibitors League of America, has issued a strong appeal to the exhibitors of the State of Michigan to attend the state convention which will be held at Bay City on June 13 and 14. Mr. Jeup points out the present necessity for a strong organization of exhibitors, intimating that it was never greater than now.

Plans of Bureau of Standards

New Board of Trade Committee Outlines What It Intends to Accomplish.

THE Board of Trade is addressing itself to the task of standardization. A bureau of standards has been duly organized. The proposed plans of this bureau have been set forth by C. Francis Jenkins, its chairman.

"The purpose of the bureau is to bring about such a unification of processes, mechanisms and practices as will insure to the beginner as well as the masters of business in our industry a larger net return than now prevails," he said.

"Its edicts may not be mandatory, but rather express the composite thought of the business at large, a sort of clearing house for trade expression.

"In the course there will be published a descriptive list of adopted standards and approved ideas, methods and processes, but we will condemn nobody's device or idea at any time. Our first work will be the establishment of mechanical standards, some to take effect immediately, others later from time to time as will cause the least possible disturbance in the business.

"Every concern known to the bureau is or will be asked to designate an expert to become a member of the sub-committee relating to that branch of the industry. The sub-committee will select a representative to become a member of the general committee, and report thereto the recommendations of the sub-committee.

"The general committee will consist for the present of representatives of the following general divisions of the industry; raw material, production, projection, exhibitors, machine manufacturers, electrical goods makers, exchanges, lens manufacturers, camera manufacturers, reel manufacturers, fire underwriters, storage and containers, transportation, theater construction and arrangement and miscellaneous.

F. H. Richardson was elected secretary of the committee.

H. H. BUXBAUM AND C. C. KNAPP WIN PROMOTIONS.

The latest beneficiary of the General Film merit policy is H. H. Buxbaum, who has just been placed in charge of the company's New York exchange. Mr. Buxbaum's affiliation with the General Film Company dates back several years. He has been steadily advanced to positions of trust, and this last advancement will doubtless lead to something still better. A few years ago Mr. Buxbaum was manager of the General Film Company's Fourth avenue branch and was transferred from there to Minneapolis, where he was in charge of the office, and was then called East to take charge of the Philadelphia branch. When it was decided to consolidate the two branch exchanges in New York, it was Mr. Kleine's opportunity to reward Mr. Buxbaum and at the same time fill the position with an employee who had demonstrated exceptional ability.

Another promotion that is worthy of mention is announced in the assignment of C. C. Knapp as manager of the General Film Company's office at Minneapolis, succeeding J. T. Van Meter, resigned. Mr. Knapp has a splendid record as a salesman, stands well with the exhibitors in his territory, and appears to be slated for advancement.

Detroit Entertains Players

First Annual Ball of Wolverine Screen Club Is Successful—Visitors Attend Early Morning Banquet.

WHEN the members of the Detroit Screen Club decided to give a dance at the Arcadia on May 15 something was said about inviting screen stars. The following week Harry I. Garson, secretary of the organization, on his own initiative, jumped on to New York and spent three days making the rounds of the different producing companies and requesting stars for the affair. Nearly all of the companies promised to send some one.

The ball took place as scheduled. The screen stars consisted of Clara Kimball Young, Alice Brady, Claire Whitey and Gertrude McCoy. Others in the special party were Mr. and Mrs. Lewis J. Selznick, Harry I. Garson, John H. Kunsky, George W. Trendle, George Weeks, Abe Shapiro, F. Richard Schayer, publicity manager for Miss Young, and Harry Reichenbach, publicity manager for Alice Brady. The party was met at the station with motor cars and taken to breakfast. Publicity Managers Schayer and Reichenbach got busy immediately with the local newspapers, each boosting his particular screen star. The afternoon papers printed columns about the players—all of them—and ball that evening. The whole town had gone "screen" crazy before the end of the day. The players were entertained during the day with luncheon parties and automobile rides.

The ball at the Arcadia was attended by about 2,500 persons which included all the film exchange men and leading exhibitors. The women looked their prettiest in evening gowns of the latest materials and fashions. There were two orchestras—one of forty and one of twenty pieces. They were stationed at each end of the hall so that there was continuous music for dancing. Admission was $2 per couple —and everybody said it wasn't enough. All of the boxes were taken by members of the Screen Club and accomodated six to the box. The hall was attractively decorated for the occasion with American flags and red, white and blue bunting.

Oil paintings of several dozen screen players were hung around the hall and were draped with flags—all of which gave the atmosphere of a screen event. Dancing started at 8:30 and lasted until 4 o'clock in the morning. The executive committee, comprising Harry I. Garson, chairman; G. Spencer Trask, A. J. Gilligham, president of the club; James Kent, George Weeks, M. S. Bailey and others were in the foyer entrance and greeted their many friends as they passed into the hall. At 10:30 the players arrived and were ushered to a private waiting room. One by one they were escorted by members of the Screen Club to their respective places in the "Screen Stars' Box," the band playing an appropriate march. As the players reached the center of the hall they were announced by A. J. Gilligham, president of the club. The Players remained until the last piece was played by the orchestra. The dance was a great success.

The members of the Screen Club and the film visitors went to the Hotel Pontchartrain at 1:30 in the morning and sat down to a banquet. The green room on the convention hall floor was engaged. The hotel management did itself proud in the arrangement of the tables and the entire handling of the affair. The main course was guinea hen with mushrooms under glass. During the serving of the courses there was vaudeville and cabaret entertainment. There was something doing every minute—about thirty entertainers being on the program. It was about 3 o'clock before the conclusion of the banquet, and for the ensuing two hours the guests danced. It was well toward 5 o'clock before the last person had left the hall.

So successful were the dance and the banquet that already members of the Screen Club are talking about the second annual dance in 1917. An extra word of praise is justly due to Harry I. Garson—who was responsible for the coming of the screen stars to Detroit. The other members of the entertainment committee also worked untiringly to make both affairs a success.

On Monday and Tuesday, Clara Kimball Young appeared personally twice each day on the stage of the Broadway-Strand theater. General Manager Garson announced her appearance in the daily newspapers with the result that the house was packed to overflowing at each performance. She was enthusiastically greeted each time.

Tuesday was spent by the screen stars in sightseeing and visiting the various local playhouses. The entire out-of-town delegation departed for New York Tuesday evening on the 7:10 train.

Producers Out of Touch With Public

Grace Valentine Declares Manufacturing Authorities Fail to Appreciate the Progressiveness of Smaller Communities.

GRACE VALENTINE, who is starred with Lionel Barrymore in "Dorian's Divorce," a forthcoming Metro-Rolfe wonderplay, and who has achieved marvelous success on both the speaking stage and the screen, declares motion pictures are going to stride ahead when directors, producers and manufacturers get the correct angle on the public's intelligence. Many of them, she asserts, "point their cameras too low," so to speak, fearing they will shoot over the heads of the common people.

"It is the most natural thing in the world that the makers of motion pictures should make this mistake and place a false estimate upon the public," Miss Valentine said. "A great many of those responsible for making pictures have lost their perspective for the simple reason that they have not rubbed shoulders with the real people for many years. Like myself, they are from 'there,' as I used to hear a man express any distant point when I was a girl. In other words, they came from either a small place in the west, south or New England, from a provincial neighborhood in New York City, or from some small community on the other side of the Atlantic.

"This is the only reason I can explain why we are not keeping up with the country at large in the matter of offering better and greater pictures. They can be made, but the producer is afraid to make them. It makes my heart ache when I hear someone suggest something good around a studio, and I have worked around several of the representative studios and they are all alike, and then hear a corking good idea crabbed with the rubber-stamped trite remark:

"'That's dandy, but it will go over their heads. You must remember we are appealing to the masses, and the "hicks" won't get that. You have to spell everything out and give them a blue print, otherwise they will not understand.'

"Every word of that is based on fallacy. I know, for I have just come back from a visit among my relatives and friends in Indiana. And I want to tell the truth, they made me feel ashamed of myself, for my downright ignorance. The motion picture men are mostly from 'there,' they do not understand, unless they have been back in recent years, how conditions have changed. They measure everything as it was when they were young and left to make their way in the great unknown world. To their minds the women back there are holding quilting parties, and corn huskings and watermelon frolics are their only dissipation. Nothing of the kind. I thought so, too, but I got an awful bump.

"The same crowd of girls that I grew up with are so far ahead of me that I bow my head in shame. They have their clubs that study Ibsen, Shaw, Maeterlinck, Goethe, Schopenhauer, and loads of others I never heard of. In addition to this I found many of them as blase as the average New York girl. If we only stop to reason, we can account for this change of affairs, in a way. We must remember the recent inventions that have been such valuable educational factors in this country.

"Do you think the plow boy plods his way across the fields nowadays, whistling 'The Arkansaw Traveler?' Not on your life. The chances are ten to one that he will be whistling 'In the Hall of the Mountain King,' by Grieg, from 'Peer Gynt,' or doing a good imitation of Caruso.

"The old gray mare has been relegated to the boneyard for a modern car, and circulating libraries are within easy access, what with the rural free delivery. And last, but not least, they have motion pictures, the very best and lots of them. There are few things in the truly rural district to detract from the regular motion picture entertainment. As a result, the residents there are authorities on the subject.

"It is fatal to underestimate the public's taste and intelligence. It offends and it never entertains. Success awaits the company or companies that drops the plumb and gets the right angle on the so-called common or garden variety of folk."

GYPSY O'BRIEN JOINS VITAGRAPH COMPANY.

Miss Gypsy O'Brien, who created an enviable reputation for herself in "Devil's Garden," a recent metropolitan production at the Harris theater at West Forty-second street, New York, has joined the Vitagraph Company under the direction of Wally Van. The acquisition of Miss Gypsy O'Brien makes another step forward in the Vitagraph policy of continually perfecting and improving its productions.

Gaumont Has Rare Indian Subjects

In "See America First" It Will Show Official Pictures of the United States Government.

THE value of the motion picture as an ethnological record has again been demonstrated, this time by the United States Department of the Interior in filming the very last ceremony of the Medicine Elk as performed by the Blackfeet Indians. The Department of the Interior has been actively engaged for some time in making motion

Scene from Gaumont's "See America First."

pictures of parks, forest reserves, reclamation projects and other interests it protects. It was a piece of rare good fortune that H. T. Cowling, cameraman for the government, happened to be taking pictures in Glacier Park at the time Many Tail-Feathers smoked the Medicine Elk pipe for the last time. These pictures have been turned over to the Gaumont Company, and have been released with the authorization of the government. They form a historical record of great importance.

The Medicine Elk ceremony makes a most interesting release in the new series of Mutual pictures called "Reel Life," manufactured by the Gaumont Company. It is sacred to the Blackfeet Indians, being performed on behalf of all those in the tribe who are sick. Until it was caught by a government camera the ceremony had not been performed for ten years, both because the tribe is disintegrating and because only one medicine man, Many Tail-Feathers, was authorized to perform it. As the medicine man died in January, leaving no successor in the art, the weird incantation has passed into history.

These pictures of Indian customs are only one of many releases the government is making through the Gaumont Company. The Blackfeet Indians are shown in the "Reel Life" series. The majority of the government pictures, however, will be released in the Gaumont scenic series, "See America First." Among the pictures already on the screen are the notable views of Yosemite Valley. These pictures have been chosen for prominent places on the programs of such metropolitan theaters as the Strand and the Rialto.

The next United States government release through Gaumont will be "Yellowstone National Park." This is a highly entertaining feature of such length that it has been divided into two parts. There are pictures of all the beauties of nature in this wonderland and also of the great hotels maintained for the convenience of the thousands of visitors who throng the park each season.

The government pictures are being used with great success by exhibitors who make up special programs. They have a particular appeal to children. The Decatur theater, Brooklyn, reports that it always turns patrons away when these pictures are specially advertised for matinees.

MISS WIRTH IN THANHOUSER FILM.

Unknown but to a few of her intimate friends, Miss Louise Daniel Wirth, niece of Josephus Daniels, Secretary of the Navy, and prominently connected with social and diplomatic life of Washington, has become a motion picture player. Miss Wirth, who was engaged by the Thanhouser studio several months ago, will make her first appearance in "For Uncle Sam's Navy," a two-part drama to be released by the Mutual Film Corporation the latter part of this month.

New Kalem Player Reaches New York

Ivy Close Will Rest Until June 1, While Supporting Cast Is Being Chosen.

IVY CLOSE, the English actress who is to take up work for Kalem, is here. After an exciting time escaping from Ireland during the recent rebellion, and a disappointingly uneventful trip across the ocean, the player has arrived to take up her screen work under the Kalem standard.

Miss Close has planned a few weeks of combined rest and sight-seeing before taking up her screen work, probably making her debut before a Kalem camera about June 1. Meanwhile plans are being perfected for the one-reel comedy vehicles in which she will be seen and the selection of the supporting cast is being pushed.

When asked as to the supporting cast, Mr. Wright of the Kalem Company declared: "We are not yet ready to announce the names, but when we do you will find that we have continued the policy that insured the success of the Sis Hopkins Comedies, and that is the placing of a real player, a capable fun-maker, in every part. Kalem does not believe in the policy of making large expenditures for a star and then spoiling that star's work by inferior support."

BROCK GETS AUSTRALIA FOR CHAPLINS.

The sum of $175,000 has been paid in royalties for the right to release the new Mutual Chaplin comedies in Australia, according to announcement from the offices of John R. Freuler, president of the Mutual Film Corporation, and president of the Lone Star Corporation, which holds the $670,000 contract for Chaplin's year's services. The figure is presented as an index of the big earning power of the Chaplin product. The royalty was paid by Henry J. Brock, film exporter. Above and beyond this each Chaplin comedy print will be sold for the Australian market at a price not given out by Mr. Freuler. A total of $1,300,000 in bookings on Chaplin Mutual comedies for the United States has been reached. This is said to esablish a record for similar operations in the film trade.

OTIS SKINNER INSPECTS THE CAMERA.

During the San Francisco engagement of "The Cock of the Walk" Otis Skinner has given several mornings and early afternoons at the studio of the California Motion Picture Corporation to acquainting himself with the technical requirements of motion picture craft. This is in preparation for his forthcoming appearance in the big film dramatization of "Kismet."

In discussing his observations Mr. Skinner said: "I consider it a bit of genuinely good fortune to have reached San Francisco while the California firm was still busied with

Otis Skinner, Beatriz Michelena and Andrew Robson.

Beatriz Michelena in "The Woman Who Dared." From the evidence of the few scenes I saw the production is one of real magnitude. Miss Michelena is a delightful actress and her work before the camera is nothing short of a revelation. I gleamed a lot of information that will stand me in good stead when I begin my work in "Kismet."

In the accompanying picture may be seen Mr. Skinner, Beatriz Michelena and Andrew Robson.

Variety in Pathe Program

Serials, Comedies, Educational, Scenic and News Subjects Abound in List for First Half of June.

WITH eight reels of "serials that pay," as Pathe calls them, two reels of slapstick comedy, a Goldberg animated cartoon comedy, four issues of the Pathe News, and five split-reel scenic and educational pictures, the House of Pathe shows its hand to the exhibitor for the two weeks to June 17.

In the week beginning June 5, "The Double Resurrection," an episode of "The Iron Claw," will be released. The same week will see the release of the fifth drama in the "Who's Guilty?" series—"Sold Out." In all of these two-reel dramas Anna Nilsson is featured with Tom Moore. The rest of the casts keep changing, among the supporting artists' names appearing such well-known ones as Octavia Handworth, Alan Hale, etc.

"Luke Laughs Last" is the title of a slapstick one-reeler. It features Harold Lloyd, the well-known "Lonesome Luke" of the comedies produced by the Rolin Film Company for Pathe. "The Fatal Pie" is a Goldberg Animated Cartoon Comedy. "The Fatal Pie," to use Goldberg's own ludicrous description (which, by the way, appears as titles in the film) tells, for instance, of "Lotta Mincemeat," admired for her charm and refinement, who eats soup without waking the baby and does not look for gold-fish in the finger-bowl. Attached to the cartoon is a part-reel entitled "Some Fresh Water Fishes," an educational film.

On this same program is another split reel. "The Zinc Mines of Lang Hit," an educational film of French Indo-China, showing the methods employed in taking zinc from the mines is interesting because of the difference of Oriental method from ours. This is on the same reel with "Around Mount Fuji," a scenic picture of picturesque Japan.

Two issues of the Pathe News, No. 46, on Wednesday, June 7, and No. 47, on Saturday, June 10, round out the week.

For release in the week beginning Monday, June 12, Pathe offers "The Unmasking of Davy," another episode of "The Iron Claw." Next follows "Sowing the Wind," a drama of the "Who's Guilty?" series. "An Awful Romance" is the title of a one-reel slapstick comedy produced by the Mittenthal Film Company for Pathe, and featuring James Aubrey, the ludicrous and lovable "Heinie" of old "Heinie and Louie" fame.

There is also a split-reel educational and scenic, "France's Canine Allies" and "The Gorges of Colorado."

Wednesday, June 14, brings with it the release of Pathe News No. 48, and Saturday, June 17, the release of Pathe News No. 49.

WARNING AGAINST A SWINDLER.

Complaints come from various parts in the east of the operations of a young man who is victimizing motion picture exhibitors with an attractive program proposition. The alleged swindler, who is described as a young man of medium height and dark complexion, approaches exhibitors with an offer to supply 8,000 printed programs with artistic cuts for $6.50 a week. When the exhibitor expresses surprise at this extraordinary bargain the glib young man says that national advertisers patronize his program, which makes it possible to get them so cheaply. The man claims to represent the "Kings Program Service," 11 Chapin Building, Buffalo, N. Y. To Alfred Murray, of the Montauk theater, at Passaic, N. J., the swindler said his name was William R. Danford. Mr. Murray says he wrote to the "Kings Program Service" when no programs were forthcoming and never received any answer. There was a New York address on the blank order to be signed by the exhibitor. This address was 402 Fifth avenue. Inquiries at the New York address developed the fact that such a man had desk room in the building some time before the swindling.

RIALTO'S FIRST PICTURE NEARLY READY.

"The House of Mirrors," the first picture to be released by the Popular Pictures Corporation, will be ready for showing within a few days. This picture is the first to be produced by the Rialto Film Corporation. Marshall Farnum, the director, was given a free hand in its making.: Work has been begun on the second picture. The cast of the latest production contains several well known film favorites.

REMOVAL NOTICE.

The American Correspondent Film Company, Inc., producer of "The Battles of a Nation," announces its removal to new offices at the Godfrey Building, Seventh avenue and 49th street.

Thanhouser's June Program

List of Subjects to Be Released by New Rochelle Organization the Coming Month.

THERE will be two Thanhouser classics in June, the first releases of the new feature edition. The first of these is "The Fugitive," on June 15. This shows Florence La Badie in a new role, supported by Ethyle Cooke, Hector Dion, George Marlo and Robert Vaughn. In this title role Director Frederick Sullivan has woven Miss La Badie's art with a tense series of incidents from the pen of Philip Lonergan.

The second comes at the end of the month, on the 29th. This is "Hidden Valley," written by Emmet Mix, who recently joined the New Rochelle organization. It is an entirely different production from "The Fugitive" and indicates the scope of variety that may be expected from the classics. The Baroness Dewitz, known to the screen as Valkyrien, is featured, with Boyd Marshall her main support. Made in Florida, the interior of Africa is treated with unusual realism by Ernest Warde, who directed the production.

Another five-reel release is "Other People's Money," on June 1. This is by Lloyd Lonergan, inspired by Emile Gaboriau's story. Directed by William Parke, Gladys Hulette does another piece of work that explains her rapid rise. Mr. Parke's experience in the legitimate has helped him notably in this, his first five-reel effort. He shows the result of the application of stage methods to screen art. Fraunie Fraunholtz, J. H. Gilmour, Yale Benner and Kathryn Adams are in the supporting cast.

The shorter releases from New Rochelle introduce "A Flaw in the Evidence," "Brothers Equal," "John Brewster's Wife," and "The Window of Dreams," all two-reelers, except the last, which is in three.

In the comedies Riley Chamberlin's series, where he stars as "Conductor 786," will begin to issue on June 17. The Oscar and Conrad edition, in which Claude Cooper and Frank E. McNish cut up, will be released as "Real Estaters," "Musickers" and "Romeoers."

SELIG PLAYERS GO TO VICKSBURG.

Director Colin Campbell, of the Selig Company, has closed his work at the Selig Chicago studios and on Wednesday, May 17, left with his company for Vicksburg, Miss., where on or before May 23 Mr. Campbell expects to start work on production of battle scenes in "The Crisis." The interior scenes in the film dramatization of Winston Churchill's great novel have all been completed. It is planned to complete the work at Vicksburg by June 1 when the company will visit St. Louis for special work.

A staff of scenic artists, stage carpenters, etc., left in advance of the Selig Director and stars for Vicksburg where special properties were prepared in anticipation of the arrival of the players. From St. Louis it is the present plan to return to the Pacific Coast.

It is not known when final work on "The Crisis" is to be completed. The production is so spectacular it may be some months before the film is finally ready for presentation. It can be conservatively stated that "The Crisis" is to be the greatest production released by the Selig Company.

INTERNATIONAL CONTEST WINNERS.

Announcement has been made by the International Film Service, Inc., of the winners of the new talent contest at the Madison Square Garden Exposition. This contest is a radical departure in the motion picture field, as it offers a short cut to stardom for six young women who have not had previous motion picture or dramatic experience. The winners will receive positions with the International. The following is the list of the winners in this unique contest: Miss Mary Cranston, Miss Helene Montrose, Miss Helen Raferty, Miss Frieda Peterson, Miss Julia Lorland and Miss May Brown, all of New York.

YONKERS SEES "WHO'S GUILTY?" PLAYERS.

The population of Yonkers crowded into Proctor's Palace theater recently to see Manager Waldron make good his promise to have Miss Anna Nilsson and Tom Moore, co-stars of Pathe's "Who's Guilty?" series, appear on the stage of the Palace in person. Then "The Tight Rein," the second of the "Who's Guilty?" series was shown and warmly appreciated, if applause is any indication. Proctor's Palace theater has contracted to show the entire "Who's Guilty?" series of fourteen dramas of two reels each.

Buffalo Film Ball a Winner

First Big Affair of the Buffalo Screen Club Makes Brilliant Mark—Film Stars and Many Prominent Picture Folk Present.

THE recently formed Buffalo Screen Club was ambitious to screen a film ball that would be second to none that had been given anywhere. The evening set was May 15 and the club committees and members worked to some purpose. The Elmwood music hall, with the biggest dancing floor in Buffalo, was chosen and was artistically decorated for the occasion. From the time the guests began to arrive till the wee sma' hours it was the scene of animation and beauty, and smiling faces showed that all were having a time that was fourteen karat gold.

When Daniel J. Savage, president of the club, was asked his opinion of the ball, he said, "A success? Believe me, it was, if attendance, enthusiasm, and other features, including box office receipts, are considered." Mr. Savage paid a tribute to the untiring efforts of the other officers and members of the club who spent many hours to make the affair a success. The names of the officers, board of governors and committees in charge of the ball were recently printed in the Moving Picture World.

The Seventy-fourth Regiment Band of fifty pieces played a lively air, "The Hippodrome March," when the screen stars, the guests of the evening, entered and were escorted by the Screen Club members about the ballroom. These were Roscoe Arbuckle, Ethel Crute, Earl Metcalf, Mignon Anderson and Helen Green. The paraders also included A. C. Smith, a director of the Vitagraph, Corrine Farren Parquette, who won a Triangle beauty contest at the Victoria theater, Rochester, and Miss Bonstelle and her stock company now playing an engagement at the Star theater, Buffalo. The crowd cheered and the visitors bowed their acknowledgement during the procession.

Everybody present seemed to be craving for comedy, and it was up to "Fatty" Arbuckle to do stunts which equaled everything ever seen on the screen. For instance at the end of a dance, he was invited to act as director of the orchestra. He accepted and hauled his prosperous figure over several chairs to the stage. Willing hands helped the comedian to the platform. Then with the motions of a regular orchestra leader, exaggerated just enough to win bursts of applause and laughter from the dancers, Mr. Arbuckle proceeded to lead the musicians.

John W. Bolton, who conducted the band of fifty pieces, and Herman E. Schultz, who led an orchestra of the same number of men, had charge of the music. These conductors arranged a program de luxe for the dancing. Mr. Arbuckle and Mignon Anderson headed the grand march at midnight.

Elmwood Music Hall was transformed into a veritable fairyland, with decorations in gold and white, the screen club's emblems, and hundreds of brilliant lights. More than 2,000 person either watched the movements of the screen stars or enjoyed the delightful programme of music and dancing. Above the stage was a large electric sign bearing the words: "Screen Club of Buffalo, First Annual Ball."

Holders of tickets for the boxes were the screen stars, Bonstelle stock company's players; Mutual, Victor, Triangle, World, General, Paramount, Pathe, Metro, Unicorn and Popular Film Exchanges; J. A. Schuchert; Norman E. Mack, proprietor of the Buffalo Times and party; Mayor Fuhrmann, Councilman Malone, Councilman Kreinheder, Palace Theater Company, James Savage of the Como theater; Matthew J. Vallely of Lackawanna; Maxine theater; Miss Mittlestad and party, and Peter Hofmeister.

Among the New York City visitors were I. J. Schmertz, Variety Film Corporation; Harry A. Samwick, Ivan Film Corporation; Joseph Lee, New York State booking agent of the Merit Film Corporation, and Joseph M. Goldstein, Exclusive Features, Inc.

Other visitors were George A. Hickey of the Unicorn office, Syracuse; A. Wolfe, Colonial theater, Rochester; E. Wolfe, Palace theater, Rochester; Tom Brakey, Bradford; J. W. Barnes, Olean; W. Van Croix, Jamestown; A. Berg, Port Allegany; E. Nickum, Olean; Fred Keller, Lockport; Daniel Buss, Tonawanda and F. Watters, Corry, Pa.

A continuous round of entertainment was carried out by the club members for the visiting stars. An auto trip to Niagara Falls, luncheons and a theater party were a feature of the program. Part of the proceeds of the ball will go to the Actors' Fund of America.

The Screen Club will entertain the Friars who will visit Buffalo next month. The next big event will be an outing at a Niagara River resort. The club is only six weeks old, but despite its infancy it has the life and enthusiasm of a regular grown-up institution.

Two Three-Part Gaumonts for June

"Flames of Vengeance" and "The Spatulate Thumb," With Single Reelers, Make Program of Variety.

THE promised output of the Gaumont company for June is practically a program in itself, since the Mutual Pictures it will release provide that variety and interest exhibitors find best suited for an evening's entertainment. The first in quantity are the new three-reel dramas which begun so auspiciously with the release of the film version of Wilkie Collins' "Armadale" on May 25.

Two three-part photoplays have been announced by Gaumont for June. The first is "Flames of Vengeance," by Paul M. Bryan. It stars Miss Gertrude Robinson, with Miss Iva Shepard in her support. The photoplay has been directed by Edwin Middleton. In the cast are John Reinhard, John Mackin, Birsha Shepard, Albert Mackin and James Levering.

The second three-reel release is "The Spatulate Thumb," released June 22. This is an unusual story, written by Lionel Barrymore and Wright Huntington. The identity of the mysterious criminal in this play is established by the fact that his thumbs differ, one is conic, the other is the spatulate thumb of a murderer.

Interest naturally attaches to the new Gaumont single-reel, "Reel Life," the Mutual Film Magazine. The subjects for these pictures in June have not been announced. The Gaumont company has its own cameraman at work and until he has been some time in the field there will be no authoritative statement of what this film will contain. The character of the pictures may be gathered from the release of May 28. "Reel Life" on this date will show a terrapin farm in operation, life in the Florida Everglades, and the humane treatment of animals as undertaken by the Animal Rescue League of Boston, and the Angell Memorial Hospital in the same city.

"See America First," manufactured by the Gaumont company, has been selected by the United States Government as a medium for informing Americans concerning some of the wonderspots of this continent. The Department of the Interior has given the Gaumont company permission to release its views of government parks, forest reserves and other tracts under its direction. Those for June will include two releases devoted to Yellowstone National Park. This great playground of the nation is so large that it cannot be compressed into one reel. As it is the custom to vary these "See America First" releases, between the two there will be a release featuring some Southern city.

On th same reel with "See America First," the Gaumont animated cartoonist, Harry Palmer, releases his laughable Kartoon Komics. "Nosey Ned" and "Escapades of Estelle" will alternate as they have been doing for some time.

COMPANY GOING TO ORIENT.

On May 17 Helen Holmes, J. P. McGowan and their company of Signal feature players will leave the Los Angeles studios for an extended trip to the Orient for the purpose of securing proper atmosphere in their production of an original story by Mr. McGowan entitled, "The Diamond Runners." It was the intention of the company originally to remain in this country while staging the story, but as the story was developed and its unusual possibilities realized, it was decided to carry the work to the Hawaiian Islands that better effects might be secured.

MISS MUNSON IN "FLYING A" ALLEGORY.

The "Flying A" forces have about completed the filming of an allegorical art masterpiece featuring Audrey Munson. The name and release date will soon be announced by the Mutual Film Corporation. Notable poses in which Miss Munson will be seen in this allegorical masterpiece will be that of "Descending Night," posed on the lawn of another handsome Montecito country home. The piece of statuary, "Descending Night," posed for by Miss Munson, attracted wide attention at the San Francisco Exposition. In this picture she is seen posing for the same statue in life.

WOMAN PRESS CLUB WANTS CLEAN PICTURES.

At a recent special session of the Women's Press Club Jane Stannard Johnson, known in film circles through her former connection with the Paramount organization, presented resolutions urging producers of motion pictures to make clean pictures of high quality and pledging the support of the club to such producers as will heed the resolutions, which were passed, and copies sent to all the principal producers.

Universal's June Openers

Comedies, Straight, Slapstick and Animal, and Dramas and News Reels Give Variety to Program.

THE Red Feather feature of the week of May 29 will be "The Iron Hand," released on that date with Hobart Bosworth and Jane Novak in the principal roles. The picture runs five reels and tells a most fascinating story of a gangster who later becomes a power in the political world. On the same date, Eddie Lyons, Lee Moran and Betty Compson disport themselves in "All Over a Stocking," a Nestor comedy.

On May 30 the feature of the day will be Bob Leonard and Ella Hall in the Gold Seal two-reel mountain drama, "The Silent Man of Timber Gulch." This will be followed by the Laemmle drama, "The Fur Trimmed Coat," in which Rupert Julian, Elsie J. Wilson and Francelia Billington play the leads, and by "A Double Fire Deception," an Imp comedy in which Matt Moore and Jane Gail share honors.

"The Attic Princess," a Big U drama featuring Thomas Jefferson with little Zoe Bech, opens the program on May 31, and is followed by "Tough Luck on a Rough Sea," a two-reel L-KO comedy featuring Dan Russell. Animated Weekly No. 22 will be released on the same day.

On Thursday, June 1, the feature will be "Two Mothers," a two-reel Laemmle society drama in which Emory Johnston and Dorothy Davenport play the leading roles. The Big U drama, "Brother Jim," follows with Thomas Jefferson and his little co-star again appearing in the principal roles. The Powers comedy, "It Can't Be True," with Ernie Shields and Marcia Moore, closes the day's program.

King Baggot in "Jim Slocum No. 46393," a two-reel heart interest drama, will be released under the Imp brand on June 2. Edna Hunter supports Mr. Baggot. On the same day Neal Burns and Billie Rhodes will disport in the Nestor howler, "Good Night Nurse."

On June 3 "Tammany's Tiger," a two-reel Bison animal comedy, quite the funniest animal laughmaker yet released from Universal City, leads off the day's program with Marie Walcamp and Lee Heel in the principal funmaking roles. On the same day Ben Wilson appears with Dorothy Phillips in the Rex drama, "A Cad," and William Franey and Gale Henry split the fun between them in the Joker comedy, "A Dark Suspicion."

"As in a Dream," an unusually strong three-reel human interest drama featuring Sidney Ayres, Olive Golden and Doris Pawn will be released on June 4 under the Rex Brand. It will be followed on the same day by Herbert Rawlinson in the Laemmle comedy "The Wire Pullers," in which Mr. Rawlinson is supported by charming Agnes Vernon.

The fifth episode of "The Adventures of Peg o' the Ring," entitled "The House of Mystery," will also be released during the week of May 29. Grace Cunard and Francis Ford, despite all reports to the contrary, will play the leading roles in "The Adventures of Peg o' the Ring" to the end of the serial.

Dixon Film Opens at Liberty

"The Fall of a Nation" Premiere Is Officially Announced for June 6.

THE National Drama Corporation will present Thomas Dixon and Victor Herbert's musical film spectacle, "The Fall of a Nation," for the first time on any stage Tuesday evening, June 6, at the Liberty theater, New York. The playhouse is the same at which the Griffith-Dixon spectacle, "The Birth of a Nation," was first presented March 3, 1915. Mr. Dixon has described the new offering as a sequel to the earlier work.

The alterations now making at the Liberty by the new management will include some striking changes in the technique of picture presentation. Original costumes for the attaches will be in keeping with the atmosphere of the play. The complete grand orchestra for Victor Herbert's musical score is now being drilled by its conductor, Harold Sanford, under the personal supervision of Mr. Herbert himself.

About two weeks later than the New York opening, namely, on Monday, June 19, "The Fall of a Nation" will be presented in Los Angeles. Clune's Auditorium has been leased for the summer, and a production rivaling the one in New York will be made. The Los Angeles orchestra will be directed by Harold A. Levy, one of the most valued members of the Victor Herbert musical staff. Mr. Levy has directed "The Only Girl" and many other Herbert operettas. He was extremely popular as the conductor of the big band at Brighton Beach last summer.

While continuing to occupy its offices at 720 Longacre Building for promotion and booking purposes, the National Drama Corporation has taken a large executive suite in the Subway Central Building on the south side of Times Square. Here the offices of the president, vice-president, secretary and treasurer will be situated. The Subway Central (formerly the Heidelberg) building with its tall tower is one of the landmarks of Broadway.

The Corporation expects to utilize the exterior for a great electrical display.

Merit Film Corporation Expands

Extends Its Activities to New England and Buffalo—Personnel of the Exchanges.

ONE of the largest independent film exchanges is the Merit Film Corporation, under the management of Harry Samwick. As the exclusive distributors of Ivan Productions in the Empire State the Merit Film Corporation has progressed to the point where its business necessitates the opening of an office in Buffalo to take care of the large up-state clients. F. J. Willis has been placed in charge of the new Merit office in Buffalo, at 39 Erie street. Frank Wykoff has been transferred from the New York office as his assistant. All Ivan features will be handled from this base for the northern part of New York state.

The Merit Film Corporation has also acquired the exclusive franchise as distributors of Ivan productions for New England, and Mr. Samwick left New York for Boston to open an office there from which point exhibitors desiring Ivan features will be supplied.

Alexander Gaden to Be Gaumont Lead

HAVING definitely arranged a series of three-reel releases, the Gaumont Company now announces that one of the special organizations making these photodramas for Mutual will be headed by Alexander Gaden. Mr. Gaden will be welcomed by exhibitors and their patrons as the male star in these productions, since he has won for himself great popularity as a Gaumont player. The intention of Gaumont to have its three-reel release the same as its five-reel features in everything but length is seen in the decision to put this popular star at the head of one of these companies. Miss Gertrude Robinson will co-star with him whenever the scenario provides a part suitable for her.

Alexander Gaden.

Before appearing upon the screen Alexander Gaden had a varied stage experience. As a motion picture actor he has played with Universal and Vitagraph West Coast companies. He also supported Mary Pickford in "Fanchon the Cricket." He has been noted for his many narrow escapes from death, once having been hurled from the roof of a train while it was in motion. His life was saved by his good fortune in falling into a snow bank.

Mr. Gaden signalized his appearance as a Gaumont star by his impressive portrayal of the reform mayor in "As a Woman Sows." He followed this with the divinity student who was a victim of the gambling mania in "The Drifter." He next appeared in "I Accuse!" following this with the ministerial role in "The Quality of Faith." This is his latest Mutual Masterpicture release. The first three-reel picture starring Mr. Gaden is "Armadale," a screen version of Wilkie Collins' novel of the same name.

GOLDFRAP JOINS UNITY.

John H. Goldfrap, formerly with the Fox and the Equitable Companies, has become advertising and publicity manager for the Unity Sales Corporation at 729 Seventh avenue, New York.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

THE women—God bless 'em!—are with us. The very people whom the self-appointed reformers claim to champion and protect have put a negative stamp upon the foremost of the claimants' pet measures—official censorship. The reformers have endeavored to convince the people that what they have been trying to put over on the moving picture industry was inspired and encouraged by the women of the land and that those opposed to the measures were sinful, grasping, evil spreading men who had no respect for the law-abiding and unprotected. It is indeed gratifying to find that at this momentous period in the history of moving pictures no less an organization than the Federation of Women's Clubs should come to the front as a defender of the fourth great industry of the country. The convention of the Federation of Women's Clubs was held in the Hotel Astor, this city, on the 12th inst., with an attendance of 839 delegates and alternates. It was a most auspicious gathering of representative and brainy women, and many topics of deep importance to the general welfare of the country at large were discussed and voted upon. Liberality of thought was a distinguishing feature of the sessions and the results cannot fail to command sincere attention and respect in all quarters where the keynote is rationalism, justice and good will. Moving pictures became a subject of consideration through the introduction of a resolution urging that a Federal commission be appointed to censor all moving pictures. It is significant that the resolution was the offspring of a Brooklyn organization. All supposed true reforms have their birth in Brooklyn—once called "the city of churches," now known as the hotbed of furnished room houses, and the butt of an old-time joke that reads "No, I do not live in Brooklyn. I sleep there." Among the most prominent and vigorous opponents of the conspirator-inspired resolution was Mrs. Helen Varick Boswell. This lady declared that moving pictures should not be made a matter of politics and censorship should come from the people as a whole. The sentiment was by no means unopposed, but when a vote was taken upon the resolution it was tabled indefinitely. "Other papers please copy." The convention that took this action was made up of representatives coming from all the boroughs of Greater New York, who, in behalf of the 253 clubs they represented, made child welfare one of the chief subjects of consideration. Canon Chase, of Brooklyn, and Rev. Crafts, of Washington, please take notice; also Governor Whitman, of Albany, as well as Senators Smith, Hughes and others, of Washington, D. C.

N. B.—The Motion Picture Board of Trade was holding its exposition in Madison Square Garden at the same time the Federation of Women's Clubs was in session at the Hotel Astor, but it had no delegates at the convention, nor did it have official knowledge that the convention was being held.

* * *

Secondary in thought to the success of its exposition to the Motion Picture Board of Trade was the Cristman-Wheeler moving picture censorship bill in the hands of Governor Whitman. The attention of the Board was riveted upon Albany. At each session of the exposition the moving picture people labored unceasingly in procuring signatures to a protest against the bill, and on the sixth day of the exposition an army of picture people carried the protest to Albany for consideration by the Governor. True to their crafty nature, the Brooklyn camp of so-called reformers and guardians against vice conducted a quiet campaign to offset that of the moving picture people, and on the same day the latter were presenting their gigantic petition to Governor Whitman they made their unsuccessful attempt to carry the Federation of Women's Clubs by storm. Its success could not have failed to make an impression upon the Executive and give joy to the supporters of the Cristman-Wheeler bill. Its failure should carry equal weight to the reverse.

* * *

Mrs. Boswell's remarks at the Federation convention that "moving pictures should not be made a matter of politics" carry with them the sentiments of all who favor a square deal to all legitimate commercial enterprises. Such is the manufacture of motion picture films. From a financial and operative point of view the business has progressed so that it now stands fourth in importance in this country. It has advanced solely upon its merits and has at no time been dependent for its success upon any political manipulation. Anything savoring of politics has been inspired and provoked by the people who found their ground based upon the claims of immorality untenable. In their blind, mad fight against moving pictures and their pernicious schemes to secure legislation in its behalf they have threatened to wreak vengeance at the polls upon those who did not do their bidding. In this direction their work became so brazen that the moving picture people were compelled to resort to like methods for self-protection. It was a difficult task to arouse the moving picture people to a realization of the true circumstances. For several years they humbly complied with law after law imposed to regulate the business without the slightest suspicion that a warfare for their extermination was being secretly conducted by a combination of crafty manipulators operating under the cloak of fidelity to religious principles. During all this time their humility was being secretly flaunted as evidence of fear and guilt and unconsciously the moving picture people were drifting into a state of bondage. Gradually the spider weaved his web and the picture people, unsuspecting his advance until the blood-sucking animal threw out his censorship cord. That capped the climax.

* * *

The moving picture people are too busy to bother with politics more than is necessary to exercise their duties as citizens and none of them have aspired to step beyond those bounds. But they do not intend to longer stand idly by and let the combination of church and state have full sway without determined protest. They feel that their constitutional rights have been trampled upon, that many of the fundamental principles upon which the great government of the United States stands have been ignored, and they are preparing to put up a fight that will challenge every sinew and muscle the enemy can command. If they cannot protect themselves and secure their rights in the halls of the legislature they will carry the battle through the courts. The cost must necessarily be great. It will fall heavily upon the shoulders of all except the true instigators of the unjust campaign. They have taken care to do their work through and under the cover of official acts and have nothing financially to lose through either defeat or success. Few of these so-called reformers have anything financially to lose, because they haven't anything to risk. If any money is spent on their side it is that which they have persuaded others to contribute in support of their so-called reform movements. All their spending is in lobbying, and they are the cheapest—in every sense of the term—of all lobbyists. Their chief expenses are self-pay, railroad fares and hotel bills. Those who serve them do not get money. They would be afraid to take it. The hirelings would not trust the hirers. What they do is almost invariably forced by threats to cut off political careers. These are the kind of people who have forced politics into the moving picture business. Their threat to the politicians is "Do as we tell you or you will be retired to private life." The moving picture people tell them, "Do what is right and just or answer to the people at the polls." An Assemblyman of this city laughed at the moving picture people last fall when they told him he would answer at the polls for monkeying with a pernicious censorship bill, but he is no longer an Assemblyman. The moving picture simply followed an example set by a clergyman of an Ohio town. He was not content to depend upon the decision of the courts. When the Aldermen of his town declined to enact an ordinance against the operation of Sunday moving picture shows, he declared, "I'll make them toe the mark," and proceeded to convince the Aldermen opposed as to the strength of the vote he could throw against them at the next election.

* * *

There is considerable discussion over the law recently enacted in this state prohibiting any children from taking part in moving pictures unless under permit from the head of the respective municipalities. This bill did not receive the attention of the moving picture people during its introduction or consideration. There are two reasons for this: First, the moving picture people favored all reasonable protection to children; secondly, the multiplicity of censorship measures detracted their attention from the details of the bill. They now find confronting them a bunch of red tape that makes the law appear almost ridiculous. The moving picture people concede that enactment of the law was provoked by people living upon the earnings of their children. In justice to some parents it may be stated that they have bank books which show deposits of the earnings in trust for the children, and these children are players in the moving pictures. How about that for child protection, Mr. So-Called Reformer?

MILT HOFFMAN LIKES THE COAST.

M. E. Hoffman, who went to Los Angeles as manager of the Lasky Studios, writes that he has arrived safely, is on the job and likes the work in his new position. Incidentally he declares that conditions there are far ahead of those in the East.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Practical Poster Pointers.

WRITING from Brooklyn, M. S. Hankins, who is a practical poster lithographer, offers some suggestions on how to get good stuff for the boards, replying to a comment in this department some weeks ago. From his wholly practical point of view he confirms our own statement that flash paper cannot build a stable business and adds:

> I would suggest that the manufacturer get several photographs of the scenes he wants lithographed and submit these to the lithographer, or rather to the artist in charge, to arrange the composition. To make paper effective, do not use too many figures. Should the scene be a mob or even a large group, eliminate a majority of these figures or let them melt into the background, as it were, making them hardly distinguishable that the central figures may stand out prominently. The lettering should be largely a plain block letter, dark on a white ground or light against dark, the color to be in contrast to the general color scheme of the bill as a whole. Should this plan be followed, a one-sheet should be readable and distinct across the average street and a six at some distance, greatly increasing the percentage of display efficiency. It would seem, from an economic angle, that the studio should have its lithographic department where the copy could be prepared with the least possible delay, saving time and money while standardizing the poster style.

This is all foundation stuff; the knowledge that all manufacturers should have. Common sense should dictate that mob scenes should be faded so that the central figures could be given proper prominence, and still more elemental is the dictum that the lettering should be plain and readable at as great a distance as possible. Probably most manufacturers do know these facts. The trouble is that they do not apply them. They know what they *should* have, but they get the foolish idea that they want something "out of the ordinary." If it is attractive in the water color sketch, they do not stop to consider that it may be a pretty picture and yet not an effective advertisement for board display.

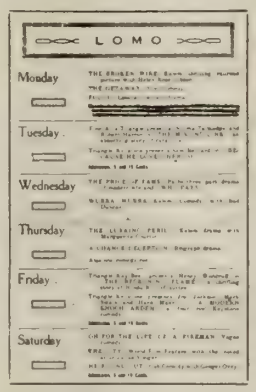
We take it that by "several prints of scenes" Mr. Hankins means several stills of the same scene. This is an excellent suggestion, because three or four stills may be combined into one good pose where a single still may be weak and ineffective. One great trouble is that the director simply will not take the trouble to get good lithographic stills. The only use a director seems to have for stills is to paste them in his scrap book. He will not stop to consider composition—many of them do not even know what composition means—and he rather resents the necessity for stopping his work to make the stills. Seven years ago this writer used to handle all of the stills prepared for one of the licensed companies. Only one out of four directors even tried to get decent stuff, though the head of the establishment himself begged and commanded. Last summer we watched the output of stills by the same company. Their average had not improved, though for seven years the company had been laboring to get its paid employees to turn in stuff that would help the sale of the films they made, and a poster artist was right on the ground to give suggestions and advice. As many as thirty and forty stills have been made for some five reel productions, not one of which was really suitable for poster work, though the play may have offered many interesting possibilities. The reform must start with the director, and continue through the various heads to the manufacturer himself, who must demand good work from those below and then be guided to some extent by the practical lithographer who will make the bill. The Lubin company has even tried the experiment of sending a man along with a graflex to get real action instead of posed pictures, but even this has not always worked well though it was about the most successful effort. It will take some time to train the directors, but at least the manufacturer can insist upon legible lettering and compliance with the elemental rules of display and composition. Take the ordinary black and white tiled flooring. No tile stands out above another. No one thing is distinct. Spill some red paint on one tile and every passerby will see that particular tile. It is the same with posters. Make them stand out.

A News Stock Folder.

O. B. Browen, of Putnam, Conn., sends in a folder for the Empire and asks us to "pull it to pieces." It is a six page folder pages three by five on cheap news stock. Evidently it is the best the local printer can do, but he can at least get a good quality of news. It will cost a few cents a pound more, but it will be worth the difference. Another fifty cents would make a lot of difference in the feel and looks of the sheet. Paper is high, but not yet prohibitive. The first page carries the house name and staff. The staff should be reversed, the names appearing at the left and the offices at the right hand margin. There is a time table and a price card, but the display is crude, even for a country printer. The back page is an underline with cut and the third page on this side carries some clipped matter used as house talk. Inside the program runs to days to a page for the three pages. The days should be dated. The feature is played up with a couple of lines, but the films added to make the full program are treated very casually, sometimes only the title being announced with no hint as to brand or character. Even "A Vitagraph comedy" or "A Selig Western drama" would be better than the bare title. Much cannot be done with a poor printer, but these changes can and should be made. Mr. Bowen writes that he gets much good material from the department.

More Dates Needed.

The Lomo and Dixie theaters, McComb City, Miss., share a four page program that is well laid out, but one stingy little twelve point date line that is just off Old English is made to cover the week for the two houses. The programs proper carry no sign of date, even though the printer had to run in an ornamental square to break the blank space.


LOMO

Monday

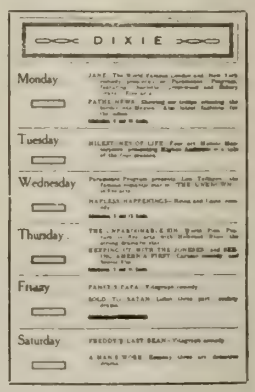
Tuesday

Wednesday

Thursday

Friday

Saturday


DIXIE

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

With this change the program arrangement works nicely as is shown in the cut. The two parts deleted refer to lottery schemes and are cut out in accordance with the post office rulings. It may interest fans to note that the program claims Pearl White as "our home actress."

Busy Again.

It has been several weeks since the Third street, Easton, Pa., came across with a new idea, but they are at it again and the new one is a winner. They were one of the very first houses to own a taking camera, and they have put it to good use, but never better than the stunt that is explained in this paragraph.

WANTED.

Twenty-five Healthy, Cute Babies—Six Months to One Year Old.

MOTHERS! Have you a baby you think is the cutest in the world? Does the baby do cute things? Has it a cunning laugh? How would you like to see this same baby in Motion Pictures years after it has grown up? Here's a chance to have a Motion Picture made of your baby free of charge. We want to photograph twenty-five babies and have the mothers enter them in a contest. The baby best liked by our patrons will receive a five dollar gold piece and a motion picture of itself. All the rest of the babies will receive only the pictures. The pictures alone cost to make about $5.00 for each baby. Years after the babies grow up you can show these pictures. Just drop us a line asking to have your baby entered in the contest, we will take care of the rest. But bear in mind that our audience will decide which baby they like best.

This tears holes in the usual slide contest, and it is worth several times the extra cost. Incidentally it will make twenty-five mothers supremely happy.

Better Still.

The second issue of the Empress Theater Weekly, Flagstaff, Ariz., is better than the first. It doesn't give a lot of space to films, but it gives the program and then lets loose some editorial matter on good roads that is better than telling that this film or that is a good one. The reader will carry the paper about with him and cannot help see the program. This sort of thing works only when the general matter is genuinely good and not flatulent, but the editor is a real writer in this case and speaks through his pen with force. This clip is a suggestion to others, though we beat Mr. Costigan to it in Picture Theater Advertising.

Played Fatal Cards.

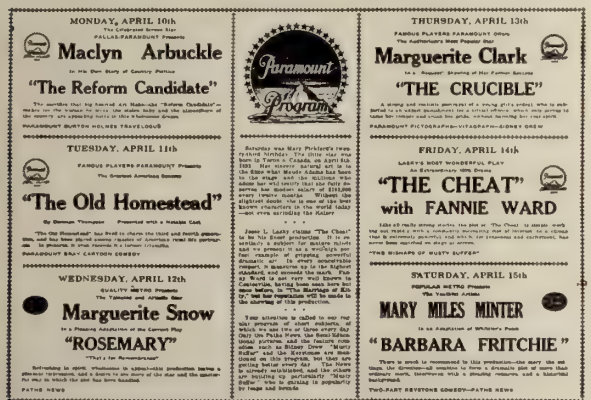
Raymond Robbins, of the Orpheum, Malta, Mont., sends in an interesting letter and wants data as to bound volumes as he wants to get back numbers for a reference library. These volumes run thirteen issues each, are strongly bound and cost about what the local binder would charge to bind your own loose copies and they have the advantage of not being cut until bound, which gives a better margin to the page. They can be had for three or four years back and such departments as this and Brother Richardson's form a most valuable encycolpedia, not to mention the rest of the material. Mr. Robbins writes:

> This is a small town of about one thousand population, but we are now showing an all-feature program with daily change. We run Paramount two nights with World, Pathe, Mutual Masterpictures and Metro and hold one night open for miscellaneous features which are from twenty to sixty days old. I think this speaks very well for a town of this size—and we have an opposition at that.

All features is going some in a thousand town. Mr. Robbins sends in a card printed up for The Fatal Card, using the plaid back that takes print well and yet is not expensive. If we remember correctly, the company had some of these for the early run. The card made a lot of talk, for the play was not well known, and it built business. As a rule an oddity will always attract more attention than straight matter and is worth the additional cost. We would like to hear from Mr. Robbins on some other advertising stunts.

A Model.

Here is a model form of program that is even better than the style originally devised by the house, the Auditorium, Coatesville, Pa., which has supplied much good stuff to this department. The double page is


MONDAY, APRIL 10th
Maclyn Arbuckle
"The Reform Candidate"
TUESDAY, APRIL 11th
"The Old Homestead"
WEDNESDAY, APRIL 12th
Marguerite Snow
"ROSEMARY"
Paramount Program
THURSDAY, APRIL 13th
Marguerite Clark
"THE CRUCIBLE"
FRIDAY, APRIL 14th
"THE CHEAT"
with FANNIE WARD
SATURDAY, APRIL 15th
MARY MILES MINTER
"BARBARA FRITCHIE"

eleven by seven and a half inches and the middle column is the regulation thirteen em width, enabling the matter to be set on the machine. This house is run by the local Y. M. C. A., but it is run as a theater should be. The back page is house talk and chat. Try this program form some time.

Say Where.

The Crystal theater, Little Rock, Ark., has started a twelve page house organ, but only a paragraph by chance states the name of the town. The town should appear in the heading of the sheet along with the date. The issue is a monthly, carrying the program for that period in full on a single page and giving the rest to house talk and notes of coming productions. Evidently Rothapfel got their goat for their editorial remarks:

An Invitation.

We are glad at this time to inform the business men of our city that the Empress theater is at their disposal day time or any evening after the show gratis for meetings, etc.

We believe it might be to the best interests of us all if our business men would get together, say once each week, having for their object a discussion of local conditions; local needs etc. It will be a pleasure for us to be of service to you at any time.

Make your house a real center of things and they will naturally turn to it when they seek amusement. Be something more than the fellow who runs the picture house. Be a citizen and a prominent one.

Guessed Part.

In sending in a folder program of the Broadway, Philadelphia, Harry H. Rush writes:

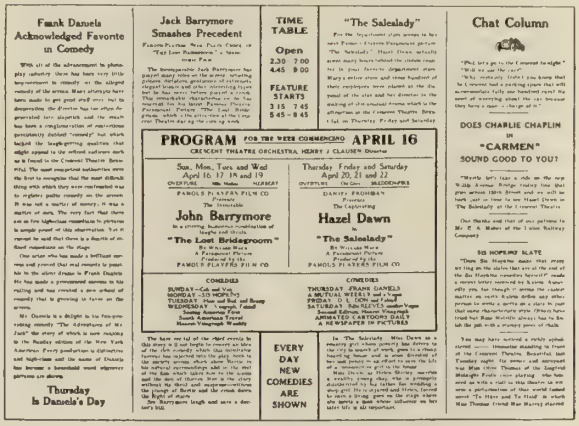
> There is one thing which I know you are going to criticize and that is the size. I agree with you that it is a little large for a railroad folder style and that it would look much better if it were stitched, but that would add to the cost and already I am at the limit of my appropriation.

This is a six page, six by nine inch page, which is rather awkward to handle, but another page of advertising could pay for an eight page, stitched program and allow another page for reading matter.

As the program is laid the front shows the house title and a cut. The back carries nine advertisements. The third page on this side shows when the front is turned, and gives the Friday and Saturday program. Turning this back opens up the reverse side. Here the arrangement is a reader to go with the cut and the Monday program. Then comes another page of advertisement and the third page carries three days' program. It would be a better arrangement to throw that advertising page to the other side so that, when open, the three program pages appear side by side, in their proper order. The advertisers should not care since they get the benefit of the first flash as the page is turned, and it will work better for the house. The days are dated and well separated and the titles are properly played up. The arrangement should be changed, however, to get the fullest effect. With seventeen trade advertisements, the program should cost nothing, instead of costing the limit. Possibly the advertising rates are too small. Better make a decent price even if it does take a couple of weeks to fill the space.

See the Difference.

If you have late copies by you, look up the reproduction of the program of the Crescent, Bronx, and compare it with this cut.


Famk Daniels Acknowledged Favorite in Comedy
Jack Barrymore Smashes Precedent
TIME TABLE
Open
2.30 7.00
4.45 9.00
FEATURE STARTS
3.15 7.45
5.45 - 9.45
"The Salesladv"
Chat Column
DOES CHARLIE CHAPLIN IN "CARMEN" SOUND GOOD TO YOU?
PROGRAM FOR THE WEEK COMMENCING APRIL 16
CRESCENT THEATRE ORCHESTRA, HERBY J. CLAUSEN Director
Sun., Mon., Tues and Wed April 16, 17, 18 and 19
Thursday, Friday and Saturday April 20, 21 and 22
John Barrymore
"The Lost Bridegroom"
"The Salesladv"
COMEDIES
SUNDAY—Cab and Vim.
MONDAY—Silk Hose Pete
TUESDAY—Hose and Rod and Bunny
WEDNESDAY—Joseph Conrad Country American Flyer
South American Travels
Heaven Telegraph Weekly
COMEDIES
THURSDAY—FRANK DANIELS in MUTUAL WEEKLY and a Keystone
FRIDAY—D. L. DON and Fatty
SATURDAY—Julia REEVES Sunshine Sue
Animal Edition, Mutual Weekly
Mack Sennett Comedy and a
A NEWSPAPER IN PICTURES
EVERY DAY NEW COMEDIES ARE SHOWN
Thursday Is Daniels's Day

This is the same program but with changes made as suggested. By making a few minor alterations Joe Vion gets a better program for the same price, and makes it work harder by playing up the important facts. Mr. Vion is an old showman and a good one, because he knows that he does not know it all and is willing to take any suggestions that will lead to betterment.

He is the first manager in New York to take the locally produced play for a business getter. He will produce a one reel story with local talent and with the aid of one of the locality papers he will hold the usual voting contest for the lead. It is not a new scheme out of town and not always a safe scheme, for sometimes very doubtful ladies will buy up the lead, but we'll bet that Vion gets away with it.

Defends the Printer.

L. F. Guimond, of the Lyceum, Monticello, N. Y., has come in again after a silence of more than a year. Old friends will remember him as the manager who ran his house to kill opposition off before it came instead of waiting until it happened. We do not know whether he yet has opposition, but he is in the field with a bi-weekly program, eight pages 6 by 8½, white paper and black ink. He puts in a plea for the printer "who only had twenty-four hours for the job." We would like to know how long the printer does want for an eight page job. The cuts, with the exception of the house cut, are badly brought out. Apparently they were not locked up on their feet. This is particularly noticeable with the Triangle cuts, which are all on the cant. The program form is rather unusual, for with eight pages to use, of which seven are taken by the house, the two weekly programs take only about three inches, double column, each. This merely lists the titles, the players and the brand, and the rest of the space is given to reader, much of it concerning the attractions listed. This is a good plan. Let the patron see what is coming, and let him see it with the least expenditure of effort. Then add what you want in the reading columns and it *will* be read. There are three pages of reading notices, including some gossip and this works better in most instances than an overwritten formal program. Mr. Guimond writes that he is not sending in the program as a model but as something to be beaten by later issues, and that is the right way to go at it. When he sends the next in, we would like a good photograph of the house, which is oddly located, being some distance back from the street with a lawn in front, and a fence that gives reason for the catchline "Behind the cobble wall."

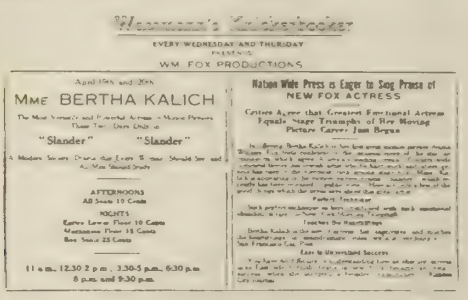
Both Sides, Please.

Will the Orpheum, Nampa, Idaho, please make certain that our copy of the Reel-ism is printed both sides. We like best the editorials on page two and the last issue to hand is printed only pages one and four. If the printer is careless he should be checked up, but a blank is bound to happen now and then in spite of the most careful feeding.

Once More.

Once more it is shown that there is something new under the sun. The program for Wassman's theater, Nashville, Tenn., is it. It is an eight pager. The outside sheet is 4 by 5½. The inside sheet is less than three by four, and it is bound so that the bottom edges of both the sheets are aligned. For a moment you wonder why the inside

sheet is stingy and then it dawns upon you that the sheet is so planned, as regards size and type placement that the inserted four does not cut off the titles and dates on the larger four. In other words, with the program opened in the middle the Monday and Tuesday and Friday and Saturday announcements show above the inserted Wednesday and Thursday announcement, so that you get the full bill at one glance. In the reproduction the inner page is outlined, that the idea may be more clearly shown. Until you figure it out, it looks like sloppy work and we think it might be a good idea to put small "fists" on the inner page pointing to the other part of the program. We have marked these in to give the idea.



In studying this cut it should be remembered that four and not merely two pages are shown, these pages being two and seven and four and five. Back of the latter is some house advertisement. The use of a colored border for the larger sheet and a straight rule border for the inside sheet does not look well, but it probably serves a purpose in marking the change. Perhaps a better idea would be to use two sheets of the same stock and of the same width, but with one sheet about an inch shorter than the other instead of having the inside sheet smaller in both dimensions. In any event it is the much desired something new. The envelope in which the program is mailed has a blue question mark to the left of the address, a rather old, but generally effective device.

All But the Stock.

V. M. Trainor, of the Superba, Ramsey, N. J., sends in a four pager on which he asks for comment. The pages are 3½ by 5½ and the stock is a yellowish green ribbed paper. The color is as mournful as some of those Jersey suburbs, and to make it easy, the type is printed in a dark blue. This is not so bad with the larger faces, but the small stuff on the back page, and this is a strong house talk in an eight point, is faded out because there is a lack of contrast in color between ink and stock. If the stock had to be used, a black would have been the only permissible color, but even with a black a good impression of a small face *cannot* be made on paper with embossing unless the impression is too heavy to permit printing on both sides. The stock, regarded merely as stock, is good, but it is not good for the purpose for which it is used. Both the surface and the color are against it. That sick looking sage green should never be used for printing for an amusement enterprise. Printed on other stock the program would be a good example. The house talk is particularly good, a modest brag without exaggeration.

On Courtesy.

Nearly every motion picture tradespaper one picks up nowadays contains a lot of superfluous advice from manufacturers and their press agents on the subject of "Courtesy."

One prominent New York city exhibitor, nationally known, makes the statement that he heard the words, "Thank you" less than five times from motion picture theater cashiers during a recent coast-to-coast trip. This exhibitor is clever, highly successful and knows what he is talking about. But like the negro's characterization of Senator Joe Bailey of Texas, "He sho do recommen' hisself highly." Nevertheless the fact remains that during his trip he did not visit the Crystal theater in Little Rock, or he not only would have received a cheery "Thank You," from our cashier, Miss Anna Bono, but would have heard the same, accompanied by a welcoming smile, from Jack Hudgens at the door. The Crystal, however, goes further than the mere outward forms of courtesy, and endeavors to make all its patrons really "feel at home," the test of true hospitality.

One wonders whether the same space in the trade journals might not be better utilized in conducting a school for certain directors and also some so-called "publicity men," in order that the latter may learn to prepare synopses of pictures which do not have to be rewritten before they are presentable to the public.

We are sure that exhibitors throughout the country extend a great deal more courtesy than they are given credit for. At least we know a number who are successful enough not to require a group of film manufacturers to finance them.

We think there are many other exhibitors who feel that the visitor from New York went to more dinners than theaters.

A Note to Steve.

Steve—Next time you send in some Eldorado throwaways, please send just one on white paper and maybe we'll reproduce it, but we cannot do much on yellow stock.

Steve Farrar is getting out some nice throwaways, but evidently he has soured on features, for the stuff is mostly comedy, with Syd and Charlie Chaplin and Billy Ritchie on one bill.

Just a Little Credit.

The Owl, the O-Row-Nay organ, keeps up to date and William Lord Wright's column in Selig's Scissors and Paste seems to help a lot. If you don't know about it and do want program stuff to clip, get the Selig sheet weekly and you'll find a whole column most of which is really readable stuff without any special Selig tinge. Not wanting to swell William up too much, it is about the best "pure reading" that goes into any manufacturer's press sheet, because it is the most available. But the best thing in the Owl for house purposes is an editorial column that tells things simply and *honestly*. There should not be so much surprise over the latter, but some editors of house programs make Annanias look like an incompetent amateur. For example the Owl does not announce first runs. It tells what first runs are, tells why it cannot afford good first runs and tells why the subjects they run are still fresh if not brand new. That sort of talk is better for spiking guns than a lot of misstatement, and as a matter of fact, first run is no better than an older service if the reels have been carefully handled, except to the man who is afraid that a competitor will get the release first.

A Winning Winning.

Archie Winning, the Princess, Percy, Ill., sends in a card ticket with an interesting explanatory letter in which he says:

> I am anclosing a coupon or ticket I got out for "The Battle Cry of Peace." We worked it in this way: First, we called up the exchange to see on what date we could get the picture and then got them to hold it open for us for five days. Then we got busy with the tickets and in three days we had sold enough to assure the success of the engagement and sent the exchange the O. K. The idea of the coupon was that in case the sale was short we could give up the idea and permit the tickets to be cashed at the bank. This was the only way we could think of to swing the matter, as this is a mining town of 1,092 according to the 1910 census, and work is very poor just now. Have been a constant reader of the MOVING PICTURE WORLD since we have been in business (about three years), and the first thing I turn to each week is the Advertising for Exhibitors department. We have gotten so many helps from it we feel as though we could not do without it.

That is the way many others feel about it, for this paper gives REAL service in all departments of management.

The ticket states that the holder is entitled to one admission to the performance of the "Battle Cry" on a stated date and that in the event the picture is not shown on that date the card will be redeemed at the bank for twenty-five cents.

It seems to us that others could do well with this provisional booking scheme. It is as unique as the old scheme of the exhibitor in the State Right days who used to sell advance tickets at a discount and get the rental money in before the day of showing to guard against bad business due to the weather. It takes the small town managers to get these real ideas. They have to be resourceful if they would make money.

Mr. Winning makes an excellent suggestion that we are passing higher up. He suggests that we put the page number on the back of each issue, that those who are looking for back material can tell what issue to find without taking down and examining a lot of copies. A simple binding would obviate this difficulty. Our own scheme is to punch a couple of three-sixteenth inch holes in the issue close to the back, using a common drive punch and a hammer and gauging from the last previous issue. Then we make a binding with a shoestring. This serves until the bound volume comes out, but there is no time limit on the life of the binding. At the same time the paging on the ridge would help and will be done if it is practicable.

Took a Prize.

The Rex Theater, Colvis, Cal., entered a float in a recent festival and was awarded first prize for the best advertising float. We do not think that any prize should go to the photographer who made the post card that conveys this information, as the picture will not reproduce. It is an oblong frame work mounted on a bicycle with an arch of paper, streamers and flowers. On the side was lettered:

Motion Pictures
Are As Necessary for
A Child's Education
As Reading and Arithmetic.

House shows were advertised in the ends, but the sides were given to this excellent propaganda statement.

BETTER BUSINESS
Can be made through intelligent advertising.
Picture Theatre Advertising
Covers every angle, gives you copy and suggestions for copy, and shows how the leaders in the game have won **their** successes. Costs only two dollars and ANY ONE of the hundreds of schemes will bring that much to the house.
GET IT TODAY
The Moving Picture World
17 Madison Avenue, New York City

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Merwin Turns Producer.

BANNISTER MERWIN, former Edison star writer and for some time past the Editor for the London Film Co., has gone in for production. It was not a shift of his own seeking, but was due to changes in the staff that required a director in a hurry and, in default of an eligible director Mr. Merwin had to step in. He writes:

> At the back of my mind there has for some time been a suspicion that a man will never get for his own work a production satisfactory to himself unless he makes it himself. The obvious reason is that a man who produces his own play recognizes the fact that on the production side he is not a creator but an interpreter. His production work consists chiefly in making his actors get his story over for him. He has the additional advantage of knowing what his characters and his sets ought to look like.
>
> Another fact has been strongly borne in upon me during the last year or so. It is that no man can become a real photoplaywright unless he can get close to production. Books like yours are helpful, but their chief value is in teaching the tyro to understand the practical thing when he gets the opportunity of seeing it. That's why I have always given sincere tyros full access to our floor. Plimpton used to do the same thing at the Edison studio.

We believe with Mr. Merwin that practical knowledge makes the best man, but we do not believe that actual studio experience is absolutely an essential to success. On the question of books we believe that no book can teach an aspirant to write plays. It can only tell him how the work should be done and put him in possession of information valuable to the extent of the author's own knowledge, but we believe that good and practical scripts can be written without personal knowledge of the studios, if the playwright has done a proper amount of study and practice work.

But Mr. Merwin's letter is less interesting from this point than from his new point of view as a director. Even with his own stories to handle he realizes that as a director he is an interpreter and not a creator. This is what directors must realize before they are really competent. If they work with the stories of others they are not creators but interpreters. Paderewski is both a pianist and composer, but when he plays the works of other composers, he does not seek to create new compositions on the old theme. He does not make radical changes in tempi and notation. He does give to the rendition of the composition the best of his musical intelligence and because his intelligence is more fully developed than the parlor entertainer, his interpretation is more musicianly, but he interprets, he does not re-create; therefore he is master and not a faker. This is a point that most directors cannot grasp. They do not study the script in an effort to interpret the author's ideas in intelligent fashion. They read it, if at all, with a view to making the changes that will force the story to match their own narrow viewpoints. Mr. Merwin will win as great a success as a director as he has as an author because, being an author, he realizes the vital importance of presenting an idea as a whole and not in part the idea of the author and in part his own.

How, Please?

Says a Mr. White:

> You quote William Lord Wright—"That an incompetent may hit upon a good idea, etc. In other words an incompetent gets a big idea, develops it poorly. Submits it to a producing company and gets it back with the usual rejection slip. Now Mr. Staffwriter appreciating the value of the big idea, goes to work and turns out a great story. His story is not like the incompetent but the big idea is there and YOU DON'T CALL THIS STEALING. I DO and this is the best argument in the world for the copyright law.

Will Mr. White please write again and explain to an interested world how in hades a copyright law will help things any? Does Mr. White know anything about the copyright, or is he one of those who thinks that "Copyright, 1915," will throw a scare into a thief? Under the efficient administration of Mr. Thorvald Solberg the copyright law has never been more efficiently administered than at this moment, but copyright is still merely a registration and not a preventive. Copyright is merely the recording of the fact that you claim protection for certain published material. It is a legal notice that you intend to protect your rights, but it is up to you and your lawyers to enforce that protection.

The incompetent may hit upon a good idea. Sometimes he does. If he does and the idea is stolen we call it stealing along with Mr. White, but it is only about one time in a thousand that the incompetent does hit upon a decent idea, and it is only once in a thousand times that he does not think his stuff is stolen because he sees on the screen the idea that he and perhaps thousands of others have written in the last few centuries. It is not a "great idea" to tell of a mismated pair who are about to break up the partnership but who quit when they find they cannot divide the grave of their dead kiddie. It's still a reliable idea, but the novelty has been rubbed off. Quite recently a man swore us to secrecy before he would divulge his plot, and we got out a carbon and showed him we had written the same thing three years ago. Had it not been for the carbon, he would have been positive we were stealing.

There is a serious angle to this boob wail of theft. It is becoming more and more difficult for the beginner to obtain any help at all. The latest to hold up his right hand and solemnly swear never again to help man, woman or child with his script writing is Harry Chandlee, who has just written:

> The other day I had a letter from Lubin enclosing one form an embryonic author of picture plays congratulating them on a certain production and stating that in his opinion he had supplied the original idea for the story and that it had been appropriated without his consent and without compensation to him. He laid the blame on me and the following is the sad tale of why he did it:
>
> Nearly two years ago this individual whom, I had known for about 20 years, sent a story to me personally at Lubins asking if I would read it and give him a criticism. He had already submitted it to Lubin but it had bumped up against the shock absorbers and bounced back. I read the script and wrote him saying that it was not heavy enough for two reels and that we were making very few one reel pictures. It dealt with the plans of an aerial torpedo which were in the care of the male lead and, as usual, were stolen by the heavy. The heavy simply came in, ripped open the desk "and stole the papers." As I remember it the rest of the story was about as novel as this incident.
>
> About 15 months after I returned his script and had forgotten all about it George Terwilliger handed me the synopsis of a story that he had been doping out and asked me if I would supply a means for electrocuting a man which would be technically correct and also if I would put the story into scenes. The picture was afterwards released as "The Nations Peril." This story involved the idea of an aerial torpedo, invented by the male lead, the plans of which are stolen by the female lead, who is tricked into doing so by the heavy. The rest of the story deals with the invasion of the United States by a foreign power with a multitude of detail concerning it.
>
> Now, this author, still in the egg, gets the idea that his little one reel script submitted 15 months before anyone thought of the "Nations Peril" supplied the basis for the 5 reel feature, and thinks that he should have been paid, and also that his name should have been given as co-author. Not only this, but without saying anything to me, he writes to Lubin and accuses me of stealing his story. As a matter of fact, Terwilliger had never even sniffed the atmosphere surrounding his script and the idea of the torpedo and stealing the plans was in the synopsis which he handed me. The complaining individual loses sight of the fact that the idea of stealing plans probably originated with Noah when he started to build the ark. He also fails to take into consideration if I had not shown him the kindness of reading and criticising his story, the circumstance could never have arisen. He jumps in and yells "Thief!" the first crack out of the box without taking the trouble of looking into matters or to consider that he might possibly be wrong.

It might be interesting to add that seven or eight years ago, criticising films for the old Film Index we commented upon a Lubin release and wrote that this particular company had within a short period used enough stolen plan stories to last them for a year.

Here you have the two sides of the question, and here you have the reason for the gradual withdrawal of help from the novice. It is hard on the man who plays the game fairly, but he must suffer for the sins of his class.

More Than That.

A real photoplay is something more than a few sheets of paper covered with typewriting in a certain form.

THE
THIRD
EDITION
OF EPES WINTHROP SARGENT'S
Technique of the Photoplay
Will come from the press some time in June. This is **not** a reprint of the second edition, but a new work of seventy-two chapters and appendix.
Watch for announcement.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps, (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 139.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Suppose you were running a film which you knew to be perfect, and there was an up and down movement in the picture on the screen; where would you look for the trouble? Enumerate the various things which might cause it. Suppose the movement was sidewise? Suppose the sprocket holes showed on one side?

Roll of Honor on Question No. 132.

Some of the names on the Roll of Honor this week are only there by some stretching, but none got by unless they answered at least two-thirds correctly. Where a man had gone to the trouble of answering and only fell down on one of three points in a question of this character I thought it only fair that his name be included in the Roll of Honor.

On the Roll of Honor are Jos. H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, N. Y.; Elmer Paterson, Tama, Iowa; Wilson Hays, Barton, Md.; F. F. Bell, Palestine, Texas; M. Nosti, Tampa, Fla.; C. E. Linstructh, Carthage, N. Y.; L. Pagenhardt, Westernport, Md.; V. M. Kidd, Victoria, B. C.; E. N. Crain, Fort Worth, Texas; G. S. Yager, Anadarko, Okla.; C. W. Tuthill, West Orange, N. J.; F. E. Record, Jr., Mineral Wells, Texas, and W. D. Cady, Mt. Pleasant, Mich.

I have selected the reply of Brother Paterson as best suited to the purposes of publication. The ideas set forth with regard to that part of the question dealing with a man jumping off a wall were in some instances rather weird. Of course the understanding of those things has nothing to do with competency in operating, but broadly speaking I hold a man ought to look into the mysteries of everything connected with the things he is handling every day, his mind is broadened, and he is at least to some extent made a better man by understanding all about every phase of the profession with which he is connected.

Reply to Question No. 132.

By Elmer Paterson, Tama, Iowa.

The Question:

In a projected picture it often occurs that the wheels of a moving wagon will either appear to stand still or to revolve backwards. How do you explain this? In some films the figures move at impossible speed; men and women jump to the top of impossible high walls with slight effort. How is this accomplished? Objects and inanimate figures are often made to seemingly move of themselves. How is this done?

The Answer:

In regard to the first part of the question about why the wheels of a moving wagon often appear to be moving backwards or standing still, I offer the following solution. Let us suppose that the wagon wheel has sixteen spokes and that the wagon is moving at such speed that the wheel makes one revolution every second, and that the camera taking the picture is being turned at the proper speed of sixteen pictures per second. We thus see that after the camera has taken one picture, and is ready to take the next, which will be in one-sixteenth of a second later, the wagon wheel will have made one-sixteenth of a revolution (remember it was revolving once every second), hence each adjacent spoke will occupy very nearly the position of the first. When the picture is projected, the eye cannot tell the difference between the two spokes, therefore the spokes appear to be stationary and the wheel sliding along. When the spokes do not advance more than one-half the distance between any two of the spokes, the wheel appears to be going forward, but if it advances more than this, up to the point where the adjacent spoke formerly was, the wheel will appear to go backward.

With regard to the first half of the second part, the speed at which figures move is governed by the camera man and the operator. If the camera is turned slow and the people move at the ordinary speed, when the picture is projected at the ordinary speed the action will be very greatly increased. The way most commonly used, as I understand it, in making the men and women take an impossible jump, say over a wall, is, a strip of film of the proper length for the scene is turned through with the lens capped. The man or woman takes his position on the top of the wall with his or her back toward the direction in which he or she is to jump. The cameraman then cranks his camera *backwards*. The actor or actress then makes the jump backwards. Of course, when the picture is projected in the proper direction, the direction in which the people jump is reversed and they appear to be making a high jump.

When pictures of inanimate things are made to appear to move the simple "stop picture" is used. Take for example a box of matches. The camera being focused on the box is opened a trifle and one picture is taken. Then the box is opened a trifle more and another picture is taken. Then a match may be made to appear and light itself in the manner above explained. In this manner pictures of plants growing may be made, one or two pictures being taken every day until the plant has the desired growth. When the picture is projected at the correct speed the plant appears to have grown to normal size from a seed in a few minutes.

Madison Square Garden.

From the standpoint of the projection department there is not so very much to tell about the Exposition at Madison Square Garden; also the various exhibits have already been described in another department of a previous issue of the paper. The only projection machine exhibitor was the Nicholas Power Company, which, following its usual course, was there, in the vernacular, with bells on. The Power Company had a large, beautifully decorated space, which was one of the centers of attraction in the Exposition, particularly when our old friend, Power, was present.

J. H. Hallberg, supply dealer, and manufacturer of the Hallberg Economizer, had a large and quite attractive exhibit. The National Carbon Company, and the Westinghouse Electric & Mfg. Company were both on deck, the former proudly displaying to the assembled multitude their carbons, particularly the new negative metal coated solid carbon designed for use on D. C., which was not only shown but also demonstrated in action. The diameters for 40, 55 and 65 amperes are 5/16, 11/22 and ¾ of an inch respectively. The Westinghouse Company had, in their booth, one of their Mercury Arc Rectifiers in operation. Mr. Speer, manufacturer of the Speer Carbon was "among those present," and exhibited his carbons, giving away two sample carbons to each exhibitor and operator, the same being encased in a neat pasteboard box. The Pierson Film Cleaning Machine, a new mechanism designed to thoroughly clean film, was on exhibition in the balcony, where it attracted considerable attention. J. H. Genter, manufacturer of the Mirroroid Screen, put in his appearance for one day, though he did not have an exhibit. The Photoscope had a booth in charge of W. J. Patterson. The machine attracted much attention, and Brother Patterson was kept busy explaining its good points. The Carroll Non-Rewinding Magazine was displayed and demonstrated by its inventor, E. W. Harris. The Carroll has some excellent points, and is a thoroughly practical device which is designed to eliminate the rewinding of film. The Automatic Film Rewinding Company of Harrisburg, Pa., exhibited and demonstrated their rewinding machine, which is designed for use in operating rooms. This device will be described and illustrated in a future issue. It is a good stunt, and one which can be recommended to the favorable consideration of theater managers and operators.

There were various screen surfaces on exhibition, one of which was a new transparent screen surface, the Trans-Lux, which attracted much attention due to the fact that a minature picture was projected constantly to its surface. This kept the screen surrounded by a crowd most of the time, and was a mighty good advertising stunt. Max Berner, of Local 306, was at the machine.

The Novelty Slide Company had an elaborate and a very attractive display, and the Film Fire Prevention Company attracted much attention with their fire prevention device which automatically closes the ports, and does various other things in case of danger. This device will be described, as will the Pierson Film Cleaning Machine, in some future issue.

Aside from these things I do not remember any exhibits of more than passing interest from the projection point of view.

On "Projection Day" the editor had the pleasure of addressing a gathering of operators and theater managers on his favorite topic, namely: projection, particularly with regard to the tremendous loss due directly to incompetency in the operating room and theater managerial positions. The hour was set for 2.30 in the afternoon, and this meant that the crowd was comparatively small, since practically all New York ex-

hibitors were busy raking in the coin in that hour, and the operators were equally strenuously engaged in bombarding something like six hundred New York screens with snap shot photographs at the rate of from sixteen to twenty-five a minute. Practically every New York operator who was idle or could get off was there, however, as well as some out of town men, among them Peter Benard, business agent of Local No. 227, Bridgeport, Conn., and two representatives of the Trenton, N. J. Local, whose cards have unfortunately turned up missing now that I need them. There were also a scattering of exchange men and exhibitors present, and I am told, some of the big producers were either there or represented.

The editor talked for nearly two hours, only to find at the end of that time there were still very much to say. He was nevertheless obliged to "cut it short" because there were other speakers to follow. Mr. Nicholas Power, vice-president of the Motion Picture Board of Trade of America, presided at the meeting. Brother Power has the faculty of doing the right thing at the right time and in the right way, therefore he is popular. At the end of the editor's address Mr. Power introduced Mr. Hilles, the inventor, not of motion, but moving pictures in 1870. Mr. Hilles gave us a short but very interesting talk on the methods employed to produce the effect of moving pictures in those days. J. H. Hallberg then followed with a short talk which was well received.

Banquet in Hoboken.

Some time ago, following out the plans already formed, I communicated with the Hudson County Local Union No. 384 and was promptly informed that arrangements would be made as soon as possible. I did not at that time, however, except that the aforesaid arrangements would be so elaborate, though I have always known Local 384, and its president, Brother Ira G. Sherman, to be the livest kind of live wires.

The affair turned out to be a banquet, held in Hoboken at midnight May 6th. At the guest table were I. G. Sherman, toastmaster, Nicholas Power, who needs no introduction, W. Stephen Bush of The Moving Picture World, Robert J. Emory, manufacturer of the Baird projector, Edward Earl, treasurer of the Nicholas Power Company, J. H. Hallberg, the economizer man (that was the way it appeared on the menu, but he was introduced as the Swedish Electrical Engineer), F. H. Richardson, editor projection department of The Moving Picture World, William C. Smith, assistant general manager of the Nicholas Power Company, Mr. Wrede, superintendent repair department of the Nicholas Power Company, and H. B. Coles, president, Coles Motion Picture Company.

And now let me tell you how Local 384 does things. Each member of the local, in addition to paying for his own plate, paid for a plate for his manager. Oh, yes, of course, this costs money, but it was *worth* money. You cannot get good results cheaply. A few dollars expended this way is apt to have considerable more effect, and better effect, than an equal amount spent on a strike.

Dr. H. Charles Hespe, president, and John E. Moody, vice-president, of the Moving Picture Exhibitors League of Hudson County, were present. In speaking Dr. Hespe said, in part: "In the early days of organization, when I was approached and asked that my operator join the local I was distinctly opposed to any such action on his part, because I did not believe the men were of the type which would render such action on their part anything else than a breeder of trouble. I must say, however, that I am more agreeably surprised, and I am very glad indeed that I have attended this gathering, because in looking at the men before me I see that I was in error in this matter." (I don't pretend that this is a literal quoting of the Doctor's word, but it contains the meaning all right.)

LOVING CUP.

Presented to Ira G. Sherman, President of Local Union No. 384.

The banquet was held in a high class, beautiful cafe. The democratic nominee for governor of New Jersey was to have been present, but sent his private secretary with regrets. The aforesaid secretary made a short well received talk. Our old friend, Nicholas Power, was called upon and gave a brief entertaining history of the early days of operating. He was introduced as the oldest moving picture machine operator, and addressed the gathering as "brothers and fellow operators," winding up his speech by presenting to President I. G. Sherman, on behalf of Local 384, a beautiful silver loving cup.

Messers Earl, Stephen Bush, Emory, Hallberg, Smith and Wrede, spoke briefly, and the editor wound up the proceedings with a talk on projection, illustrated by drawings and photographs, which lasted until 4 a. m.

I was rather proud of one thing though. Naturally, the hour being so late, I had to curtail my address to some extent, and said so. After it was all over several of the exhibitors and some of the operators remarked to me that they would have been very glad, late (or rather early) as it was, to have listened for another hour, and certainly the lecture must be interesting when they were willing to do that at 4 a. m.

Banquet of Hudson County Local Union 384.

1. Edward Earl, treasurer Nicholas Power Company. 2. W. Stephen Bush, Moving Picture World. 3. Nicholas Power. 4. I. G. Sherman, president Local Union 384. 5. F. H. Richardson, editor Projection Department Moving Picture World. 6. J. H. Hallberg, supply dealer and manufacturer. 7. H. B. Coles, president Coles Motion Picture Corporation. 8. Robert Emory, president Baird Motion Picture Machine Company. 9. William C. Smith, assistant general manager Nicholas Power Company. 10. Mr. Wrede, superintendent Repair Department Nicholas Power Company. 11. Dr. H. C. Hespe, president Moving Picture Exhibitors League of Hudson County.

New York Projection.

John Simons, Wellville, Pa., writes:

Am going to be in New York before long. Can you tell me where I will see the best projection?

That is rather a big order. There are about six hundred moving pictures theaters in Greater New York, and of course I do not see by any means all of them. So far as my personal knowledge goes, however, the best projection, everything considered, is at the Strand, Broadway and 48th street, and the Triangle Theater in Brooklyn. The Strand projection is excellent, since the speed, to which I formally took strenuous objection, has been reduced. Manager Rolfe is a man who believes not only in properly staging the picture, but in projecting it in the best possible way.

Over in the Triangle Theater, Flatbush avenue and Fulton street, I have sat through many performances and have never seen a single thing to criticise except the item of speed. They do, as a general proposition, run 'em a little too fast, though I have succeeded in getting the speed materially reduced. There may be places in the city where the projection is better than at the Strand or Triangle, but if so I do not at this time know where they are.

He Disagrees.

H. G. Crose, Gary, Ind., says,

I have read your statements in issue of April 8th on the fusing of rectifier circuits in answer to your question No. 124 with much interest, and would like to disagree with you on one point. For some time I have noticed when fusing a rectifier circuit on a 110 volt circuit, if fuses of the same amperage be used on both the A. C. and the D. C. sides the ones on the A. C. side will, most likely, blow first. I have noticed this in three different operating rooms where the wiring was in perfect condition. I am now taking from 40 to 45 amperes from the D. C. side of a rectifier and have blown 75 ampere fuses on the A. C. side when there were four 60 ampere fuses (one on each side of the line in two different places) on the D. C. side of the circuit. I believe this to be due to wattless current surging on the A. C. side which, of course, does not exist on the D. C. side, and which, while it does not register on the wattmeter must be taken into account in fusing the A. C. side, and in figuring wire sizes. This condition exists with motor generator sets and with rotary converters to a certain extent also. I have never had an opportunity to measure the power factor, or the instruments with which to compute it, but it seems to me a logical explanation of the case, and I think of no other reason for the condition. Even though the rectifier had a unity power factor the ratio of transformation is not sufficient to allow an A. C. fuse of half the amperage of the D. C. fuse. A 40 ampere D. C. arc would require a pressure of about 55 volts, and as the resistance of the tube must be overcome in the secondary circuits, the pressure necessary to do this (10 to 15 volts) must be added to the arc voltage and numerous other losses then would make the A. C. amperage considerably more than half the D. C. amperage. As a matter of fact, however, considerable of the excessive voltage is overcome by reactance instead of being transformed. This giving a ballast effect similar to a rheostat, preventing excessive current when the carbons are brought together and making the arc handle easier by keeping the amperage nearer constant with different distances between carbons. This reactance produces the before named condition, wattless current. The amount of wattless current depending to a certain extent upon the amount of regulating reactance in circuit. If the rectifier is operated on 220 volts then, of course, there is more transformation.

You also stated that the resistance of the tube was constant. I have seen it written by unquestionable authorities on the subject that the drop in the tube is constant under all voltages and amperages. It should be so as far as the voltage is concerned, but the latter part does not seem to conform to ohms law. The explanation is that the conductivity of the mercury vapor increases, or its resistance decreases with increase in the amperage. There are electro-chemical theories explaining this which are, however, of little interest to most operators.

By decreasing the D. C. voltage of the rectifier, the drop in the tube may be made practically nothing as compared to the voltage delivered, and the rectifier may be made to have practically the same efficiency as the auto transformer, which may be quite high, and it is on such circuits (high voltage and comparatively low amperage, like a number of street arc lights in series) that the rectifier belongs where it not only effects a considerable saving in percentage over motor generator sets and converters (even if they could communicate the voltage required), but they also affect this saving over such a large amount of power that when a tube burns out it could be replaced many times over and still money could be saved.

In motion picture work, however, the drop in the tube is such a large part of the D. C. voltage that it cannot effect any large saving over a motor generator, and has the objection of the undesirable tube besides.

To me, the easiest way of remembering the construction and operation of a rectifier is to remember it as an auto transformer with a regulating choke coil, or reactance in the primary circuit, and with two secondary circuits, the current flowing in one of the secondary circuits through one-half of the tube, and the arc on one-half cycle, and through the other secondary, the other half of the tube, and the arc on the other one-half cycle; each cycle overlapping the other, because of the reactance, so that the mercury vapor does not condense. Bearing in mind, of coure, that in an auto transformer part of the secondary current is received by direct electrical connection with the primary and part being induced by the agency of magnetic flux.

If the tube of a rectifier flashes and goes out, the operator should be sure it is a burned-out reactance before connecting up his reactance to operate it as a choke coil in A. C. When the reactance burns out the tube will flash very brightly for a one-half cycle and go out, due to lack of reactance to maintain the mercury in vapor form through the zero voltage period.

A simple and effective way to locate an open circuit when the rectifier fails to start, or the tube fails to shake, is to shunt the starting circuit with a test lamp and shake the tube by hand. If the rectifier then starts, the fault lies in the starting circuit, and it may be located and repaired at leisure. If it fails to start, then the fault lies in the D. C. side, provided, of course, there is voltage on the A. C. side.

After cogitating on this matter for some time, I finally sent Friend Crose's letter to the General Electric Company, Schenectady, with request for their opinion. In due time came the following reply:

Replying to your letter of April 11, attaching a copy of letter from an operator at Gary, Ind., would say that there is no reason why the Gary operator should have trouble by blowing 75 ampere fuses on the A. C. side of the rectifier which is delivering 40 to 45 amperes D. C., unless it is due entirely to the fact that he is feeding the carbons so closely as to draw more than 45 amperes from the rectifier. Don't think he should blow 75 ampere primary fuses even though carbons be frozen.—Ed.) Our tests show that a rectifier when operated from 110 volts, 60 cycles, delivering 40 amperes at 50 volts, will have a power factor of about 77 per cent; and, figuring efficiency even as low as 65 per cent., this would show about 36 amperes A. C. drawn by the rectifier when the line voltage is 110. The operator's argument regarding wattless current is taken care of when you consider the power factor of the outfit involved.

The following formula will serve in computing A. C. current:

$$\text{AC. line current} = \frac{\text{DC amps. x DC volts}}{\text{Eff. x P. F. x AC voltage.}}$$

For example, the figures above, note that the

$$\text{AC. line current} = \frac{\text{40 A. DC x 50 V. DC}}{\text{65\% Eff. x 77\% P.F. x 110 A.C. V.}} = 36.3\text{A.}$$

As stated above, the blowing of the fuse may have been due to holding the carbons together too long. When carbons are held together the A. C. current is increased considerably more than the D. C. output. This is due to the fact that the efficiency of the outfit falls off as well as the lowering of the power factor, which means the increasing of the wattless current.

I do not know where the operator gets the information that we claim that the A. C. current is only one-half of the D. C. current. This is not a claim made by the General Electric Company, because the input current of the rectifier does not bear any definite relation to the D. C. current; it depends on the D. C. output of the rectifier and also on the A. C. line voltage.

If the statement has been made that the resistance of the tube is constant, this should be corrected. Since, within certain ranges, the resistance of the tube varies inversely with the current flowing; that is to say, the drop across the arc remains constant for any current within the working range of the rectifier tube. It would be almost an impossibility to reduce the drop of the rectifier tube as suggested by the operator from Gary. The actual drop of the rectifier tube is due to the resistance of the spot of contact of the cathode and the resistance of the spot of contact of the anode, and not so much to the length of the arc or conducting vapor, which same holds true within the working range for which the rectifier is designed. If, however, the current was increased considerably, so that the density of the ionized vapor be increased beyond the limit for which the tube is designed, then the drop across the arc (tube, you mean, don't you? Ed.) would become appreciable.

The operator's statement regarding the rectifier when used on series street lighting is correct. The drop in the rectifier tube is proportionally so small as compared to the D. C. output, that the loss in the tube would reduce the efficiency of the system, as a whole, very little, but it must be understood that for low voltage work, such as that required for moving picture machines, the drop in the rectifier tube is appreciable, and the efficiency of the outfit is much lower, the exact percentage depending on the D. C. voltage at which it is operated. Some operators operate as low as 45 volts, while others operate as high as 60 volts D. C. The rectifier efficiency is, however, considerably better than that of the motor-generator set, because, while the motor-generator set with this capacity will have an efficiency of about 65 per cent, when run at full load, and as it also requires resistance, the loss of this resistance should be taken into consideration in comparing the efficiency of the two outfits.

I find myself unable to agree with either Brother Crose or the General Electric so far as the blowing of the 75 ampere fuses be concerned. Even with the resistance of the arc entirely eliminated it seems to me there would not be 75 amperes taken from an A. C. lens, and in order to blow a 75 ampere fuse at least an 80 ampere flow would have to be maintained for a period of one minute or more.

I am wondering if it does not happen that Friend Crose's A. C. fuses are located in a very warm place, whereas the D. C. fuses are located in a comparatively cool place. This would make a lot of difference, and might explain the whole business. I would like to hear from operators, who are running rectifiers, and who have same fused on both A. C. and D. C., as to their experience.

Lens Combination.

I. F. Taylor, Newberry, S. C., says:

Have a 1.5 inch diameter objective. When the picture is in focus on the screen the distance from the aperture to the back surface of the lens is 3.5 inches. Will you kindly advise what combination of condensers are needed, and what distance to place them from the aperture? At present I am using a 6½-7½ condenser combination, with 18 inches from the aperture to the front condenser. I am afraid, however, I am losing light in the objective. Have been using National carbons, pulling 60 amperes, 65 volt A. C. through a Fort Wayne compensarc. Recently bought a new supply of carbons, and find they are not marked as Nationals have been in the past. In fact there is no mark on them at all. They give a good light, in fact better than the other carbons did, but they have one fault for which I cannot account, viz.: there is a small flame which periodically runs around the carbons just once. In other respects they are fine, and produce a brilliant white light.

Turn to Table 1, page 141 of the Handbook, and look down the left hand column until you come to 1½, the diameter of your objective; then following over to the right we do not find 3.5, or anything near to it; in fact we have to go down two horizontal columns in order to get 3.53 in the second column from the right, and 3.58 in the right hand column, opposite which, in the left hand column, we find 1⅝. Even if you can get 21 inches between the apex of the front lens and the film you would have to have a lens 1⅝ inches in diameter in order to avoid light loss. If, however, you have a machine with which you can only get 18 inches between the apex of the front condenser and the film, then you would have to have a lens 1 13-16 inches in diameter, using one 6½ and one 7½ condenser spaced so that their apexes are not more than 1-32 of an inch apart. This whole matter, Brother Taylor, hinges on your understanding how to use Table 1, page 141 of the Handbook. If you can only get 16 inches between the apex of the front lens and the film, then following down the column under 16 until you come to 3.580, which is practically 3½, and then running out to the left hand column you see that your objective would have to be 1 15-16 inches in diameter in order to avoid light loss.

Those asking questions of this kind will do well to advise me as to the extreme distance it is possible to get with their machine between the apex of the front lens and the film. Without this piece of information I am hampered in my reply, but owners of the Handbook will be able to match up their own optical system by means of Table 1, page 141, without asking any questions of any one.

As to the carbon fault, why I smiled at your description: "The flame runs around the carbon just once." The only reason I could advance for that is it wants to see if the back door is closed. Seriously, however, Brother Taylor, you will have to go into a detailed description before I could think of even attempting to diagnose the flame case. Presumably you mean that your arc is operating at 65 volts.

Closing the Books.

The editor is in receipt of complaints from a great many operators who have attempted to join the union, only to find the books closed. Now it seems to me that, granting the proposition that it may in some instances be not only advisable but necessary to "close the books" and refuse more members, still here is a thing which can be very easily overdone. The privilege of "closing the books" is one which is highly susceptible of abuse, nor can any union possibly justify the closing of its books unless it is in position to supply a thoroughly competent man for every job within its jurisdiction. I don't like to go into matters of this kind, because I fully recognize the fact that legitimate arguments can be advanced both for and against the practice; also I am willing to concede the proposition that it is highly inadvisable to take in new members in a town or a city where there are already sufficient COMPETENT operators to meet the requirements. Please take note, however, that this hinges upon the word competent, and of my own knowledge books have been closed in some cities when there was not one really competent operator to every five jobs. In my humble opinion the closing of books under these conditions cannot be, by the wildest stretch of imagination, justified.

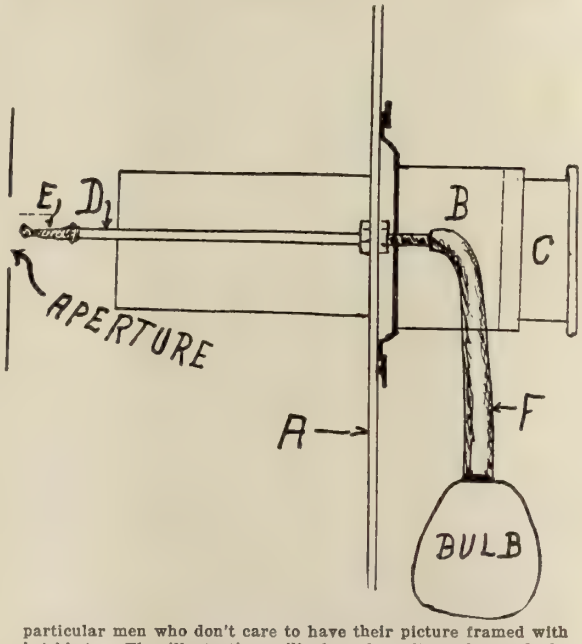
It is a pretty tough proposition to keep a competent man out, in favor of an incompetent, and, mind you, competency means something more than mere ability to project a reasonably good picture. I take the position that it is up to the union to see that its members DO project that kind of picture. In other words I believe, as I have always believed, that it is a part of the duty of the union to check up the work of its members, and penalize those who fail to deliver the best screen result possible under the conditions the man works under.

I do not wish to go into this matter any further at this time. In fact I did not want to mention it at all, but feel that it is the duty of this department to warn operators that the wholesale closing of union books might easily breed a condition which would be intolerable. As I see the matter now, the real solution of this proposition is an extended term of apprenticeship, and I believe *there is no one thing will more thoroughly justify active work on the part of operators' organizations than the endeavor to force an adequate operators' apprenticeship,* and I for one am going to quit talking one year and make it two in future. TWO YEARS APPRENTICESHIP IS LITTLE ENOUGH TIME FOR A MAN TO BECOME A THOROUGHLY COMPETENT MOVING PICTURE MACHINE OPERATOR.

Mr. Dirt in the Aperture.

Raymond Brown, St. Louis, Mo., writes:

I guess you think St. Louis is rather slow, as I have seen nothing in the department from our city, though I have been reading the same for quite some time. Well, I am going to start them going, or at least try to do so by sending a description of a little device for removing Mr. Dirt from the aperture. This is designed specially for Power's projectors, but will work on any make of machine. I know there are many operators who don't mind dirt on the aperture, but this device is intended for



particular men who don't care to have their picture framed with brickbats. The illustration will show how it works, and the whole thing costs but a few cents.

A is the front plate of the machine; B the lens jacket; C the slip tube or lens; D a small brass tube which is tapped at the end so as to accommodate two nuts, fitted one on either side of plate A to hold the tube in position. E is a small spray which may be obtained from any ten-cent store. It is attached to the end of tube D, and is bent to strike the aperture at an angle. F is an ordinary camera bulb, attached to the outside of tube D. Squeeze the bulb and bluey! away flies Brother Dirt.

As I understand this device the tube is designed to run along the side of the lens barrel and set back a little distance from the aperture, so that the air blast will strike the whole aperture and clean all sides of it.

I would suggest, however, that whereas this scheme ought to be practical, and while we appreciate Brother Brown's good intent in sending it in, the plan adopted by operators in large New York theaters is even better. They get a glass tube, similar to a medicine dropper, only larger and longer, and affix thereto a small bicycle or automobile horn bulb. This instrument is inserted either in an opening specially made in the casing of the machine or, in the case of the Power's Six, elsewhere, and you can take it from me that it is a pretty tough piece of dirt that will stand the resultant blast.

If any considerable number of operators would like to get a glass tube of this kind I will see what I can supply them to you for—without any profit of course.

The advantage of the glass is that if you happen to get it in the light ray it does not show appreciably on the screen.

Richardson's

Motion Picture Handbook for Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances,
MOVING PICTURE WORLD,
17 Madison Avenue, New York.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

The Making of a Direct Positive.

The production of a positive image instead of the usual negative on the moving picture film has been the subject of considerable investigation by photographers and chemists.

Various formulas have been tried with greater or less success, but the use of Thiocarbamide (Sulphorurea, Thiourea), has probably been used less than any of the others.

The Editor has conducted some experiments along these lines and with the co-operation of Mr. Samuel Wein, Photo-Chemist has been able to make an exceedingly good positive direct.

The literature on this subject is not extensive as all investigators did not publish or speak of their results. However, Col. Waterhouse (Eder: Jahrbuch fur Photo. Volume 16, page 170; 1892), first described the use of thiocarbamide (sulphorurea, thiourea), and having its chemical formula as follows C. S. (NH_2). His work seems to have attracted little attention, however, and apparently the results obtained with thiocarbamide by others (Nipher: Trans—and Science, St. Louis Volume 10 page 210, 1900 quoted in Journal Physical Chemistry, Volume 13, page 237; 1909), were unsatisfactory.

The formula Col. Waterhouse made use of was:

Lithium carbonate	50 grs.
Sodium sulphite	50 grs.
Eikonogen	50 grs.
Thiocarbamide (saturated solution) few drops water	10 ozs.

Develop the film in the usual manner and fix.

Recent Perley (Journal Physical Chemistry Volumn 13, page 649, 1909), has worked with thiocarbamide and has had better results with a hydroquinone developer instead of eikonogen as suggested by Col. Waterhouse, Herewith is the formula Perley used.

A.

Water	1000 grs.
Sodium Sulphite	126 "
Hydroquinone	21 "

B.

Water	1000 grs.
Sodium carbonate	126 "

Add 20 c. c. of a thiocarbamide solution to 25 c. c. of solution A and 25 c. c. to solution B.

All of Perley's work was done on lantern slides which are quite different from moving picture films, the writer having had the occasion to do some experimental research work along this line has concluded that his formula was unsatisfactory for the results were seldom successful and then only to a limited extent.

The predominant factors in the use of thiourea is the following:

1. The brand of film used.
2. The proportion of thiourea or its salts.
3. Developing agent.
4. Proportions of alkali.
5. Proportions of restrainer.
6. Character of thiourea salt used.
7. Temperature of solution.

Satisfactory positives were obtained with an adurol developer, containing a rather large amount of alkali, but with amidol the results were unsatisfactory. The effect of metol is very peculiar. A small amount of it added to the regular hydroquinone developer increases very much the density of the negative image. Hybrids generally result, although by decreasing the exposure very much and developing for a short time, some rather poor positives would be obtained.

The tetra-thiourea, ammonium bromide recommended by Col. Waterhouse, but apparently not tried by Perley or other investigators, was very much superior to the simple thiourea, giving clearer and better positives. The following is the formula made use of:

A.

Water	6¾ ozs.
Sodium Sulphite	390 grs.
Hydroquinone	65 "

B.

Water	6¾ ozs.
Sodium carbonate	830 grs.

C.

Water	34 ozs.
Tetra-thiourea-ammonium chloride	15.5 grs.

For use take one part A, one part B and two parts C.

With the exception of the temperature, the developement is the same for negatives. The temperature is absolutely essential to the successful working of the process. The limits are between 15 degrees and 18 degrees centigrade or 59 degrees and 64 degrees, Fahr; and they must be strictly adhered to.

The negative appears and then the film apparently fogs, and is then exposed to a diffused light, and then replaced in the developer, after three or four minutes the positive image is clearly seen.

The corresponding chloride salt, however, appears to be better still, and works without a restrainer (bromide). The iodide was not satisfactory. All these salts were prepared according to the directions of Reynolds (Journal Chemical Soc. Volume 59, page 384, 1891).

Has Static and Other Well Known Troubles.

L. C., Nashville, Tenn., writes:

> I am doing considerable amateur work in moving picture photography, but lately have had some difficulties to overcome about which I wish you would give me some advice. I am using an old model Prestwitch Camera in which the velvet track has been replaced by a metal one. The magazines are wood and also old.
>
> I have had considerable static trouble, and as an experiment took the film in the camera into the dark room and gave the camera a hundred or so rapid turns but was unable to see any static in the camera. Then I developed a strip of unexposed film and found static present before the exposure was made. This form of static appears principally at regular intervals along the perforations. Was it caused by the perforating machine?
>
> I also find my film slightly fogged along the edge. Is this due to leaky magazines, if so can I purchase aluminum or other metal ones and how expensive are they?
>
> I project my own pictures in a local theater and find quite some up and down motion on the screen. What causes the vibration?
>
> How expensive are Carl Zeiss F. 3.5—50 mm. lenses? Where is the best market for news pictures if I take any and how much do the News Companies pay?
>
> If you will favor me with these answers I shall be very grateful to you.

The static trouble that you are experiencing undoubtedly comes from the perforating machine, unfortunately the manufacturers of film do not guarantee stock against static. The fog on the edge of the film is caused by a light leak in the magazines and if you will cover up any cracks with lantern slide binding or the ordinary passe partout tape this leak may be stoped.

Metal Magazines for the Prestwitch Camera can be obtained at a cost of about $12.00 each. They are superior to the wooden ones as they will not warp or crack.

The vibration of the pictures on the screen is of course magnified many times and probably is caused by the tilt or panoram being loose. If you will tighten up these too wherever possible, the vibration should be lessened.

Carl Zeiss lens are not obtainable except at a premium due to the present European War. The prices range from $40.00 to $100.00 for the 50 mm. F. 3.5.

The best information regarding news pictures was given in a recent issue under the title "Hints to Newsfilm Cameramen."

The price paid for good negative which is accepted ranges from 60 cents to $1.00 per foot.

Correspondence Club.

Leonard A. Bayer, 1435 Avenue "A," New York, writes:

> Kindly add my name to this Correspondence Club that you mention in your column. Also please be so kind and send me full particulars pertaining to the principles of this club.

I am very glad, indeed, to note that each day or two brings a new member to this correspondence club. The object of this club is merely to develop the interest in Motion Picture Photography among photographers who are situated all over the country.

By correspondence you can take up with any of the men whose names we have published from time to time, any question or matters that you believe would interest them. For instance, if you have been particularly successful in making a certain class of pictures, such as out-door work, or if you have lent your energies toward photographing microscopical subjects, either of these things will interest other members of this club.

If you write them, perhaps in return they would tell you of some interesting experience that they have had.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "Fate's Boomerang."

Released May 29 by the World Film Corporation.

Suggestions prepared by S. M. Berg.

By special arrangement with G. Schirmer, Inc., Music Publishers, New York.

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 61½ T "Two days later" is a sub-title and is printed reading matter on the screen. But 65¾ D "When Rick takes drink" is a description of action.

George Castleman, engineer, is given charge of a railroad construction camp in the mountains of North Carolina. His wife Mildred, a society butterfly, refuses to leave New York, but remains in town, carrying on a flirtation with Arnold Morgan, a wealthy society man. In the mountains George meets and falls in love with Zell, a mountain girl. After a time Mildred wants a divorce and seeks evidence against her husband. She arrives at the camp and hires a rig to carry her to Zell's cabin. The driver, intoxicated, loses control of the horse and an accident ensues in which Mildred is killed. Zell and George are then united.

Care must be taken in scenes of dancing from 21¼ to 46½. They are mostly flashes only and music suggested must be stopped by the orchestra and piano only continued. Note particularly: Agitatos as suggested. Shot and Explosion, 34½; Auto effects, 58¼; Train effects, 61½.

The THEME selected is "My Memory Maid"—Hintze.

Time schedule: 67½ minutes (five reels—4,500 feet).

Time.		*Sub-titles or descriptive cues.*	*Music*
0	D	Opening.	Little Villagers .....Howgill (Allegro moderato)
1¼	T	Rick Lally, a degenerate.	Agitato No. 2.
2½	T	A fatal recklessness—	Repeat: Little Villagers.
4	T	John Shayne.	Petite Bijouterie .....Bohm (Valse intermezzo)
6½	T	"Oh forget your cards."	
8	T	Arnold Morgan.	My Memory Maid.....Hintze (Moderato) (THEME)
11	T	"Give up the life."	Pastoral .....Howgill (Moderato)
14¼	T	"What are those men doing?"	
15¼	T	"You say a railroad brings."	Darinee .....Howgill (Andante moderato)
17½	T	Great events must bud—	
18	D	When Zell picks up her dog. (Water fall effect.)	Repeat: THEME
21¼	T	A week later. (Piano only.)	Doucement .....Robert (Valse lento)
23½	T	"This is for a rainy day, Zell."	
25	T	"Why is it that the most."	Sparklets .....Miles (Moderato)
28	D	When Zell buys paper.	Agitato No. 1.
29	T	Two weeks later.	La Lisonjera .....Chaminade (Molto capriccioso)
34	D	When Rick picks up gun.	
34½	T	A venomous friend. (Shot—Explosion.)	Agitato No. 3.
35¾	T	"Our best friends come."	Repeat: THEME.
37¼	T	Treachery masks itself.	La Gloria .....Densmore (Two-step)
39½	T	"I guess old rattler."	Repeat: THEME.
41¾	T	As the moon rose.	
42½	T	"I hoped maybe you'd come."	Serenade .....Chaminade (Moderato)
45	T	Arnold Morgan gives a party.	Douce Caresse .....deFuentes (Valse)
46½	D	Dancing scene. (Piano only) (Flash)	
48½	T	"I got an all night ride."	Serenade .....Karganoff (Moderato assai)
50	T	Morning brings home—	
51½	T	"Good God Zell it won't do."	Repeat: THEME.
53¼	T	Four days later.	Clarice .....Loud (Valse intermezzo)
57¼	T	Night. A loneliness—	
58¼	T	Zell completes a journey. (Auto effects)	Pulcinello .....Aletter (Allegretto)
61¼	T	"Quick we will follow her."	
61½	T	Two days later. (Train effects)	Le Retour .....Bizet (Allegro vivace)
64	D	When Mildred gets into rig.	
65¾	D	When Rick takes drink.	Agitato No. 4.
66¾	T	"I can't understand."	Repeat: THEME.
67½	T	The End.	

Note: For the convenience of readers of the Moving Picture World, a price list of the numbers suggested in the above cue sheet is to be found in G. Schirmer's advertisement on page 1763.

Musical Publications and Their Adaptability to the Screen.

Reviewed by S. M. Berg.

IN ARCADY. NEVIN. BOSTON MUSIC.

1. A Shepherd's Tale. Characteristic 2-4 allegretto semplice. Melody for flute, strings and oboe.
2. Shepherds all and Maidens Fair. Allegro con moto, giocoso in 4.
3. Lullaby. Andante semplice. Melody for cello and strings.
4. Tournament. Allegro energico a la polonaise.

Although published in 1913 it is so appropriate for motion pictures that leaders will find this suite a valuable acquisition. It is sufficient to say that Ethelbert Nevin composed it and that Hugo Riesenfeld is responsible for the very excellent orchestration.

LONGING. PIETRO FLORIDIA. SCHIRMER.

A pleasing intermezzo in 2-4 andantino grazioso. Arranged for orchestra by Otto Langey.

INTERMEZZO. ARENSKY. SCHIRMER.

This composition will admirably depict impending disaster, allegro action or chasing. Tempo 2-4 presto and prestissimo. Arranged for orchestra by Ross Jungnickel.

YESTER-LOVE. BORCH. SCHIRMER.

As the name implies, Yester-Love is an intermezzo. An original composition arranged by the composer. Well suited for a theme or semi-pathetic situations.

SONGS FROM SHAKESPEARE'S TIME. SCHIRMER.

This is a necessary requirement of the theater orchestra. It is suited to be used at English educational, scenic weekly or light drama. Songs are transcribed and arranged by Gaston Borch and include "The British Grenadiers," "The Hunt is Up," "Come again sweet Love," "Gentlemen of England" and "The Knotting Song."

SCOTCH POEM. MacDOWELL. JUNGNICKEL.

This arrangement of Edward A. MacDowell's "Schottisches Gedicht" (Scotch Poem) by Ross Jungnickel will be found to be one of the most effective pieces of storm music published. It has been carefully edited and extended and is easily repeated without modulations. No picture player can be without this publication.

NIK-O-DE-MUS. RICHARDSON. SNYDER.

Don Richardson has given another of those melodious 2-4 numbers well suited for Western, comedy or allegro action.

INCIDENTAL AND DRAMATIC MUSIC. MIDDLETON. HAWKES.

No picture player can have too many Incidental and Dramatic Collections. This set, published by that well-known English house, contains 36 numbers including allegros, agitatos, marches, storms, burglary scenes, jigs and reels, death-bed scenes, comedy action, etc.

THE MERCHANT OF VENICE. ROSSE. HAWKES.
INCIDENTAL MUSIC.

1. Prelude in 4, moderato. After introduction a cantabile movement for cello and bassoon with strings and harp accompaniment.
2. Intermezzo "Portia." Lento. Melody carried by wood-winds and strings.
3. Oriental march, tempo di marcia, poco a poco crescendo, later marcato closing maestoso.
4. Prelude, espressivo lento, later andante patbetique.
5. Doge's March. An excellent maestoso pageant march.

This suite within a very few months will be in every musician's library in the country. Nothing published is more appropriate for picture work than these very excellent compositions. They were originally written for the Shakespearian production of "The Merchant of Venice" as produced by Arthur Bourchier at the Garrick theater, London, England.

SACHEM ROSEY. ROSEY.

An Indian intermezzo in allegro 2-4 well suited for light Indian

drama or bright Oriental scenes. A valuable addition to the picture library.

SESAME. KING. FEIST.

This is described by the composer as an intermezzo Arabian. The tempo is allegro moderato and it can well be described as a neutral Oriental. So little of this material is available that it will be welcomed.

Preparedness.

By S. M. Berg.

From California to Maine and from New Orleans to Lake Michigan, the main topic of conversation is Preparedness. It matters not what a man's calling is, or by what means he is obtaining his livelihood, Preparedness arises in his conversation. In New York City on May 13th a continuous stream of human beings heralded with bands and carrying the Stars and Stripes marched up Fifth avenue in an effort to convince the slackers that they were ready and willing to defend their country's honor when called upon.

These few words are published under a musical column so it is fitting that we deal with the word Preparedness from the musician's point of view, especially in the service of musical interpretation for the film. Preparedness means a preparing or fitting, to make ready, to qualify or to provide.

How many of those musicians who are expressing opinions today on Preparedness from a national standpoint are equipped to provide a musical interpretation for a picture on a moments notice? How many are there who have their libraries classified so that whatever character of music is needed they can lay their hands on it? How many have a library which contains the national characteristics such as English, French, German, Russian, Chinese, Indian, etc.? How many have a collection of what might be termed the standard classics? Unfortunately the greater number of musicians that are earning their living by playing the picture are totally unprepared for their positions. They give no thought to the problems which they may be called upon to solve and no preparation is made by them to provide themselves with material.

A few days ago a leader of a suburban vaudeville and picture house called on me. He said the management intended to discontinue vaudeville for the summer and were to run pictures only. He explained to me that he realized he would need a large library for this purpose and sought my advice. Immediately upon my asking a few questions I discovered he had no library as he had never bothered to play the pictures up to the present. His chief duty was to play the vaudeville while during the pictures he simply ran through some popular numbers and then left the pianist to improvise. I learned that he was drawing the Union scale for leaders which I believe is $56 a week, and pointed out that from such a salary he could well afford to spend a small sum for music every week. However, his concluding remark was "I've got enough to do with my money. I don't intend to buy music every week." Of course this appears to be an extreme case but it never-the-less is a true one.

A leader in a motion picture theater must possess a large library. He should be thoroughly acquainted with every composition and understand its interpretation and the character of action it will depict. His music should be classified so that whenever he needs a particular number he can lay his hands on it immediately. Thus musicians who desire to become leaders and secure a large share of this world's goods must assiduously apply the meaning of Preparedness as an individual. The old saying tells that charity begins at home. By the same thought Preparedness begins at home also, for you must be fitted and equipped to carry out the work you contract.

Opera Performance Nets $9,000

Actors' Fund Benefits by Entertainment at the Metropolitan —Rialto Week Next.

THE grand tribute performance of the motion picture campaign for the Actors' Fund, held on the afternoon of May 9 at the Metropolitan Opera House, was a huge success. It was the finest performance of its kind ever held anywhere and added substantially to the glory and the treasury of the great humanitarian undertaking of the heads of the film industry. Monday was National Motion Picture Tribute Day and was loyally observed in every state in the Union. The next event of importance in the canvass for the $500,000 endowment of the Actors' Fund will be another affair of large pretentions. It will comprise an entire "Actors' Fund Week" at the Rialto theater with elaborate special features, 25 per cent. of the proceeds to be donated to the campaign.

The mammoth metropolitan tribute netted $9,000 for the cause. Every seat in the vast house was occupied and many people stood at the rails in the orchestra and balconies. The great crowd was treated to a most exceptional program. Samuel Goldfish, chairman of the National Executive Committee of the Campaign, and Daniel Frohman, president of the Actors' Fund, who arranged the affair, covered themselves with glory.

The offerings ranged from Puccini to Berlin in the music and from Bernard Granville to Edna May in the specialties. Geraldine Farrar was the principal attraction and never appeared to better advantage. She sang in excellent voice and was given a most enthusiastic reception. After singing the second act of "Madame Butterfly," assisted by Antonio Scotti, Rita Fornia, Angelo Bada and Pietro Audisio, Miss Farrar appeared once more at the end of the program when Mr. Granville sang a song written especially for the occasion by Irving Berlin and dedicated to her. George Polacco, with the full Metropolitan Orchestra, accompanied all the operatic selections.

The event at the Rialto will last for five days commencing June 5. It had been originally announced that this series of special performances would start on May 22, but S. L. Rothapfel, director of the house, found that he had not sufficient time in which to prepare the Tribute on the scale he wished. The first two days will be Motion Picture Days, with appearances of the most prominent screen favorites in costumes of roles in which they are best known. Wednesday will be devoted to the appearance of leading actors and actresses of the stage. Thursday will be Musical Day, and Friday will be Allied Arts of the Theater Day.

At Leading Picture Theaters

Programs for the Week of May 21 at New York's Best Motion Picture Houses.

"Sweet Kitty Bellairs" at the Strand.

DURING the week beginning May 21st the Strand Theater presented Mae Murray in "Sweet Kitty Bellairs," a photoplay produced by the Jesse L. Lasky Feature Play Company in association with David Belasco. The film drama is from the play of the same name written by David Belasco and Egerton Castle and presented by Mr. Belasco in New York some time ago.

Mae Murray, one of the newer recruits to the screen, in "Sweet Kitty Bellairs" finds a part well suited to her beauty and winsomeness. The play is a romance of the days of powdered wigs, courtly gallants, fair ladies and swords quickly drawn. The action occurs in Bath, England, the famous watering place, the latter part of the eighteenth century. The meticulous care given to Belasco stage productions has been employed in the direction of the film version.

Rube Goldberg's "The Boob Weekly," a scenic and a cartoon comedy, were also on the program.

"Going Straight" at the Rialto.

The Rialto offered a double bill during the week—Norma Talmadge and the "Fine Arts Kiddies" in a Triangle photoplay offering "Going Straight," and Charlie Chaplin in his last Essanay production, "Police."

"Going Straight," the vehicle in which Norma Talmadge is seen, is a five-reel drama by Bernard McConville and has for its foundation the difficulties that beset the reformed crook endeavoring to "go straight." It is full of action and dramatic suspense, with just a touch of pathos and heart interest, aroused by the children. By a strange coincidence Chaplin's comedy, "Police," is the direct antithesis—almost a burlesque on the same story.

"In the Land of the Midnight Sun" and "Spain" and a musical program were included in the entertainment.

"Pasquale" at the Broadway.

The attraction at the Broadway theater was the latest Morosco-Paramount photoplay, "Pasquale," with George Beban and Myrtle Stedman in the leading roles. Mr. Beban plays the part of Pasquale. The story is a deft blending of laughter and tears, several of the scenes being laid on the Italian-Austrian battle front. The Broadway Weekly, colored scenics, short comedies and cartoons rounded out the bill.

W. J. GILMORE WITH MELIES.

W. J. Gilmore, former manager of the 23rd street branch of the General Film Company, has been appointed eastern representative of Melies Manufacturing Company and will make a tour of the eastern states in behalf of Knickerbocker Star Features and Vim comedies. Mr. Gilmore left New York on Friday, carrying with him sample prints of several forthcoming productions. He is one of the most popular men in the film industry and has a high reputation as a judge of a picture's merits.

Mr. Gilmore's experience in film marketing extends over fourteen years. Graduating into the General Film Company from successful management of a chain of theaters, he entered the Twenty-third street branch and worked his way up until he became assistant manager. His assumption of the management of the branch was marked by a large increase in the volume of business done. He confesses that he has always leaned toward the representation of some brand to which he can devote all his energies.

Chicago News Letter

By JAS. S. McQUADE.

The Laugh Is On Louis Mann.

SOME time ago, in an address before the Altoona, Pa., Chamber of Commerce, Louis Mann was credited by the press with the following statement: "Over every moving picture house I would place the sign, 'The home of non-intellectuals.'"

We are indebted to Mr. Mann, because he has made the world laugh by his inimitable stage impersonations. In this instance he evokes another laugh, but the laugh is on himself.

Do I recollect aright? Did not Louis Mann and his amiable and talented wife, Clara Lipman, make an essay in feature pictures, a little over three years ago? Were not the productions made in New York? Did they not turn out to be a fizzle, financially, because the camera did not take kindly to Mr. Mann, and because Mr. Mann on the screen failed to make the appeal that he did on the stage?

That was not Mr. Mann's fault; it was his misfortune. But why blame the innocent moving picture for it?

Tut! Tut! Tut! Mr. Mann. Just as many (and then as many times more) intellectuals go to the moving picture houses as flocked to see you on your successful tours. Don't take any man's word for it. Attend the moving picture houses and prove it for yourself.

A Storm Raised by Illinois Vice Film.

"The Little Girl Next Door" (the Illinois vice film), which is now showing at the La Salle theater, this city, is raising a big storm among the reform forces.

The City Council Committee on Judiciary is at the point (at the time of writing) of recommending an order directing Chief of Police Healey to revoke the permit for the subject, for the reason that it is improper. It is well understood, however, that the Chief need not follow the order.

The reform forces are urging the committee to go ahead. A letter from Samuel P. Thrasher, superintendent of the Committee of Fifteen, which denounces the vice film, will be read before the committee. In this letter Mr. Thrasher says, in part:

"Why the law which applies to obscene books and pictures should not apply to a motion picture like this one I cannot comprehend.

"No one can view even the expurgated edition of this noxious effusion without being convinced that the intent and matter therein displayed could not be reduced to print without making the book so lewd, lascivious and obscene as to compel its exclusion from the United States mails and render its publishers liable to prosecution.

"I think the film should never have been released to the public. Now that it has been, it should be more thoroughly revised, by the elimination of additional features, or its exhibition prohibited."

Thomas Santschi a Victim of the Muse.

Thomas Santschi, Selig's well-known leading man, who was on here for several months past with "The Crisis" company, made a host of friends during his stay.

Tom is a great, gentle giant of a man in his normal moods; but—as his McNamara in "The Spoilers" shows—a fighting demon when he has his back to the wall. He has the part of Stephen Brice in "The Crisis," a character that should also fit him well.

To look at him one might be impressed that Mr. Santschi would be about the last man on earth to dabble in poetry; but he has done it, although he stoutly disclaims that it is poetry.

Out at Camp Nobles, Catalina Island, with Jack Prescott and a chum from Harvard as companions, one evening, several months ago, the crime was committed. The bracing air, aided by equally bracing libations and the picturesque beauty of the scene, inspired the trio.

"Let's sing a song of the weed," suggested Tom Santschi.

"And another of the rose," said Jack Prescott.

And that was the origin of "The Weed and the Rose," which Tom Santschi finally evolved, as given here:

THE WEED AND THE ROSE.

A little weed grew at the foot of a rose
And they both breathed the same summer air;
But the poor weed sighed as it looked at the rose;
For the rose was so sweet and so fair.

At twilight the little weed tremblingly spoke,
And it told of its love for the rose;
The rose never heard; for the language of weeds
Is a language a weed only knows.

Then at night the little weed heartbroken cried,
And its tears washed the foot of the rose;
And sweeter she grew and her green leaves spread wide
Shutting out the sweet sunlight and air;
So the little weed died at the foot of the rose,
And the rose never knew it was there.

To me, this little poem shows both imagination and great tenderness. Maybe, it will suggest an idea for a scenario to someone.

Chicago Film Brevities.

J. A. Kent, publicity and sales manager of the Great Northern Film Company, New York City, arrived in Chicago Wednesday, May 10, and remained until Monday night, May 15. Mr. Kent reported fair business for his product. During his stay here he interested himself in the censorship of several of his subjects by the Chicago board.

* * *

Jay E. Sherwood, state vice-president for Wisconsin of the Motion Picture Exhibitors' Association of the Northwest, paid this city a flying visit one day last week. Mr. Sherwood is manager of the Grand theater, Madison, Wis., and secretary of the Grand Theater Company, which owns it. This house seats 750 people, and is showing to good business. Mr. Sherwood stated that conditions for exhibitors were very good in Madison, but that local women societies are trying just now to establish a local censorship board. He did not believe that anything would be done, however, as exhibitors in Madison are their own censors and very careful to look over their programs before exhibiting them.

* * *

Clarence A. Frambers, president of the Photodrama Club, 3018 Jackson Boulevard, Chicago, recently returned from California, where he has been writing special stories on the staffs of the Lubin, Triangle-Keystone, Thomas H. Ince and American Film companies. Since the policy of the club has been changed to make all photoplay writers who are not residents of Chicago eligible to membership, so many applications have been received that it was deemed advisable for Mr. Frambers to return and attend to the business matters and to have the meetings conducted under his personal supervision. The club is being conducted for the benefit of amateur and successful scenario writers, and is making a fine showing and doing a great deal of good for those interested in scenario work, Mr. Frambers informs me.

* * *

The Selig players, who have been engaged for several months past in the production of the interiors in "The Crisis," left this city on Wednesday evening, May 17, for Vicksburg, Miss., where the famous battle scenes describing the Winston Churchill story will be filmed under the direction of Colin Campbell. Among the players who left were: Bessie Eyton, Eugenie Besserer, Margaret Fawcett, Thomas Santschi, George Fawcett, Matt Snyder, Marshal Neilan, Cecil Holland, Leo Pierson, and others. A large party of friends, among whom were William M. Selig and Gilson Willets, were at the Illinois Central Twelfth street station to see them off. An advance force of scenario artists and stage carpenters, under the direction of Gabriel Pollock, have been in Vicksburg for some time past, doing the preliminary work necessary before Director Campbell's arrival. Mr. Campbell expects to conclude his work in Vicksburg so as to arrive in St. Louis with the company early in June. After finishing the exteriors there, the company will return direct to the Pacific Coast studios.

James McGee, manager of the Selig studios at Los Angeles, arrived in Chicago Thursday, May 18, and after

a brief stay, proceeded to Vicksburg, where he will act as business manager of the Selig "Crisis" company.

"The Valiants of Virginia," adapted from the thrilling novel of Hallie Erminie Rives, will be the next Selig Red Seal photoplay to be released, through V-L-S-E. Inc., following "Into the Primitive," which will be released on May 29. The Selig-Rives photoplay will be released on June 26.

Selig's revival of "The Two Orphans," which will be released through the General Film Company's regular service on Monday, June 12, has created considerable interest among exhibitors. It will probably be remembered that the fine cast of players in this photodrama includes Kathlyn Williams, Winnifred Greenwood, Myrtle Stedman, Charles Clary, Thomas J. Carrigan and other photoplayers well known in the film world.

"Historic Indiana," the Indiana centennial picture which is being produced under the direction of the Selig Polyscope Company, is now nearing completion. Interesting scenes were taken on Monday, May 15, in which the noted Hoosier poet, James Whitcomb Riley, appeared before the camera at his home in Indianapolis. Mr. Riley will be seen in the picture with a small army of children surrounding him, each of them a devoted friend. The production of the picture is being financed by the Indiana Historical Commission.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the week beginning Sunday or Monday, May 21 and 22:

Studebaker—"Gloria's Romance," third chapter; "A Perilous Love" (George Kleine), and Mae Murray in "Sweet Kitty Bellairs" (Lasky). Wonderful business is reported at this house for the first two weeks of "Gloria's Romance."

Fine Arts—"God's Country and the Woman" (Vitagraph), written by James Oliver Curwood, and produced in eight reels. This picture was photographed in Great Bear Valley, 9,000 feet above sea level, in the San Bernardino mountains, in southern California.

Colonial—Mollie King in "Fate's Boomerang" (World); Harry Watson in a Musty Suffer comedy, "The Lightning Bellboy" (George Kleine); a George Kleine scenic picture, and the Hearst-Vitagraph Weekly.

Orchestra Hall—Edna May in "Salvation Joan" (Vitagraph), presented by V-L-S-E, Inc., and other pictures. Misses Nellie and Sara Kouns, soprano soloists, contribute the concert numbers. H. W. Hill, manager, advises me that the second week of his cinema concerts has been very satisfactory, and that the attendance exceeded the corresponding week of last year, at which time Mary Pickford was also the leading attraction. The revival of "Tess of the Storm Country" for the second week was a great success. Although the photoplay is three years old, and many advised against its repetition, it proved that the management's judgment was emphatically right.

Strand—Norma Talmadge in "Going Straight" (Triangle), and other pictures.

Ziegfeld—Edmund Breese in "The Spell of the Yukon" (Metro), and "The Unwritten Law" (California), the latter being held over for another week on account of the great interest it has created.

La Salle—Third week of "The Little Girl Next Door" (Illinois vice film). The biggest business in the history of this house is reported for this picture.

* * *

J. K. Burger, general manager of the International Film Service, Inc., New York, arrived in Chicago Wednesday morning, May 17, to assist J. T. Bowman, the Chicago branch manager of the company, in arranging for the exhibition of the fifth, sixth and seventh episodes of "The Mysteries of Myra" at the Princess theater, South Clark street, Thursday morning, May 18. A general invitation was sent out to Chicago exhibitors and to those in surrounding towns. The well filled theaters showed the great interest manifested in the serial by the assembled exhibitors, who displayed considerable enthusiasm as the films were screened. The exhibition was something unusual, as the trade has seldom been given an opportunity to see the fifth, sixth and seventh episodes of a serial when the fourth is still running in the theaters. Mr. Burger was so impressed with the success of the exhibition that he immediately decided to follow the same plan in all the larger cities in the country, where International exchanges are located. He left for San Francisco on Thursday evening.

William J. Flynn, general manager of the Park, Shenandoah, Juniata and St. Charles theaters, in St. Louis, arrived in this city Thursday May 18, and returned the following day. He made a pleasant call at the World office, during which he informed me that his company has done wonderful business at the Park and the Shenandoah for the past season. The former seats 2,000 people, and is so constructed that the roof can be removed during the summer months and everything made snug and tight against the inclemency of winter. At these two houses he has been alternating with a stock light opera company and a stock dramatic company. The Park Opera Company finished its one hunderdth continuous week at both houses on April 24 last, and the Players their one hundredth continuous week on April 29. High-class talent was employed for both companies, and high-class productions were always the rule, sometimes as high as $500 royalty for the week being paid for a drama or opera. Mr. Flynn is thinking of presenting pictures in the Shenandoah during the summer months. The company shows moving pictures throughout the year in the Juniata and the St. Charles, the former seating 1,250 people and located in a residential section, the latter being in the downtown section. Paramount pictures are shown at the Juniata, and features of the Universal, Mutual, Metro and World at the St. Charles. Very fine business has been done at both houses, especially in the Juniata, for the past year.

* * *

The benefit at the Auditorium theater, Sunday, May 14, in aid of the American Theatrical Hospital Association, brought $5,000 into the treasury. The proceeds will go towards the construction of a hospital where transient theatrical or moving picture people in need receive free care and treatment. The hospital is now under construction at Irving Park Boulevard and Sheridan Road.

* * *

Thomas H. Ince, Kay-Bee's famous director, made a brief stay in the city on Saturday, May 13, on his way from the Pacific Coast to New York City. While here, he announced that his big production, "Civilization," will soon be shown to the Pope. This great picture, which shows the devastation of war and the blessings of peace, will shortly be sent to Rome. First of all, it will be sent to Washington, where the President, his Cabinet, government officials and members of Congress will be given a special and private presentation. Mr. Ince expressed the opinion that the merger, which will include Triangle, Lasky and Famous Players, will make for efficiency and the reduction of overhead expenses. J. Barney Sherry, the well-known Kay-Bee character heavy, accompanied Mr. Ince east. "Civilization" will be given its initial showing in New York City, although Mr. Ince expressed the preference to have Chicago see it first.

* * *

Monday, May 15, was Actors' Fund day at the moving picture theaters of Chicago, when over 200 exhibitors contributed 10 per cent. of their day's receipts to the Fund. Owing to the absence, in New York, of William N. Selig, who is the treasurer of the Chicago committee, no accurate figures of the aggregate amount can be given at the time of writing; but, from what I can glean, the total will make a fine showing for Chicago.

* * *

Harry Weiss, who for some time past has been a very successful manager of Metro's Chicago branch, has resigned his position. Mr. Weiss has not as yet given out what his future connection will be, but it is understood that he has several flattering offers. No one, as yet, has been appointed to succeed him; but J. S. Skirboll, district manager, will have charge until his successor is appointed. Harry Cohn, well known in exchange and exhibiting circles in Chicago, and who for a long time was connected with George Kleine and the General Film Company as exchange manager, is assisting Mr. Skirboll.

* * *

John Le Roy Johnston writes me that he has succeeded Charles G. Brown as editor of Amusements, Minneapolis. I met Mr. Johnston while in Minneapolis, and he acted in the capacit of editor of that publication during the recent exposition.

RELIABLE FEATURE SPREADING OUT.

Manager Schwartz of the Reliable Feature Film Company of Chicago reports that since going into larger quarters business has increased. "Defense or Tribute" and "The Ordeal" were recent purchases for Illinois, Indiana and Wisconsin. From the manner in which bookings are being made it will be necessary to have several copies working at one time.

Jack Schwartz, road manager, is traveling through Wisconsin and C. Christopher through Indiana George Lindon is Illinois representative.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

NO SINGLE FILM COMMISSIONER.

Mayor Sebastian Says He Does Not Intend to Appoint One—Believe Police Department Competent to Handle Situation.

MAYOR SEBASTIAN has announced that Los Angeles now has no moving picture censor.

The ordinances adopted by the council abolishing the local censor board and providing for the appointment of a single censor commissioner went into effect on May 4.

The Civil Service Commission has called an examination for the position of single censor commissioner which will soon be held. Mayor Sebastian, however, says that he does not contemplate appointing any censor commissioner. He expresses the belief that the situation can be handled by the police department. He said:

"The ordinance abolishing the censor commission is now in effect, and, as I understand the situation, we haven't any censorship over moving pictures at the present time, outside of general police regulations. I have no intention of appointing a censor commissioner."

HARBINGERS OF "CIVILIZATION."

Leo S. Harding and Andrew C. Edison on Transcontinental Motorcycle Trip to Spread Propaganda for Great Picture.

Thomas H. Ince this week has undertaken a most novel and effective way of advertising from coast to coast his greatest production, "Civilization." Leo S. Harding and Andrew C. Edison of the Ince forces have started on a motorcycle trip across the continent to blaze the fame of this remarkable picture. They are traveling via the National Old Trails from Los Angeles to Portland, Me. The motorcycle is equipped with a side car and every available inch of its space is elaborately decorated with notices that "Civilization is coming," while a large suitcase is filled with literature and photographs to be distributed along the road.

Andrew C. Edison and Leo S. Harding Receiving Instructions from Thomas H. Ince Before Starting on Transcontinental Trip.

"Civilization" has entered its fourth successful week at the Majestic theater. Now that the big film has settled down to a steady run in Los Angeles negotiations are under way for its early showing in all the other large cities of the country. Producer Ince, accompanied by a large staff of aides, is now in New York arranging for its metropolitan premiere. It will probably be shown at the Knickerbocker Theater. When in the East Mr. Ince will also arrange for its presentation in Washington, Philadelphia, Boston and other big centers.

LARGE THEATER PROJECTED.

Motion Picture House With Three Thousand Seating Capacity Planned for Broadway.

The assurance of the launching of one of the most important building enterprises undertaken in Los Angeles in several years was announced this week. The Business Stability Association, composed of many of the leading business men and owners of business property in the downtown district took an option on a ninety-nine-year ground lease of the property at the corner of Third and Broadway and started a movement for the immediate erection of a modern theater and studio building on that site.

The association expects to erect a structure costing about $600,000. Of this amount $400,000 is declared to have been subscribed. As soon as another $100,000 shall have been added an architect will be commissioned to go ahead with working plans. This statement was made by Miles S. Gregory, secretary of the association. Mr. Gregory also announced that it was the intention to complete the project, with no indebtedness, each subscriber holding his proportionate amount of stock and participating in the returns from rentals on that basis.

The building in contemplation is to contain a motion picture theater with a seating capacity of three thousand persons equipped with a stage large enough to accommodate opera performances. There will also be fourteen small specialty shops on the ground floor, some on Broadway and others on Third. The plans, as roughly outlined, call for fifty-six studios, each measuring 16 x 28 feet, on the upper floors facing Broadway, and eighty studios, some 15 x 100 feet, and others 16 x 29 feet, overlooking Third street. A space, 120 x 100 feet, in the basement is to be given over to a cafeteria.

The building will have a frontage of 120 feet on Broadway and of 194 feet on Third. It will be of fireproof construction, probably of reinforced concrete.

MABEL NORMAND BACK AT WORK.

The Mabel Normand Feature Film Company Rehearsing a Four-Reeler at Their New Studio.

Mabel Normand and her own company of players began rehearsals on May 15, on the first of the features to be released under her name. Early indications are that the story will be in four reels and that of possible the Mabel Normand Feature Film Co. will make about eight such comedy-dramas a year.

Although Miss Normand has her own studio located in one of the beauty spots of Hollywood she has by no means cut adrift from the famous Keystone studio where she was featured for years.

Hampton Del Ruth, managing editor and assistant manager of production of the Keystone Film Company, has been given further anxiety through the four-reel comedy-dramas which require a de luxe treatment for The Mabel Normand Feature Film Co.

To those connected with the famous laugh-making plant of Mack Sennett the picture of the first rehearsal looked much like the rehearsals of the past when the young woman was being featured by the Keystone Company. With the exception of James Young, who will direct Miss Normand, and a carefully selected cast of associate players, Mr. Sennett and Mr. Del Ruth lent their aid as in the past, the only real difference being the story, which is straight comedy-drama.

"I am more than delighted with everything," Miss Normand said when asked what she had to say about her future as well as the present plans. "I am more than satisfied with the first story selected, I feel I have regained my old good health again, and now I am anxious to hear Mr. Young say 'camera' and begin work again."

The comedienne spoke of her trip to the East and said that she felt the trip had done her a world of good.

Miss Normand brought many trunkfuls of costumes home from the American fashion center, and many of these gowns,

like the plot of the first story, are to be reserved for the first nighters who enjoy her first picture.

The site of the new studio of the Mabel Normand Feature Film Co. is located just off Hollywood boulevard a few blocks before the traveler reaches the Fine Arts studio.

The women members of Miss Normand's company will dress in individual dressing rooms on the same tier with that of the leading woman, while the men will have their quarters on the ground floor. The front part of the building will be used for the general offices, the stage being overlooked from the dressing rooms.

ACTORS TO SPEED FOR FUND.

Will Hold Racing Events and Automobile Fashion Show at Ascot Speedway on Memorial Day.

Plans are under way and, with every well-known film star in Southern California appearing in some capacity, the race meet at the Ascot speedway May 30 for the benefit of the Actors' Fund will outdo a five-ring circus in its many features.

There will be speed contests for cars, motorcycle races, bicycle races for women riders, motion picture comedies in the making, old-timers' races, "grudge" races and, as a fitting finale, the classiest motor car event ever staged anywhere.

At the wheels of the most stylish motor cars in the world will be seen the well-known beauties of the film world. This event will be known on the program as the Automobile Fashion Show. A committee of well-known judges will be selected to pick the most stylish turnout, car, driver and ability to handle the car to count.

Needless to say, the film queens will pick their cars with care. Almost all the well-known stars are good drivers and the competition will be keen. The judges will not endeavor to name the Motor Queen and the King of Cars. This will be left to the ten thousand persons who are expected to gather for the big event.

As each contestant parades her car in front of the stand the crowd will be asked to express its appreciation. The judges will decide which four receive the most applause. Then the crowd will be asked to pick the two best. And then the winner will be selected. The rivalry will be keen and there is certain to be some husky rooting for the various favorites.

The race for the old-time cars will cause lots of fun. The Keystone company is building a picture around this race and there will be much comedy in the making.

SEEING AN E. & R. PICTURE.

This week we made another stroll Eastlake Park way to the studios of the E. & R. Jungle Film Company.

We found Clem Pope, publicity man, in his den, as usual, surrounded by stacks of copy and pounding away for dear life on his typewriter. Said Clem after the usual greeting and perfunctory small talk, "Want to see a corking E. & R. comedy, which," modestly blushing, "I wrote myself?" Of course we would, never before having seen the famous "Nap and Sally" on the screen. So to the projection room we went and to make the occasion still more of an event, the leading man and the leading lady of the E. & R. Jungle Film Company joined us, and Nap took a seat on our right and Miss Sally on our left.

Of course we felt duly honored and glad to be in such distinguished company. However, we must confess that we at times became a trifle nervous when the big chimpanzees in the thrilling scenes of the picture would excitedly squeeze our arms the same as two very human children. It certainly was most interesting to watch these intelligent apes gaze with rapt attention on the screen. Whether they recognized themselves is hard to tell. At any rate, they surely acted like it.

The name of the picture projected was "Teacher's Pet," a current E. & R. Release. It's really remarkable the stunts these animal actors perform seemingly without an effort. The photography is unusually good.

"DUSTY" FARNUM STARTS ACROSS CONTINENT.

Dustin Farnum, screen star, will be Dustin Farnum, racing driver, this week. Farnum has designs on the transcontinental automobile record, and will depart from San Diego this week, after dipping the wheels of his Marmon roadster in the waters of the Pacific at Coronado Beach. Farnum's goal is New York City, and he intends to drive there in ten days or less. Farnum's car is a new three-passenger roadster, which was delivered to him last week. His schedule calls for a drive of about thirty-four hundred miles, and he expects to average better than three hundred and forty miles a day in the ten days he is on the road. He will adopt no regular schedule, but will stop wherever quitting time finds him, and the six o'clock whistle will not mean quitting time for him either. He plans to sleep about six hours a night and drive practically all the rest of the time.

And the way he made the dust fly when he pulled out from the coast makes the record's life look rather short.

"DOUG" FAIRBANKS' WILD WEST PARTY.

One day last week Douglas Fairbanks, the popular Triangle Fine Arts star, gave a whooping western dance in his mountain cabin, located at Hollywood.

Most of the guests, who numbered over 200, were clad in picturesque "wild west" apparel of '49 and the scene was typical of those early California days.

Among the many film celebrities who attended were De Wolf Hopper, William Farnum, Dustin Farnum, Charlie Chaplin, W. S. Hart, William Collier, Marie Doro, John Emerson, Paul Dickey, Elliot Dexter, Oscar Apfel, William Hurlburt, Elda Furry, Al Jennings, Norma Talmadge and Winifred Kingston.

"Doug" Fairbanks' Wild West Party.

The affair was given by Douglas Fairbanks in honor of his cowboy and girl friends, most of whom came to the scene of the festivity on horseback. Fred Burns, champion American roper, entertained with some difficult feats, and Chief Big Tree Willow Bird, Eagle Wing and Leandro appeared in Indian dances. Many stage celebrities were seen dancing on the floor with the cowboys, cowgirls, Indians and their squaws dressed in full tepee regalia. Refreshments were served in the true western fashion and everybody had a cracking good time.

HEARST NEWS MAN ACTIVE.

Accompanied by world-famous racing drivers and a number of prominent men, L. K. Dewein, cameraman for the International News Service weekly, left this week on a picture-making trip.

The fame of San Bernardino's road building campaign, which has done wonders in advertising the county to the motoring public of the coast and transcontinental motorists as well, is to be exploited by means of motion pictures. Cactus Kate No. 2, a famous automobile, with Louis Nikrent, racing driver, at the wheel, leaving San Bernardino this afternoon for the desert carried the party.

W. S. Wood, L. K. Dewein and Charles Bigelow are in the party. The San Bernardino county highway commission, composed of W. A. Freemire, J. B. Gill and George Hinckley, accompanied the Los Angeles party through Cajon Pass this afternoon.

The route will include the San Bernardino to Needles highway by way of Barstow. The Grand Canyon will be covered on the north rim, Salt Lake City will be visited and photographs taken of the road work on the way.

The road through Cajon Pass is to be inspected, especially what is known as the new road. The members of the county commission will explain the road-making system and stretches of road where engineering feats have been called into use will be photographed and shown in theaters everywhere.

FAY TINCHER HAS STAR PART.

For the first time since De Wolf Hopper arrived in California last September to begin his motion picture work for the Triangle, Fay Tincher has had a vacation. It proved a

most profitable rest, too, because when she returned to Fine Arts two scenarios were waiting for her. When the pictures are completed and released Fay Tincher's name will appear in the big type.

This promotion is in recognition of the diminutive comedienne's faithful work at Fine Arts. She has been in the films less than three years, but when Hopper arrived in California she was selected as foil for the huge comedian. Then followed her Dulcinea in the Chester Withey version of "Don Quixote"; the Widow Marrimore in "Sunshine Dad"; and soon she will be seen as Shortie Sal, a crook's "steady," in "Mr. Goode, the Samaritan." Her first appearance in the films was in Griffith's "The Battle of the Sexes." Subsequently she played in a series called the "Komics." Her stage experience began early, at an age when the permission of the Gerry Society had to be obtained for her appearance in Savage productions and the last Weber and Fields burlesques at the old Music Hall.

Los Angeles Film Brevities.

V. R. Day, manager Chicago office of the Essanay Film Mfg. Company, has been in the city during the week and paid a pleasant call to the World office. It certainly was a sight for sore eyes to see a friendly face from good old "Chi."

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S. S. Hutchinson, president of the American Film Company, arrived in Los Angeles this week, and after visiting the local Mutual studios proceeded to Santa Barbara.

* * *

It's reported that Geraldine Farrar will come West again this summer to appear in pictures for the Lasky company. She has leased Blanche Ring's beautiful Hollywood home, Casa Blanca, in which to live during her picture engagement.

* * *

"Gloria's Romance," the wonderful George Kleine serial, has been booked for the entire circuit of Pantages Theaters and will shortly begin its engagement here for twenty weeks.

* * *

The Palace Theater on Seventh street, between Broadway and Hill, is now the home of the Triangle features. First run Ince and Griffith dramas and Keystone comedies will be shown there exclusively.

* * *

J. Warren Kerrigan has been made defendant in a suit filed in the superior court by his former manager, J. Van Cartmell. According to the complaint, the star owes his rise in the profession solely to the one-time manager's efforts. Before Van Cartmell condescended to take Kerrigan under his guidance, the latter was receiving an alleged mere Pittance, $100 a week, it is charged. He is now getting a salary approximately $500 a week, according to the complaint, due to Van Cartmell's business acumen.

The latter asks $2,706.23, alleged due for services. Van Cartmell states that he acted as the star's business manager from July, 1912, until January, 1916.

* * *

Cameron Coffey, four years old, champion child swimmer of the world, has been specially engaged by the N. Y. M. P. Corporation to do some very difficult "water stuff" in a new and as yet unnamed picture they are now filming.

He will dive from the deck of the big steamer "Congress" in the Los Angeles harbor one day this week. It is little Cameron's first appearance before the camera, although he has frequently done stunts fully as difficult as those outlined in the moving picture scenario. This sturdy little lad's prowess in the water, it is said, is truly remarkable.

* * *

Mayor Charles E. Sebastian of Los Angeles was adopted in the Sioux tribe at Inceville one day this week, when he was made a central figure in one of the most picturesque events ever staged at the big ranch in Santa Monica mountains.

The Redskins who appear frequently in Triangle Kay-Bee productions had made elaborate preparations for the ceremony. A large bonfire was built, and the beef slain in celebration of the occasion, and an extraordinarily large tepee erected within which to conduct the service.

Chief Two-Lance stood before the candidate, his beady eyes fixed on the Mayor's face:

"How?" he greeted.

"How?" said Sebastian.

Chief Two Lance daubed a splash of red paint on Sebastian's brow.

"Warrior now; can fight," he grunted.

Seizing a beaver's tail, he rubbed it over the candidate's face. Then he placed a gaudy head dress of eagle feathers on Sebastian's head.

"Huh!" he grunted. "Great man now. Heap big chief!"

The squaw of Two Lance brought moccasins. The Mayor's shoes were removed and the moccasins put on.

Then, in a solemn circle, the pipe of peace was passed around, Sebastian taking his puff with the others.

"Can stand now," ordered Chief Two Lance.

Mayor Sebastian arose. The others followed.

"How?" said Chief Two Lance. "You great chief of Sioux. You brother of Chief Two Lance. It is said. You Opy-ia Oompa. How!"

"How?" answered the newly made chief.

Escorted into the tepee of his "brother chief," the Mayor received his brother Indians and shook hands with each as the line passed along.

Then followed the ceremony, Chief Two Lance removed the head dress, stuck a feather in the Mayor's curly hair and the ceremony was completed.

The honor conferred on the Mayor is an unusual one. But few have had the distinction of being adopted into a Sioux tribe. One is Mayor James Rolph, Jr., of San Francisco, and the others William Randolph Hearst and Ella Wheeler Wilcox.

* * *

F. E. Dodd and Otto E. Sellhausen, business managers, and C. R. Wallace, director, representing the Selecto Film Company, Incorporated, are in Santa Ana, Cal., with a proposal to have the company make Santa Ana its home. They say that they want to sell stock up to $20,000 to Santa Anans and let the Santa Ana people run the company, they to be employes, and if successful in operating the company possibly to get a third interest in it. The three men have been investigated by the Santa Ana Chamber of Commerce and their standing found to be good.

* * *

Friday night this week Shakespeare's great drama, "Julius Caesar," will be produced at Beechwood Canyon in Hollywood, with which it is probable the most notable cast that has ever appeared in one of Shakespeare's works.

The cast includes such artists as Tyrone Power in the role of Brutus, Frank Keenan as Cassius, Theodore Roberts as Julius Caesar, De Wolf Hopper as Casca, William Farnum as Marc Antony, and Douglas Fairbanks as Young Cato. Constance Crawley will appear as Calpurina, Sarah Truax as Portia and Capitola Holmes as Lucius. Charles Gunn will play Octavius Caesar; H. B. Carpenter, Decius Brutus, and Tully Marshall Lucilius. Even the most unimportant characters will be fulfilled by men and women of national reputation either on the stage or in films.

About five thousand people will take part in the drama and the pageantry that goes with it, and the famous battle on the plains of Philippi promises to be the most realistic thing of its kind that has ever been shown. It will start on the ridge of the hills behind the central stage and approximately half a mile away, with the armies silhouetted against the moonlit sky and gradually work its way to the finale on the central stage.

There will be something like four or five hundred women and dancing girls in the pageants before Caesar, the dancers being led by Mae Murray, Marjorie Riley and Capitola Holmes.

Arrangements have been made to seat 30,000 people in the vast amphitheater, and there is room for thousands more on the hillside. As a spectacle it will be the most magnificent that has ever been staged in this part of the country.

* * *

Kolb & Dill, the German comedians, are now busy rehearsing a five-reel American comedy at the "Flying A" studios at Santa Barbara. Rea Berger will be the director.

* * *

Will M. Richie, the editor and chief of the Balboa scenario department, returned this week to the Long Beach studios after a month's vacation.

Mr. Richie has supervised all the manuscripts produced by Balboa for over a year and a half. During this time he has written a number of photoplays, including "Who Pays" and the "Red Circle" series.

* * *

Douglas Fairbanks and Director Allan Dwan, with a large company of Fine Arts players, this week departed in automobiles for Calaveras county to film the first scenes of Bret Hearte's western classic, "In the Carquinez Woods."

The location selected by the producer is approximately one thousand miles from the Hollywood studio, and the players will be compelled to travel part of the way on mountain burros, the roads being too narrow for the automobiles.

The company is expected to stay for at least two weeks.

Seena Owen, the charming Fine Arts actress, has returned from her three weeks' vacation in Colorado, and is preparing to start work in a new Triangle play soon to be announced.

* * *

A very unusual set was erected at Universal City, this week, for the use of director Jack Conway, who is producing "The Silent Battle" featuring J. Warren Kerrigan, and a large number of people were used in the various scenes filmed.

The design was of a large hunting lodge, with trophies of the chase and guns and pistols hanging on the walls of the huge room which had been constructed out of untrimmed timbers. A fancy dress ball was enacted, with many beautiful and odd costumes.

* * *

Representatives of all the leading jewelry houses of the Pacific Coast were entertained at Universal City for several hours by Charles Rankin, manager of productions, on Friday, May 12. There were a hundred in the party, all of whom had come to Los Angeles to attend the annual convention of the Pacific Coast Jewelers' Association. Mr. Rankin had the visitors meet a number of the leading actors and actresses and had a special animal act put on for them at the Universal Zoo. If it had not been necessary for the jewelry representatives to be present at the convention they would have spent the entire day watching the making of celluloid dramas at the big film city.

* * *

F. W. Woolworth, the well-known five-and-ten-cent store magnate and owner of the New York sky scraper which bears his name, was one of the most interested of visitors at Universal City last week. It was the first time Mr. Woolworth had ever visited a motion picture studio, and he declared that it was one of the most interesting of his experiences anywhere in the world.

* * *

Lucille Younge has been engaged by the Universal to play lead in director Jay Hunt's Company, which will make two and perhaps three lumber camp film plays within the coming weeks at Eureka, Cal.

* * *

Jack Sheehan, American's leading man, has been seen two consecutive weeks in Los Angeles. He visited the stamping places of photoplayers and met the "old gang"—this week the comical laugh-maker visited the beach at Santa Monica where he enjoyed a swim, a dance, and the many amusements to be found there.

* * *

Anita King, the Lasky-Paramount girl, visited San Diego last week where she appeared at the popular Pickwick theater, met the president of the exposition, and a lot of picture fans. This week she, with the aid of Mayor Rolph of San Francisco, officially dedicated the new Mission Theater in that city. The Mission is the largest and finest of the surburban theaters in San Francisco, seating some twenty-two hundred people and being modern in every way. Miss King also went to bat with the San Francisco Board of Censors in the City Council Chamber and told them just exactly where they stood. She also took a hand in raising funds for the building of a new Y. M. C. A. home and is still in the north, after appearing at the Actors' Fund ball.

* * *

The Zenith Film Company with a capital of $200,000, has been incorporated here with a board of directors composed of Hamilton Senith, Thomas C. Malcolm and George Bronson Howard.

* * *

Vitagraph's Western leading woman, Nell Shipman, was the guest of honor one night this week at a gathering at the home of Henry Christeen Warnack, a scenario writer of distinction and the dramatic critic on the Los Angeles Times. Mr. Warnack possesses a wonderful home in Alhambra. It is modeled after the Alhambra in Spain, which served as subject matter for Washington Irving's book, "The Alhambra." Among Mr. Warnack's guests were Mr. and Mrs. Tyrone Power, Mr. and Mrs. Frank Keenan, James Young, Kathlyn Williams, Dustin Farnum, Mr. and Mrs. J. Farrell MacDonald, Arthur Maude, Constance Crawley, Captain and Mrs. Reuben Ford, Ernest Shipman and James Warnack.

* * *

Wallace MacDonald, assistant director to Rea Berger in the "Virtue" production, had a birthday one day this week and in the evening gave a party to ten at Edgerly Court. Mr. MacDonald introduced a number of novelties. The guests zigzagged into the dining room, which was handsomely decorated, an immense cake being the central figure. To each fork was attached a string that led to a present. In place of napkins baby bibs were used. The place cards and other features were suggestive of the pictures. Mr. MacDonald was the recipient of a gold knife, gold chain and gold cuff buttons. His guests were Archer MacMackin, Frank Borzage, John Stepling, John Sheehan, Charles Newton, Ed Coxen, Rea Berger, Dick Rosson, Roy Stewart and George Ahern.

* * *

Another night this week, the big glass studio of the American Film Co. was the scene of another joyous frolic, when the third dance of the series was given by the Good Fellowship Association. This is made up of nearly two hundred employees of the American.

As on the two former occasions a distinctive feature was made of the lighting effects, all supplied by a technical department that is very efficient in that line.

That these dances are proving popular was shown by the fine attendance, and a large number of the townspeople participated as usual. Quite a number of strangers in the city took advantage of this occasion to see one of the finest glass studios in the country.

* * *

Here are a couple of paragraphs of interest sent to us from A. C. Gage of the Glendale Kalem studio. He says that:

Preparations are now being made for a new serial which will be as much out of the ordinary as "The Social Pirate" serial. It should prove to be the best series ever turned out at this studio, the name of which is withheld until a future date.

The fourteenth episode of the "Social Pirate" serial entitled "The Music Swindlers" is completed under the direction of James W. Horne.

Marin Sais had a chance to show that she is a singer by rendering a few selections from "William Tell."

Visitors at the studio were held spellbound by the wonderful performance given by Miss Sais and Mr. Jonasson, in one of the scenes of the music studio.

Next week the "Social Pirates" will take their last cruise in locating the fifteenth episode or final of the series enittled "The Black Magic." This has been a long and strenuous series for everybody concerned, and there will surely be a celebration upon the taking of the last scene, "when the ship goes on the rocks."

* * *

Manager Wheeler of Clune's Auditorium, announces that the coming week will find the big house dark for the first time in many months. In the succeeding week grand opera will hold sway and the usual film attraction will be withdrawn this week to permit the use of the stage for rehearsals for the opera and other preparations for the engagement, which will last three weeks.

Senor Florencio Constantino will be the artistic head of the venture and it is already assured that he will be surrounded by a distinguished company of principals and a chorus and orchestra both noteworthy for size and quality.

Following the opera engagement, will come the premiere of Thomas Dixon's multiple-reel operatic cinema-drama, "The Fall of a Nation." For more than a year this big film has been in the making and the information which has leaked out is to the effect that its bigness justifies the time spent in preparation.

* * *

The new Garrick theater, formerly operated by J. A. Quinn, has changed hands again. A corporation formed of Los Angeles business men has taken over the property and will immediately place the theater in the front rank. Hereafter the Garrick will be known as "the home of Charlie Chaplin" for the new management has secured exclusive first run of all the new Chaplin comedies made under his new Mutual contract. In addition, the program will contain each week a first-run Mutual Masterpiece—five reel feature—with well known stars playing the leads.

The theater has been remodeled to some extent, a new ventilating system installed, new projecting machines and clear, perfect, flickerless pictures will be the rule in the future.

* * *

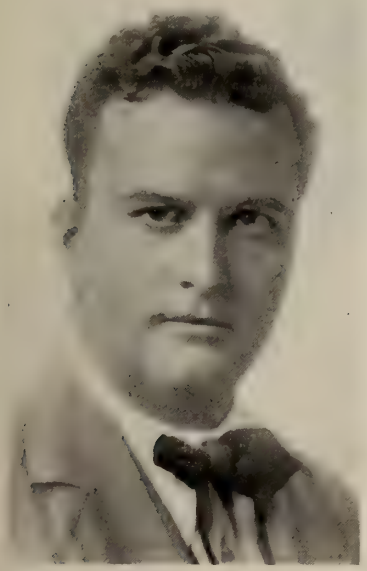
Another picture theater is to be provided for Colton for Jack McCrea is having excavations made where he will establish an airdome this summer and which he expects to be attractive enough to keep going permanently. Mr. McCrea was for a long time operator of the machine in the Crescent theater and is well known in his city.

Ince Talks of Culver City

Famous Western Producer Describes the New Plant of the N. Y. M. P.—Has Abandoned Outdoor Stages.

THOMAS H. INCE, the executive chief of Inceville and of Culver City, where are situated the Pacific coast dramatic studios of the New York Motion Picture Corporation, arrived in New York City on Sunday, May 14. His first move was to attend the Board of Trade exposition at Madison Square Garden, where for his benefit was put on the screen the film showing the new and elaborate N. Y. M. P. plant at Culver City.

"We have what I believe is the finest plant for the taking of motion pictures that you can find in this or any other country," said Mr. Ince, speaking of his new studio the next day. "We moved from Inceville because we felt there was good reason to believe that by the construction of a new and modern plant, built upon intelligent manufacturing lines, some of the enormous overhead expenses of taking motion pictures could be eliminated, with the result that bigger and better pictures would be made. Culver City is the last word in studio facilities. It is good commercial planning that has produced it, and then it won't do any harm to remember that close to half a million dollars expended in a tract of sixteen acres—with another sixteen lying alongside of it for future development—makes some considerable showing in buildings.



Thomas H. Ince.

"We have practically abandoned the open-air studio for the taking of our pictures," went on Mr. Ince. "We have come to the conclusion that the best results are to be obtained under glass, and we have equipped all our studios with the best lighting system that we could find anywhere, one that makes possible results that would have been impossible six months ago even. We have five big glass stages, and have the facilities and equipment to add more at short notice. Culver City, I believe, is the top notch in studio work. We have taken what I feel is a large step forward, and the keynote of the whole of the new plant has been something that is sadly lacking in motion picture making heretofore.

"I mean efficient manufacturing methods and proper administration in the layout of the work. I don't pretend to say that we have reached the point where no further improvement may be made, but we have taken a long step forward.

"I think what we are doing now at the Culver City studios will be sure to have its effect upon the motion picture industry, and I am reasonably certain that Triangle exhibitors and patrons will have no reason to complain when they see the steady gain that is now becoming apparent. What we are doing at Culver is going to have its effect elsewhere; it will have to. There is little doubt that the great things that have been accomplished in the motion picture business have been due to the hard, imaginative work of the men who have performed that work, but we have reached a point of industrial development now that makes it imperative that we should begin applying intelligent commercial methods to our work. No industrial corporation would stand for a minute the things that have been done in the name of motion picture production. We have got to make the most of our resources; we have to eliminate waste, and we have to cut our corners in order to maintain high standards and produce better pictures without sacrificing any of the artistic standards we have established. That is spoken for the whole motion picture fraternity.

"Triangle pictures have established themselves, and there is little need for us to do anything now but put the best ideas, the best people and the best work of which we are capable into them. That means, of course, that we will have taken the essential steps for a continued success along these lines.

"The move to Culver City does not mean that we have abandoned the Inceville studios at all. That plant will be used for the taking of special features, and all the William S. Hart pictures will be made there exclusively. Inceville, with its 18,000 acres of western landscape and hundreds of head of horses and cattle, lends itself better than any other studio in America to the making of western pictures."

All of Mr. Ince's society dramas will be made at the Culver City plant, which will be the headquarters of six of his producing companies. With several productions well under way Mr. Ince plans to spend some time in New York before returning to Los Angeles.

World Film Conducts Contest

William A. Brady Offers $5,000 in Prizes to Scenario Writers—Winner to Receive $1,000.

WHAT should prove to be a scenario contest of considerable significance will begin in the Saturday Evening Post of June 3, under the direction of the World Film Corporation, with the sole judge represented in the person of William A. Brady. Mr. Brady, who instituted the contest, and who will devote his personal attention to every scenario or story submitted, will give the writer of the best story or scenario $1,000.

In addition to the capital prize, there will be nineteen other cash awards. The first prize of $1,000 will go to the winner, of course, while to those fortunate enough to write material sufficiently interesting, awards will be made:

Second prize, $750; third prize, $650; fourth, fifth, sixth and seventh prizes will be $500, $400, $300 and $200, respectively, with prizes of $100 each to the next twelve best stories or scenarios accepted by Mr. Brady.

The first announcement runs in a full-page statement in the Saturday Evening Post on June 3. It is an expression by William A. Brady of the fact that, in his opinion, the stories and scenarios submitted and actually visualized during the past several years have been, in the main, trash. He wants live, present-day society and human-interest life stories and believes that almost everyone has had incidents and experiences in life which, if elaborated upon and built up into a plot, or series of plots, would make interesting screen material.

The five thousand dollars in prizes has been deposited in the Mutual Bank of New York, there to remain until the final judgment and awards are made.

The contest will close with the issue of the Saturday Evening Post dated September 15, at 6 o'clock P. M., and the awards made January 1, 1917. All writers are eligible.

GUS INGLIS IN TOWN.

Gus Inglis, a partner in the publicity firm of Willis & Inglis , Los Angeles, Cal., has been in New York for the past few weeks renewing old acquaintances and making new ones.

LUBIN ENGAGES ROBERT FRAZER.

Robert W. Frazer, whose last dramatic engagement was replacing Douglas Fairbanks in the leading role in "The Show Shop," has been engaged by the Lubin Company for an important part in "The Light at Dusk" the story by Anthony P. Kelly, which Edgar Lewis is conveying into a multiple reel screen feature.

AFTER EIGHT LONG YEARS.

Barney Sherry, who has been playing character leads with the Kay-Bee combination in Los Angeles, Cal., arrived in New York on Wednesday, May 17, on a vacation. Barney left New York eight years ago with the first Bison company of players ever sent to the coast by the New York Motion Picture Company and this is the first time in all those years that he has been seen on Broadway.

NEW TRIANGLE PUBLICITY MAN.

Sanford Stanton, formerly editor of the Metropolitan Section of the New York World, and more recently with Selwyn & Co., has joined the Triangle Film Corporation's publicity department, succeeding Wallace M. Powers. Mr. Powers, who has been associated with the Triangle since last summer, will rejoin his old chief, Henry MacMahon, at the National Drama Corporation, sponsor for the Thomas Dixon-Victor Herbert opera-cinema, "The Fall of a Nation," which opens at the Liberty theater on June 6.

"The Yellow Menace" is New Serial

Unity Sales Corporation to Handle Picture Pointing Our Inability to Meet Oriental Foe.

AN IMPORTANT deal in the motion picture industry was consummated recently when the Unity Sales Corporation, through negotiations conducted by Andrew J. Cobe, its vice-president and general manager, purchased a new serial, entitled "The Yellow Menace," starring Edwin Stevens, and written by the celebrated author, Louis Tracy. The picture was made by the Serial Film Corporation, under the direction of William Steiner, and is an elaborate and costly serial in sixteen chapters.

Edwin Stevens, in "The Yellow Menace."

The scenes range from China to New York, employing thousands of people. No more timely subject could well be imagined than that set forth in "The Yellow Menace," which deals with the helplessness of America under present conditions to combat an Oriental foe. It brings home in striking fashion the weak nature of the United States defenses and her inability to defend herself against an invader from across the Pacific.

In support of Mr. Stevens there appears a strong cast, headed by Margaret Gale, who in the course of the production wears more than one hundred gowns, of the most advanced styles, representing an expenditure of over $15,000; Florence Malone, Gerald Griffin, Marie Treador, Armand Cortes and J. A. Hall are others in the cast.

Simultaneously with its appearance on the screen, the novelized version of "The Yellow Menace" is to appear in eleven hundred newspapers throughout the country, giving the picture a tremendous advertising value. Mr. Cobe also intends to inaugurate a nation-wide publicity and advertising campaign, which promises many sensational and unusual features.

Louis Tracy is one of the best-known of English novelists, and his works have been translated into almost every civilized tongue. Among the most noted novels are "The Wings of the Morning," "The Pillar of Light," "The Silent Barrier," "Karl Grier," "A Son of the Immortals" and "The Great Mogul."

As Ali Singh, leader of "The Yellow Menace," Mr. Stevens gives a striking portrayal of his sinister personality of "The Higher One." He depicts the cunning, scheming character of the plotting Oriental, and his make-up is in itself a work of art.

Helen Gibson and Aviator Christoeffersen.

Vim Companies Coming North

Louis Burstein, Managing Director, Returns to New York to Discuss Plans for the Future.

LOUIS BURSTEIN, managing director of Vim comedies, arrived in New York from Jacksonville, Fla., last Thursday, to confer with his partner, Mark M. Dintenfass, regarding the summer plans of the four Vim producing companies. These will leave the Jacksonville studios early in June and will spend the summer months near New York. Mr. Burstein and Mr. Dintenfass have several studios and locations under consideration and the matter will be decided within a few days. The directors engaged in production under the supervision of Mr. Burstein are Harry C. Myers, director and co-star with Rosemary Theby; Walter H. Stull, of the "Pokes and Jabbs" comedies; Will Louis, directing Hardy and Ruge in the "Plump and Runt" series; Harry Naughton and Bert Tracy.

Louis Burstein.

Mr. Burstein waxed optimistic in speaking of the market for Vim comedies.

"I hear a lot of talk about overproduction," he said, "but I am here to say there never has been and never can be an overproduction of quality films. So much footage is being turned out at present that the picture of high quality shines out like a star of the first magnitude. And as the exhibitor has the advantage of the market he is in a position to reject what he does not want and take only the best—something he has not always been able to do. The consequence is that Vim comedies are going strong, and we are ready to increase our output whenever the demand is made."

Mr. Burstein brought with him a number of films, just completed at the Jacksonville studios, which will probably be exhibited privately before exhibitors and exchange managers.

Universal Film Loss at Detroit

Explosion in Cleaning Room Damages Stock of Universal, Bluebird and Metro Film Companies.—Service Not Interrupted.

An explosion, which originated in the cleaning room of the building at 159 Jefferson avenue, Detroit, Mich., Thursday afternoon, May 18, did damage estimated at $150,000 to the building and stock of the Universal Film Co., the Bluebird and Metro Film Corporations, who occupied the first and second floors. The entire building and stock therein was a total loss as a result of the fire, which was one of the most spectacular in many years. The flames spread so fast that it only required about a half hour in which to totally destroy the building. George W. Weeks, manager of the Universal Company, was in Cincinnati at the time. Fortunately no employes were hurt in the fire—all making their escape from the building in good time. Dozens of new and old film were destroyed. Temporary offices have been opened at 183 Jefferson avenue by the Universal, Bluebird and Metro companies. There has been practically no interruption in the service of these companies as additional prints were shipped the same day from New York.

VAN RONKEL STRONG FOR BLUEBIRDS.

I. Van Ronkel, manager of the Chicago Bluebird Photoplays, Inc., returned to New York with Mr. Hoffman from the first lap of his little exchange inspection tour. In the two days which he has now spent in New York he has looked at six Bluebird Photoplays, which have not yet been released. They are "Naked Hearts," "The Eye of God," "Bobbie of the Ballet," "The Three Godfathers," "Shoes," and "Yellow and White," and the excellence of the six, piling one upon the other, convinced him that there was room in the Chicago office for at least two more prints on all Bluebirds.

Vitagraphs for June's First Week

Brooklyn Studio Will Be Represented by Five Subjects, Produced by Brooks, Wolbert, Williams, North and Davenport.

THE Vitagraph Blue Ribbon Feature for the week of May 29 is "The Lights of New York." Other photoplays on the list are "The Rich Idler," "Kernel Nutt, the Footman" and "The Lonelies," one part comedies, and "Carew and Son," a three-part Broadway Star Feature. "The Lights of New York" is a five-part drama featuring Leah Baird. It shows how an East Side gunman works his way into the "upper ten." Walter McGrail plays the part of the gunman, and Adele de Garde is seen as the half-sister. Arthur Cozine and Don Cameron also do good

Scene from "Carew and Son" (Vitagraph).

work in this photoplay, which was produced by Van Dyke Brooke.

In "The Rich Idler," Mary Anderson takes the role of the proprietor of a small notion goods store, who, when the landlord calls for rent, thinks he is looking for employment and gives him a job. The resulting complications make an exceedingly interesting and funny tale. Webster Campbell is also seen in this comedy. Its filming was supervised by William Wolbert.

Frank Daniels in "Kernul Nutt, the Footman," is seen as one of the army of the unemployed. John T. Kelly and Alice Washburn assist in the funmaking. C. Jay Williams produced this comedy, which is the latest of the "Kernul Nutt" series.

Lillian Walker is seen in "The Lonelies." William Shea and Edwina Robbins make up the remainder of the cast. Wilfrid North directs.

"Carew and Son" is the story of the machinations of an adventuress. Charles Kent, Mary Maurice, Walter McGrail and Belle Bruce portray the leading roles. Harry Davenport is responsible for its production.

V-L-S-E Releases for June

Four Vitagraphs, a Lubin, a Selig and an Essanay Make up the Big Four Program.

THE four companies which make up the Big Four have been diligent in presenting for the month of June an array of high tensioned features to assure exhibitors that their summer business will be up to the same standard as that of the cool months.

The four features that the Vitagraph Company has contributed to the June program consist of the first appearance of Lucille Lee Stewart, the new Vitagraph star, in "The Destroyers," a dramatization of James Oliver Curwood's dynamic novel, "Peter God." "The Destroyers" has been directed by Ralph W. Ince, and will be released in five parts. The other Vitagraph releases will be "The Redemption of Dave Darcey," in which James Morrison is featured, and supported by Belle Bruce and Billy Billings; "Winifred, the Shop Girl," which features Edith Storey and Antonio Moreno, and "Fathers of Men," which features Robert Edeson and Naomi Childers.

Edgar Lewis for Lubin has produced a powerful drama in which Nance O'Neil is featured. "The Toilers," written by Daniel Carson Goodman, will be released in five parts. The Selig contribution to the June program will be an appealing drama, "The Valiants of Virginia," which conveys the spirit of the hospitable South to a marked degree.

The Essanay release for June features Warda Howard, supported by Ernest Maupain, Duncan McRae and John Lorenz in "That Sort," a drama which gives a glimpse of the beauty of the Riviera and the glamor of Monte Carlo.

General Film Service Program

No Weak Links in the Offering for Week of May 29.

VARIETY, snap and punch aplenty characterize General Film programs for the week of May 29 to June 3, if information from the General Film Company's publicity department may be relied upon—and when did a publicity department ever fail in its duty?

Beginning Monday, May 29, Selig releases "The Hare and the Tortoise," in which Fritzi Brunette is featured. This production is especially adapted as a vehicle for Miss Brunette's versatility. "The Rich Idler," a Vitagraph comedy, precedes "The House With Closed Shutters," a Biograph drama, and Lubin's "Frilby Frilled," a comedy, and the Selig-Tribune News Service add strength to the day's program.

Essanay, Tuesday, offers an all-star, two-reel drama; Kalem supplies a comedy, "A Bunch of Flivvers," and Lubin strengthens the day's releases with "The Final Payment," a two-reel drama. Edison provides a real climax with "Helen of the Chorus," featuring Sally Crute and Herbert Pryor.

"A Smokey Adventure" is the first offering Wednesday. This is a Kalem comedy of the high standard established by that company. Essanay provides a one-reel drama that remains to be christened, and Edison supplies a one-reel comedy. Biograph releases a three-part drama, "Woman Against Woman." The gentler sex is again represented in the feature of the day, a Biograph release in five parts, "The Woman in Black." In this, Lionel Barrymore and Millicent Evans have stellar roles.

Lubin for Thursday offers "The Code of the Hills," in three parts; Vim comes forward with "Schemers," a comedy, reinforced by the Selig-Tribune animated news of the day.

"Shadows," a three-part Knickerbocker Star Feature, ushers in the Friday program, with "Sis, the Detective," a Kalem comedy of the "Sis Hopkins" series, as a follow-up. Then, to make the laugh a long one, "The Lonelies," by Vitagraph, and "The Land Lubber," by Vim, each a one-reel comedy, will be unleashed.

For Saturday, Essanay provides a three-part drama, "Our People," featuring Bryant Washburn; Lubin comes forward with a one-reel comedy, "Pickles and Diamonds"; Vitagraph strengthens the day's program with "Carew and Son," in which Charles Kent is starred. Then follows the always interesting episode of Kalem's "Hazards of Helen" series, entitled "The Spiked Switch." The week will be closed with the Selig one-part drama, "Crooked Trails."

Pretentious Showing at Rialto

California Motion Picture Corporation Secures Big New York Theater to Present "The Woman Who Dared" to the Trade.

A TRADE showing of the new California Motion Picture Corporation feature, "The Woman Who Dared," with Beatriz Michelena, is announced for the Rialto Theater, New York City, for 10 a. m. Friday, June 30th. Alexander E. Beyfuss, general manager of the California company, has just arranged the affair and the big new theater has been taken over for the showing, complete with all of its equipment. The regular thirty-five piece symphony orchestra will play a special musical score which has been arranged for the picture and S. L. Rothapfel, manager of the Rialto, will superintend the trade screening.

It is announced that the sale of States Rights on the big picture will begin immediately after the showing in New York. This means that "The Woman who Dared" will probably attract to New York many prospective buyers from as far west as Denver, Col., who have already made bids for the feature on the strength of the success which they made with the California company's previous "Better Than Program" release, "The Unwritten Law"; this last named picture was first shown the trade in New York City and some days later in Chicago but nowhere on as pretentious a scale as will be attempted at the Rialto.

"The Woman who Dared" will be an eight-part release. Miss Michelana, the star in the production, is supported by a number of the California players who scored with her in "The Unwritten Law" and the production which has required approximately eight months for its completion is said to be a particularly elaborate one. The story has a timely interest in that it has to do with diplomatic intrigue in the courts of Europe.

Canada's Fighting Forces

Official Motion Pictures of Canadian Contingent Will Be Shown in the United States.

HAVING just completed a tour of Canadian cities, "Canada's Fighting Forces," the official Dominion Government films, will be given their initial showing in the United States in Boston on June 12, opening an engagement at one of the leading theaters, under the management of Edwin Bower Hesser, acting for the Canadian authorities.

While these pictures, taken by Lieut. D. J. Dwyer, the official government photographer, have created intense enthusiasm throughout Canada, as is quite natural, they will undoubtedly be very interesting also to Americans as showing the extensive military activity going on within a few miles of the international boundary, and the important part being taken in the great war by Canadian soldiers. Few in the United States realize the magnitude of the effort being made in Canada, where already 300,000 men have been enlisted for active service, and a great part of them sent overseas to England and France.

"Canada's Fighting Forces" is just what the title implies: a record, dealing with the soldiers of Canada, without any attempt to portray actual warfare, unless we may designate as such a remarkably interesting set of animated diagrams shown on the screen and illustrating in a graphic manner all the changes in the lines during the historic battle of Ypres, where the Germans, by their first use of asphyxiating gas, broke through the French lines and the Canadians "saved the situation." A drawing, representing a bird's-eye view of the district, is shown, and the use of the block system in illustrating the changing tides of battle during the three-day fight becomes positively thrilling, accompanied, as it is, by a vigorous description by Sergeant Fred ("Doc") Wells of the Seventh Battalion of British Columbia, who was in charge of a platoon in this battle, lost his left arm through machine gun fire, was taken prisoner by the Germans and, after spending several months in a prison camp, succeeded in being exchanged and returned to England—by consistently feigning insanity.

Any review which neglected to give due credit to the part his "lecture" plays in the success of the film would be unjust. It is one-armed "Doc" Wells, dressed in the neat uniform of the Canadian sergeant, who raises the entire performance to its high plane of sustained interest. In addition to accompanying the film with explanations and anecdotes, he delivers, after the fourth reel, a twenty-minute talk dealing with his experiences in the German prison camp. Possessed of abundant "personality," and with an unbounded stock of humor, he sways the audience from laughter to applause—and always back again to laughter; and where the film without the lecturer might become slightly tiresome to those who have seen a great deal of this sort of thing, Sergeant Wells keeps the interest at a high pitch throughout. In all parts of Canada the record of the entertainment has been that at each engagement the business has shown a consistent increase after the first performance; and this is, after all, the final test of any attraction.

PARAMOUNT PICTOGRAPHS.

In continuation of its campaign through the films for "Better Babies" the Paramount Picture Corporation will show in the seventeenth release of the Pictographs, its "magazine on the screen," the correct method of physical training for the boy who has his years in the schoolroom ahead of him. This feature of the motion picture propaganda, which is teaching mothers how to make their children healthier, contains the following camera lessons for parents to guide them in training the boy:

How to teach the "kiddies" to walk Indian-footed to avoid twisted joints and broken arches. The old-fashioned method of standing with the toes turned out has proved more injurious than otherwise, so the modern child keeps his feet parallel while walking.

How the child should be taught to sit in the classroom so that he will not become stooped. Round shoulders cause lung troubles.

How the child should breathe, inhaling and exhaling. Correct breathing is the basic principles of "method" in physical training.

MASTERS BACK ON THE JOB.

E. L. Masters, advertising manager of the V-L-S-E, has returned to his desk after a week in the hospital for what was supposed to be appendicitis. It wasn't—hence his early return.

"Billy" Sherwood, Metro Juvenile Lead

WILLIAM SHERWOOD, who plays the juvenile lead in "The Spell of the Yukon," in which Edmund Breese is starred, and which was produced by the Metro-Popular Plays and Players, is a graduate of Tulane University in Louisiana, and had hoped to be an architect. But in 1908, while attending a preparatory school, he was awarded a gold medal for his recitation of the "Polish Boy," and that set him to thinking. In fact, it veered him clear off his chosen path, and from that moment he decided to be an actor.

During his first year in Tulane University he attracted attention by unusual histrionic ability. At the end of the season the class chose George Ade's "County Chairman" for its annual production and "Billy" though a freshman, was given the leading role, that of the old picturesque chairman.

William Sherwood.

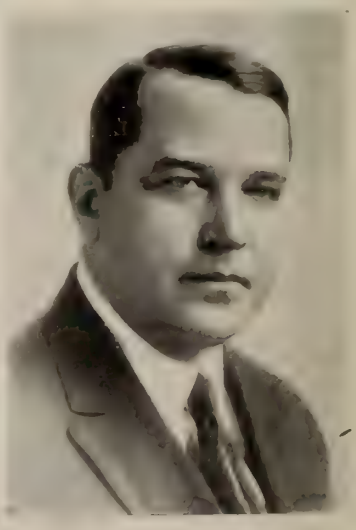
Mr. Sherwood is an all-around athlete and won the walking contest in the A. A. U. championship walk of the South. Before joining Metro he was the leading man for Marguerite Courtot in the "Ventures of Marguerite," and also appeared as the juvenile with John Barrymore in "The Lost Bridegroom."

In "The Spell of the Yukon" he has an excellent part and one that is admirably fitted to his talents. Evelyn Brent plays opposite him in this production, and they will be seen together in subsequent Metro subjects.

Harry Dunkinson

ESSANAY'S most jovial comedian has been picked to play the part of "the grouch" in a forthcoming three-reel release of that title. It is Harry Dunkinson, who almost constantly wears a smile and was never known to have a grouch in his life. He says it is his first experience, but that he knows what they are like by watching others.

Mr. Dunkinson, always good in comedy parts, has developed wonderfully lately in taking funny leads. There is no slapstick in his work. It is genuine and subtle humor and it gets across, as was testified to by the reception by the public of his work in "Separating from Sarah," "The Misleading Lady," and "Mr. Buttles," to say nothing of the George Ade comedies, in which he has appeared innumerable times.



Harry Dunkinson.

Mr. Dunkinson is as clever an entertainer in real life as he is on the screen. He was born in New York City, and after an education in the public schools went on the stage at the age of nineteen. He played in drama, musical comedies and in vaudeville for twenty-five years before joining Essanay. With this breadth of experience it was found that he was exceptionally well qualified for cinema work, a channel of activity in which he has been making good ever since.

Mutual Releases for Week of May 29

"Other People's Money" and "The Man from Manhattan" Are Top Liners.

THE big offerings topping Mutual releases for the week of May 29 are, "The Man from Manhattan," May 31, an American production, featuring William Stowell and Rhea Mitchell, and "Other People's Money" May 29, from the Thanhouser studios, with Gladys Hulette as the star.

In addition to these five-part feature productions, the Mutual releases for the same week offer a three-part feature and four two-reel subjects diverse in story and locale and presenting a host of popular Mutual players. Seven single-reel comedies and three exceptionally interesting single-reel feature releases, round off the Mutual offerings for the week of May 29.

"The Man from Manhattan" was prepared for the screen by J. Edward Hungerford and filmed under the direction of Jack Halloway. William Stowell, as the "city fellow," and Rhea Mitchell, as the daughter of the coming political boss, head a cast of capable players including Jack Prescott, Perry Banks, Warren Ellsworth and Charles Wheelock.

"Other People's Money" is a startling production in many ways, for it serves to bring to the public attention the numerous methods pursued by the "get-rich quick" men. Fraunie Fraunholtz heads a company of noted players appearing in Gladys Hulette's support. J. H. Gilmour, Kathyrn Adams and Yale Benner appear in support of the principal players.

Winnifred Greenwood is the featured player of "The Trail of the Thief," June 1, and the three-reel feature release of the week. Edward Coxen plays opposite the star, and in their support are George Field, Jack Farrell, George Armstrong, Anna Morrison, Marie Van Tassell and several others of equal note.

"The Release of Dan Forbes," with William Stowell and Helene Rosson the featured players, which goes to the public May 29, is the first of the two-reel feature releases of the week.

"The Nymph," with Barbara Gilroy and Robert Vaughn, is the Thanhouser two-reel offering to be released May 30. "A Man's Friend," June 2, with Art Acord and Nita Davis, is the two-reel Mustang feature. The Centaur two-part release, featuring Margaret Gibson, will go to the public June 3, under the title of "Clouds in Sunshine Valley."

Falstaff comedies for the week include "Disguisers," May 29, another of the comedies featuring Claude Cooper and Frank E. McNish in the roles of Oscar and Conrad and "Perkins' Pitiful Plight," June 3, with Bert Delaney and Gladys Leslie.

"The Comet's Come-Back," with Carol Halloway and John Sheehan, is set for May 31, and "Ima Knutt Gets a Bite" for June 4, starring Orral Humphrey. These are the "Beauty" offerings of the week.

"Shy Thirty Cents," May 30, with Rube Miller and Madge Kirby in the principal roles, leads the Vogue laughmakers, followed by "When Pape Died," June 4, starring Ben Turpin, the new Vogue-Mutual comedian.

Billy Armstrong is the featured player in "Sawdust Love," Cub, June 30.

Mutual Weekly No. 74 is released May 31. The fourth edition of "Reel Life," the Mutual Film's Magazine, a recent feature addition to the weekly service, will be released as usual on Sunday, June 4.

Planet Soon to Begin Work

First Four Subjects to be Made at Raver Studios Will be Three Five and One Eight Reeler.

THE Raver studios and laboratory, which are now nearing completion at Rockville Centre, L. I., will be used by the Planet Film Corporation for the production of its pictures.

Harry R. Raver, vice-president and general manager of the Planet Film Corporation, is personally supervising the work which is being carried on at the Raver studios.

The Planet Film Corporation intends to start work just as soon as the studios are finished. The first picture will be a five reel adaptation of either a well-known play or novel, featuring some road star, one that is known equally as well in the small cities and towns as on Broadway. This will be followed by two more of the same length and then an eight reel feature will be released.

As it will be necessary to work on two pictures at the same time the original studio plans have been altered somewhat to allow for more space for the directors. The initial floor space of 30 by 60 feet has geen increased to 30 by 120 feet.

Metro to Issue Travelogue

Beginning May 29 It Will Release Weekly Studies of Bird Life and General Scenic Subjects.

THE Metro Travelogues, a weekly feature, will have its first release May 29, under the auspices of the Metro Pictures Corporation. These features embrace a wide range of subjects including truly wonderful studies in animal and bird life and glimpses of the most interesting and picturesque locales in the world.

Unlike similar travelogues heretofore presented upon the screen, the Metro weekly features will carry a predominating element of humor in the animal and bird studies. The seemingly impossible has been obtained in the humorous "close-ups" of bird life. Real downright tragedies of their everyday life are presented, but they do not strike the spectators as seriously as they evidently do the birds. On the other hand, they provoke a laugh and are bound to arouse the interest of the most hardened critic and cynic.

William Lovelle Finley, biologist for Oregon, is the genius responsible for these intimate pictures of the bird and animal life. He has succeeded in penetrating the privacy of these interesting phases of their lives and the result is distinctly novel and interesting.

There is no end to the wonderful scenic beauties presented in the Metro Travelogues. Not the least of these is the feature dealing with the gigantic construction work being carried on under government supervision in the construction of the Elephant Butte dam and irrigation project on the Rio Grande near El Paso. This dam, which has just been completed, will store more water than any other reservoir in the world, and will be the means of converting a useless desert into a wonderful agricultural country. The dam is located 120 miles north of El Paso, and the motion pictures show many exceedingly interesting engineering feats. All these films were edited by the United States Department of the Interior before being released to Metro.

There are many scenic offerings in the Metro Travelogues, including an automobile trip over the Lincoln Highway, showing the most picturesque localities of that famous route. No expense or effort will be spared to keep up the high standard established in the first travelogues pictures now in the vaults of the Metro plant, and the world will be scoured for novelties and special features.

Busy Days for Selznick

Clara Kimball Young Features Attract a Host of Exhibitors—"The Common Law" the First.

THERE are no busier offices in the film industry these days than the general headquarters of the Clara Kimball Young Film Corporation and Lewis J. Selznick Productions, Inc., in the new Film Building at Forty-ninth street and Seventh avenue. With the opening of the New York Exchange in charge of Sol. J. Berman, late of Bluebird and World Film, many local and up-state exhibitors are seeking franchises to present the future pictures of Miss Young in their theatres, beginning with the first of the new company's releases, "The Common Law," by Robert W. Chambers.

In Philadelphia Stanley Mastbaum and W. B. Smith, Mr. Selznick's partners in the distribution of Miss Young's pictures in Pennsylvania and Southern New Jersey, are taking care of hundreds of applications daily, while in Detroit Harry I. Garson, the Michigan representative, is equally busy. The demand for "The Common Law," and the subsequent Clara Kimball Young productions, appears to be of universal strength and proves that the beautiful and talented screen star is one of the greatest drawing cards in the business.

The engagement of Albert Capellani as director general of the producing company is another stroke for which Miss Young and Mr. Selznick are being generally congratulated. M. Capellani has been identified with some of Miss Young's greatest productions, among them "Camille," and knows her possibilities better than any director in the profession. He has already begun to prepare his own scenario from Mr. Chambers' novel, "The Common Law," working both in collaboration with Miss Young and the noted author himself.

LILLIAN M. RUBENSTEIN IN NEW YORK.

Lillian M. Rubenstein, who for over a year has been writing articles on scenarios which have been printed in many newspapers, especially in the South, has for the past week been visiting in New York. Miss Rubenstein for two years was scenario editor for the Lubin Company.

Five Famous Players for June

Peggy Hyland and Ann Pennington Make Their First Appearance With This Company.

FOR June the Famous Players will release five big productions. These photoplays are of especial interest because, in addition to containing the names of the stars who have been long associated with the Famous Players, the list contains the names of several players who, though celebrated on stage or screen, are appearing for the first time under the banner of the Famous Players—notably Peggy Hyland, the British star, who makes her debut in an adaptation of Henry Arthur Jones' "Saints and Sinners."

Another newcomer is Ann Pennington, the Ziegfeld "Follies" artist, who makes her first appearance on the screen in "Susie Snowflake." Louis Huff, featured in many productions by other concerns, whose delightful work in the Famous Players' adaptation of Denman Thompson's "The Old Homestead," has won her a permanent place on the latter company's roster, is featured in "Destiny's Toy," with William Courtleigh, Jr., playing opposite her.

"The Evil Thereof," a powerful morality play written by Channing Pollock and Rennold Wolf, is released June 5. Chief in a strong cast is Frank Losee, whose work in many Famous Players productions, notably in Denman Thompson's own role in "The Old Homestead," has made him one of the most popular figures on the screen. Grace Valentine, Crauford Kent and others of equal prominence are in the cast.

On June 12, Marguerite Clark will star in "Silks and Satins," a delightful combination of comedy and drama, which opens in the present and goes back to mediaeval times. Appearing with Louis Huff in "Destiny's Toy," which is to be released on June 15, is William Courtleigh, Jr., who has been seen recently with Marguerite Clark in "Out of the Drifts," and with Valentine Grant in "The Innocent Lie." The exteriors for this play of romance and adventure were taken on picturesque Block Island.

"Susie Snowflake," Ann Pennigton's introductory vehicle, will be released June 22. This is a delightful comedy-drama of musical comedy life which is peculiarly suited to the diminutive star, in view of the fact that her whole theatrical career has been devoted to this branch of stage activity. Pauline Frederick stars in "The World's Great Snare," an adaptation of the well-known novel by E. Phillips Oppenheim, on June 26. This is one of the most powerful dramas in which Miss Frederick has yet appeared, dealing as it does with the elemental life of a western mining town.

Pallas Pictures Engage Adelaide Woods

ADELAIDE WOODS, well known among patrons of the screen through her effective portrayal of character leads, has been engaged by Pallas Pictures to appear in important roles.

Miss Woods has appeared on the screen some three years, having been identified with Biograph for two years. After six months with Balboa she returned to Biograph where she remained until the closing of the West Coast studio of that concern. Her greatest work on the screen was evidenced in "Paths That Crossed" in which she scored a personal triumph. Preceding her affiliation with motion pictures Miss Woods played on the concert stage in many successes for your years.

Adelaide Woods.

As Mrs. Cleave in "The American Beauty" a forthcoming Pallas Pictures subject starring Myrtle Stedman, Miss Woods will make her initial appearance before patrons of theaters showing Paramount productions. In this character she is given a particularly difficult part and it is readily expected that "The American Beauty" will offer her an opportunity to register her greatest characterization on the screen.

Jourjon Expected in New York

Head of Eclair Company, Now in the Trenches at Verdun, Gets Leave of Absence to Straighten Out Affairs of American Branch.

CLAUDE PATIN, of the Beacon Films Company, is authority for the information that Lieutenant Charles Jourjon, now at the battle front with his command in the Verdun sector, has been granted leave of absence, contingent upon the apparent breakdown of the German offensive operation at Verdun, and will presently visit New York to straighten out the affairs of the American Eclair Film Company, of which he was the head when war was declared against France in August, 1914. It will be remembered that Mr. Jourjon and his associates, Claude Patin, also an officer of the Eclair Company, immediately returned to France at the opening of hostilities and offered their services to their country. Both were of the reserves. Mr. Jourjon was assigned to an infantry regiment and Mr. Patin, owing to defective eyesight, was assigned as an interpreter to the British forces and afterwards was retired from active duty.

How long he will be permitted to remain on this visit is not known, but when the war is finished and peace established, Mr. Jourjon will take up the rehabilitation of the Eclair Company in a large way. He has many plans to this end that are big and which will place the Eclair Company up in front ranks of motion picture producers and distributors.

E. G. BRIGGS, ONE OF PATHE'S YOUNG MEN.

E. G. Briggs, assistant manager of the Pathe Exchange in Albany, is still young in years but old in film experience. As a booking agent he is a magnetizer of exhibitors. Recently he returned from a "drive" through his territory richly laden with bookings for "The Iron Claw." He knows his territory like a book and he is welcome in every theater. Mr. Briggs, being a young man and very much alive, has grasped the fact that the exhibitor is getting to be an important personage in the film industry, hence his ardent desire to co-operate with the exhibitor and hence his unquestioned success. He has seen film service with the Exclusive, with the Fox Film Company and with the True Feature Company. Everywhere he has made a splendid record. Briggs served his country as a volunteer in the Philippines and has gone through some most interesting experiences.

QUICK WORK GETTING RACES ON SCREEN.

The interest New York City took in the automobile races at Sheepshead Bay Saturday, May 13, caused the Mutual Weekly to satisfy the demand for pictures of the events by showing them the same evening in leading Broadway theaters. The work was done under the editorial eye of Pell Mitchell, who has charge of the Weekly. Although not leaving the track until the light failed, the film was prepared at the Gaumont Laboratories, Flushing, N. Y., in time to be run off for the patrons of the Strand, the Rialto, and the Palace, the three representative New York houses showing pictures. In addition to these prints, a fourth was made and shown at the Motion picture Exposition held at Madison Square Garden.

MISS BARRISCALE IN TRAGEDY ROLE.

From the "Balkans," the setting for the last Bessie Barriscale picture, "Bullets and Brown Eyes," the Triangle star, has gone to "Venice" for her forthcoming release, "The Sorrows of Love." Advance information indicates that this new Ince feature is a powerful drama with plenty of suspense and stirring action, an absorbing love story and that almost unknown quantity of the films—a tragic ending. At least, the lovers are separated by the death of one, while the other returns to the convent from which she had gone on an errand of mercy.

MINUSA FOR NEW GRAND CENTRAL.

The New Grand Central Theater of St. Louis, owned by one of the most popular exhibitors in America, Bill Seivers, is about to project its photoplays on a Minusa Gold Fibre Screen, the Minusa Company having been given the specifications of the house, with instructions to build a screen for Mr. Seivers that will give him the results that he is looking for.

Two Big Essanays Coming

Henry Walthall and Edna Mayo Will Each Head a Cast in Special Productions.

Two more Essanay feature productions, one presenting Henry B. Walthall and the other Edna Mayo, which will be released on the V-L-S-E program, have been announced by President George K. Spoor. "The Little Musketeer" was written by Charles Mortimer Peck especially for Mr. Walthall. It is in five acts. Mr. Walthall, who is making a short visit to his home in Birmingham, Ala., will return to the Essanay studios in a few days and take up work on this new feature, which is exceptionally well adapted to bring out his strong portrayal of emotions.

Mr. Walthall will be given opportunity to present his versatility in portraying character in this piece, as he takes two parts, the roles of two brothers, one the scapegoat of the family and the other its mainstay. Neither is guilty of crime, but each thinks that the other is and does everything in his power to shield his brother.

"The Return of Eve," also in five acts, is the vehicle in which Miss Mayo will next appear in feature productions. It is a strong drama, written by Lee Wilson Dodd and adapted by H. S. Sheldon, and is exceptionally suitable to her talents.

The story is of the Garden of Eden brought down to date. A boy and girl brought up on a desert island finally taste civilized life. It disgusts them, but when they go back to their island they find that they have eaten of the fruit of the tree of knowledge and their Eden is an Eden no longer. They are barred as effectually as were Adam and Eve by the flaming sword.

Essanay's short-reel releases, which it is producing with as much care as it does its features, have been booked through July and are just announced by Mr. Spoor.

Among the strong two-reelers is a fable by George Ade, that of the "Fearsome Feud Between the First Families." This is the first of Mr. Ade's fables to be released in two reels. The one-reel releases for the month consist of a Canimated Nooz Pictorial, cartoons on events of the day by Wallace A. Carlson, Vernon Howe Bailey's Sketch Book of New Orleans and two of Ade's fables.

The three-reel releases consist of "The Regeneration of Margaret," presenting Warda Howard and John Junior; "Power," featuring Sydney Ainsworth and Nell Craig; "Secret of the Night," featuring Sydney Ainsworth, Lillian Drew and John Lorenz, and "The Grouch," presenting Harry Beaumont, Harry Dunkinson and John Cossar.

Would Knit Film Factors

Charles W. Allen, President Unity Sales Corporation, Aims to Bring Together Maker, Exchange and Exhibitor.

CHARLES W. ALLEN, president of the newly-formed Unity Sales Corporation, brings to the film industry new ideals. Mr. Allen's primary object in founding the Unity was, as the name implies, to knit closer the interests of the manufacturer, the exchange man and the exhibitor. Mr. Allen's plans, which he has worked out with Andrew J. Cobe, vice-president and general manager of the Unity, aim at idealizing the distribution end of the business and giving the manufacturer better profits and the exchangemen and exhibitors a good and consistent grade of pictures.

Mr. Allen, who is a brother of Viola Allen, and managed her for many years, has a reputation for business ability and artistic sense in the theatrical profession. He brings to the film business the accumulated knowledge of his long experience in this branch of art. He is himself a producer, having to his credit several feature productions, among them "Diana," an elaborate photodrama starring Paul Swann and the Baroness De Witz, and "The Boy Scout," by the late Richard Harding Davis.

The Unity has ambitious plans for the future and has already distributed two features, Tom Terriss in "My Country First," a photoplay dealing with preparedness and patriotism, and "The Pursuing Vengeance," starring Sheldon Lewis, with Jane Meredith and Henry Mortimer. Mr. Allen announces that in the near future the firm has announcements to make which will be of interest to the industry at large.

"Our policy of service and co-operation to the manufacturer and exhibitor on our new system of mutual understanding has resulted in an instant response," said Mr. Cobe. "In fact, the results of our announcement of our plans have exceeded even our own expectation. As I said before, our plan embraces what I might term the new evangelism of the business. Consistency in the standard of our pictures and strict supervision of every print and every feature is not the least important part of our policy as exchangemen and exhibitors will realize. I intend to see to it personally that our slogan, 'The concern with a conscience,' is no idle phrase, but one which will be lived up to in everything it implies."

Claire Alexander

A SECLUDED place in filmdom four weeks ago—a leading woman today. That is the accomplishment of tiny Claire Alexander, who through her excellent work and thorough understanding of the parts assigned her has been signed to a contract at the David Horsley studios and in the future will be seen in the leading feminine roles in support of George Ovey, star of the Cub Comedies.

Claire Alexander.

Four weeks ago, Miss Alexander, a little miss who lacks two inches of being five feet tall, was guided to the Horsley institution by her big brown eyes and a desire to cast aside the more dramatic side of the silent drama for comedy.

She was given a hearing. She told of having had about a year's experience before the camera and frankly admitted that most of her work was in the background, but occasionally a "bit" was given her to do.

Director Milton H. Fahrney, who has supervised the Cub Comedy Company ever since that brand of pictures has been produced at the Horsley studios, became interested in the young woman and consented to give her a trial. It was at a time when Mr. Fahrney was casting his net about to find a capable young actress "big" enough to handle leads in support of Mr. Ovey.

"The Traitor" was the first picture in which Miss Alexander was cast. A small part was assigned to her and her work and general understanding of what was wanted impressed her director as well as everyone else who witnessed her performance.

In "Preparedness," the next Cub Comedy to be filmed, Miss Alexander was seen in a larger part and she was given even a bigger role in Mr. Ovey's next picture, "Jerry's Perfect Day." Then came "Jerry's Big Lark," and at the conclusion of that comedy Director Fahrney was convinced that he need go no further in his search for a leading woman.

HARRY O. HOYT AS SING SING WARDEN.

Harry O. Hoyt, chief of scenario writers at the Metro-Rolfe studio, has added another mark to his well-known versatility by his appearance before the camera in the role of the "Warden at Sing Sing," in "Notorious Gallagher."

LUBIN CALIFORNIA PRODUCTIONS.

Forthcoming releases from the California studios of the Lubin Company are May 30, "The Final Payment," two acts; June 1, "The Code of the Hills," three acts; June 8, "The Scapegrace," three acts; June 13, "The Avenger," two acts; June 15, "Sons of the Sea," three acts; June 22, "The Stolen Master," three acts. Each production was made under the personal direction of Captain Wilbert Melville.

WOMAN MAKING GOOD AS BOOKER.

Miss Effie L. Ross came a year ago to the Pittsburg office of the V-L-S-E in a stenographic capacity knowing absolutely nothing about pictures. Being extremely apt, she quickly picked up the finer points, and became conversant with the business, the actors, and the vocabulary of the exchange. She has been advanced to the booking department and is reported to be most efficient. Manager Child has yet to receive a complaint from anyone who has been treated unfairly or ungraciously. Miss Ross is a college graduate.

San Francisco Fair on Screen

Ten Thousand Feet of Scenic Film Will Be Released Weekly in Eight Hundred Foot Lengths.

THE president of the Exposition Players' Corporation George A. Collins, arrived in New York from the Coast last week, at which time a deal was consummated whereby E. M. Asher takes over the world's rights for 75,000 feet of negative, which covers the complete history of the World's Fair which closed in San Francisco last December. The Exposition Players Corporation controlled the exclusive and only franchise which permitted the taking of scenic pictures inside the exposition grounds, and which is in full effect until July, 1917.

The compiling of the negative, which is due to arrive in New York next week, required almost two years of preparation, none of which has ever been released.

Mr. Asher announces the pictures will be ready for release in about two weeks, and after being cut to ten thousand feet will be marketed as a serial in eight hundred foot lengths at the rate of one each week, as follows: "A Story," "Gardens and Buildings," "Palaces," "Architecture," "Sculpture and Statuary," "Aviation," "Lighting and Night Illuminations." "Natives from Foreign Climes," etc.

KALEM FILMS "THE LOTUS WOMAN."

KALEM announces the release on June 20, through the regular General Film Service, of "The Lotus Woman," a five-reel drama staged by Harry Millarde. The producer also takes a leading role in the picture, which features Alice Hollister, the "original screen vampire" in the title role.

The work of staging "The Lotus Woman" carried the players from New York to Jacksonville and St. Augustine, Fla., and over four months of labor was necessary before the final touches could be put to it. The story carries the action from New York to a Latin American republic. The thrilling battles of a Central American revolution required the use of over five hundred soldiers.

Alice Hollister has never had a role offering the strong opportunities of "The Lotus Woman," and her work in the colorful part is said to be the best of her long screen career. In addition to Harry Millarde, Arthur Albertson is another Kalem favorite seen in the feature.

The unusual atmosphere of the story is greatly enhanced by the seventeenth century background of St. Augustine and its historic forts.

CHANGES IN V-L-S-E. FORCES.

In line with the policy of the V-L-S-E. to promote its members from the ranks, the company announces the promotion of H. E. Stillwell, who has been bookkeeper for the Atlanta Branch, to cover the territory in Georgia, Alabama and Tennessee as salesman.

L. E. Schaffer, who has been with the Denver branch since it was made a buying office, and who has covered the territories in Missouri, Kansas, Oklahoma, Arkansas, Colorado, New Mexico, Wyoming, Utah, Idaho, Montana, West Nebraska and Western South Dakota, has been promoted to assistant branch manager of the Denver exchange.

Patrick Doyle, who has had extensive experience with the Fox Film Corporation, and the World Film Corporation, now becomes associated with the Montreal office as salesman.

E. K. LINCOLN WITH WORLD FILM.

E. K. Lincoln, one of the youngest and most popular of photoplay stars and until recently the head and principal star in the concern producing under the E. K. Lincoln banner, joined forces with the World Film Corporation recently and will begin work under the direction of Robert Thornby at the Paragon Studio. The first production will be an elaborate affair, entitled "The Almighty Dollar," and in the production Mr. Lincoln will have as fellow players Frances Nelson, last seen in "Human Driftwood," and June Elvidge, whose work in "The Hand of Peril," and "The Closed Road," created so favorable an impression.

For years Mr. Lincoln was featured by the Vitagraph and Lubin companies and it was through the medium of short subjects that his popularity was constructed.

EUTERMARKS TAKES "THE OTHER GIRL."

The Raver Film Corporation production, "The Other Girl," taken from the stage success by Augustus Thomas, has been purchased for the Eastern Pennsylvania territory by Mr. Eutermarks of the Pennsylvania Feature Film Company of Philadelphia.

Essanay vs. Chaplin

Plaintiff Alleges That the Comedian Still Owes Four Comedies Under His Contract.

THE complaint in the action of the Essanay Film Manufacturing Company against Charles Chaplin, the bringing of which suit was noted in these columns several weeks ago, alleges that Chaplin agreed to make ten comedies in a specified time for which he was to receive a bonus of $10,000 in addition to a weekly salary of $1,250. The company admits that he made six of these pictures, but that he failed to make the other four. It is this failure that is the basis of the Essanay suit and the value of each picture is estimated at $125,000 making a total of $500,000 for the lot.

It is further stated by the counsel for the plaintiff that Chaplin was paid a total of $180,000 during the time he was employed by the Essanay Company.

In the suit of Chaplin against the Essanay Company for an injunction preventing the distribution of the "Burlesque on Carmen," Judge Hotchkiss dismissed the application in a decision rendered Monday, May 22.

TANDY WITH WORLD FILM.

Vice-president Tandy of the Southern Paramount Company, New Orleans, La., has bought the rights for the World Film Corporation productions for the South and has formed the Southern World Film Corporation.

"UNIVERSAL" FLAHERTY VISITS NEW YORK.

F. J. Flaherty, of the Universal Film Exchange of Chicago, spent a week at the Universal offices in New York attending a conference regarding the sale of state rights of "Pavlowa," "Where are My Children" and other Universal productions, returning to Chicago on Saturday, May 20. He reports business in the Middle West as very good.

MAY ABANDON THEATER TAX

It is learned on good authority that when the Ways and Means Committee of Congress commence the consideration of the proposed omnibus measure for providing revenue for the maintenance of the government provision will be made for the abolition of the special taxes under the war emergency revenue law to take effect July 1. This will relieve exhibitors from the further payment of the tax assessed upon their theaters according to seating capacity.

HARVEY CLOSES WITH ACTORS' FUND CAMPAIGN.

The ramarkably successful publicity of the Motion Picture Campaign for the Actors' Fund was handled by E. L. Harvey, who resigned from the assistant city editorship of the Evening Journal to take up the work. The campaign is drawing to a close and Mr. Harvey is undecided whether to return to newspaper work or remain in the film business, in which he has had several flattering offers.

UNIVERSAL SEEKING REGULAR SCRIPTS.

Helen Starr, scenario editor of the Universal Film Manufacturing Company, announces that she is in need of "regular" scripts. She is not interested in embryo amateur efforts. Work from established photoplaywrights will be welcomed and purchased with avidity. The Universal Company is in need of one and two-reel comedies and one, two and five-reel dramas. The scenario department at 1600 Broadway, New York, buys for both the eastern and western studios.

METRO'S "PICTURES MAGAZINE" GROWING FAST.

The "Pictures Magazine," a weekly publication devoted to motion pictures and their activities, which started about seven months ago, with a circulation of approximately 100,000, has now reached and passed the million mark. The marvelously rapid growth of this publication's circulation is a most notable achievement. There are few publications, of any character, that have a wider circulation.

Arthur James, director of Metro publicity and editor of the "Pictures Magazine," explaining the cause of the magazine's enormous growth in such a short space of time, says motion pictures are the entertainment of the masses and that next to seeing motion pictures the public likes to read about them.

Arrangements have been completed for a noteworthy series of articles from the pens of the foremost artists now appearing on the screen.

Reviews of Current Productions

Exclusively by Our Own Staff

"Sweet Kitty Bellairs"

A Splendid Lasky Production in Which the New Star, May Murray, Shows to Better Advantage.

Reviewed by W. Stephen Bush.

THIS feature comes up to the expectations which the public nowadays entertain when a Lasky production is on the program. "Sweet Kitty Bellairs" is a charming story told about the interesting people who lived in a picturesque age. May Murray, the star of the play, finds the part of a very

Scene from "Sweet Kitty Bellairs" (Lasky).

beautiful and lively girl much more to her taste than the role she essayed at her first attempt in the drama of the screen. Miss Murray made a dainty lovable Kitty Bellairs; she was, as the French put it, "tres femme." Her girlish graces, her innocent witchery, her sweet roguishness are bound to captivate every audience. The young people will be delighted beyond measure of course, but May Murray's rendition of the coquettish little beauty will win smiles from the males and females of a tougher age.

The ever-conscientious efforts of the art director, Alfred Buckland, in beautifying pictures and choosing the best possible settings indoors and outdoors, are very much in evidence in this delightful feature. It is the first Lasky picture directed by Mr. James Young, and to this capable and gifted man belongs not a little of the credit for the undoubted success of the picture. There was a variety of those pretty and novel lighting effects which help to characterize the Lasky school of motion picture art. Altogether "Sweet Kitty Bellairs" is likely to go to the top of the ladder of Lasky film plays. Miss Murray had good support with the exception of Tom Forman, who was obviously miscast for the part of Lord Verney. Not that the young man was lacking in earnestness or in good intentions. He no doubt tried to do his best, but the part might have fared infinitely better in more skilled hands.

"The Sins of Men"

A Farce—Comic Characters Come in for Christmas Dinner and the Old Man Has Bad Dream—Fox Offering.

By Hanford C. Judson.

CLOSE-UPS of passion scenes, and it makes no matter at all that some character in the picture only dreams them, are out of place and reprehensible in a picture like this. Lust draws the eyes in and gathers up the muscles of the cheeks and the spectator in his anamalism sees it as an animal unless his humanity has been kept awake by intellectual considerations suggested by the picture's inner meaning. Twice in this farce there is pictured the whispered conversation that precedes seduction—in one scene the victim is a young girl and the film would be much more commendable if the scene were out of it. The story of the picture will show why the spectator is not compelled to see and think about seduction from the human side. It is an easy thing for a player coldly to make his face imitate passion of this kind.

The mainspring of the action is a book full of diabolical philosophy that an author is temped to write for the money in it. The publisher tells him the people want that kind of stuff. Three or four subtitles give the quality of the book—we get somewhat more than a taste of it and we are made to feel sure that the public really does want it. Now the author has a daughter and a son. The wife and mother scouts the idea of writing such a wicked book. The temptation comes at Christmas time and a room full of queer characters come in to the dinner and make the spectators laugh many times. But after they go, the author sits down to write the book till his wife advises him to turn in. In a dream he sees the book published and himself and family rich. But the evil in the book makes his daughter rebel at restraint. She spends the night out with a married neighbor. The son also reads the book to a sort of hired-girl protege of the family and then leads her to a settle behind some curtains; the author discovers them in each other's arms. The author wakes up and finds it luckily only a dream.

Biographs to Be Seen Again

"A Fair Rebel," in Three Reels, and "The Unwelcome Guest," a Single-Reel Mary Pickford Drama.

Reviewed by Lynde Denig.

OF THE story in "A Fair Rebel," produced by the Biograph Company by the late David Miles and now scheduled for reissue, little need be said. The plot is commonplace, just about what audiences accustomed to Civil War dramas have every reason to expect; but even at that the three reels are well worth reviving, unless battle scenes have gone out of fashion, which, of course, they have not. The first reel serves to introduce the characters and prepare for the romance of a southern girl and a northern officer—a standard ingredient of Civil War pictures—then right at the opening of the second reel there comes as spirited a battle as one need wish to see.

The engagement takes place in the woods where the Confederate forces are defending a bridge. Cavalry and infantry charges, accompanied by exploding shells ripping the branches from trees and digging great holes in the ground, precede the best thrill of all when the bridge is rent asunder by an explosion, and an entire company of soldiers appears to be hurled into the air. In point of excitement these scenes in the second reel provide easily the best moments of the picture, although subsequent developments are moderately interesting. The famous Libby prison, adequately represented, is given a prominent place in the picture. It is here that the Union officer lan-

Scene from "The Unwelcome Guest" (Biograph).

guishes with other prisoners until he tunnels his way out and, assisted by the fair Rebel, escapes. Linda Arvidson appears in the name part, supported by Dorothy Gish, Charles Perley, Charles West and Robert Drouet.

"An Unwelcome Guest" shows Mary Pickford in the type of character that first endeared her to the public. She plays a poor little slavey, whose companion in misfortune is an aged man. Almost literally they are fed on the crumbs that fall from the table of the master of the house, until a sudden change in fortune places them in control. Chrystie Miller, as

the unwelcome guest, gives a perfect characterization in a picture filled with delicate human touches that ring true. Jack Pickford, Claire McDowell and Charles Mailes are included in the cast.

"Tangled Fates"

Peerless-World Film Production in Which Alice Brady Is Starred Under the Direction of Travers Vale.

Reviewed by Lynde Denig.

THE title of this five-part Peerless-World Film production is rather apt. We have a tangled story of tangled fates in which the spectator is expected to credit all sorts of odd happenings without inquiring too closely into the whys and wherefores. There is a little bit of almost everything, plenty of action and enough change in scene to prevent monotony. For a time it looks like a drama of life in a New England village dominated by an uncompromising Morals Committee; next we are transferred to New York, where the heroine, after a crackers and milk diet in a hall bedroom, is permitted to become a model that she may wear an assortment of elaborate gowns, and finally the tangled fates of the characters lead them to the snow-covered wilds of Alaska.

Fortunately, Alice Brady is in the picture. She is certainly one of the most attractive actresses on the World Film roster and bids fair to become one of the most versatile. Her playing of Jane Lawson in the photoplay under consideration is so sincere and convincing that one may grant the possibility of situations, which would hardly bear analysis. Take the most important incident in the first reel, for example. Jane's younger sister, innocently enough, goes for a moonlight walk with a traveling salesman, although her father, a member of the Morals Committee, has ordered her to remain in her room. Even in the most straight-laced communities, a

Scene from "Tangled Fates" (World).

mild flirtation between a boy and a girl is not unforgivable, none the less Jane follows the pair, sends her sister home and then, being found with the man herself, shoulders the criticism. These circumstances hardly justify a father in turning his penniless daughter out into the cold, cold world.

For the rest, "Tangled Fates" may be classed as a story conveniently arranged to introduce a dramatic situation every once in so often and to utilize the variety of locations already mentioned. Force of a kind, it unquestionably has, and in the final reel, with the triumph of lynch law and the hanging of a man—his shadow appearing on the snow as he is suspended from a tree—there is enough to work up excitement in an audience, though even an indirect glorification of lynching is in poor taste. Satisfactory performances are given by Arthur Ashley, Helen Weer and George Morgan. Also, it may be mentioned in passing that Miss Brady introduces white kid gloves in Klondike society.

"The Gorgona"

Four-Part Authors-Ambrosio Twelfth Century Story Bulks Big with Spectacular Scenes.

Reviewed by George Blaisdell.

THE Authors Film Company is showing "The Gorgona," a four-part subject made by the Ambrosio Company of Turin, Italy. It is a historical tragedy, with Pisa in the beginning of the twelfth century as the place and the time. The settings are rich in noble structures of medieval architecture. Literally hundreds of persons are engaged in the making of the picture. From the staging standpoint—of great buildings unaltered in hundreds of years, of large craft especially built for the occasion, and in the number of costumed men and women who take part in the performance—"The Gorgona" is an unusual production.

The story is a surprise. When Henry is elected commander-in-chief of the navy, Lamberto, left behind to guard the city, in pique declares to Henry he will win from him his affianced, the Gorgona. He makes good his declaration in so far that through bribing the young woman's servant he gains access to her home. Lamberto enters the room of Gorgona, seemingly prepared to stop hardly short of murder. He finds the young woman praying and keeping burning the sacred lamp of which she is the specially delegated guardian. Gorgona is not only unafriad; she greets the intruder as if he were the lover to whom but a short time before she had given so affectionate a farewell. The story from that point on turns on

Scene from "The Gorgona" (Authors).

the efforts to save the life of Lamberto, who had contravened the edict of his father, the commander, that any one surreptitiously entering the city should be put to death—and Lamberto has been discovered.

As may be judged, "The Gorgona" is interesting more by reason of its elaborate staging than on account of its dramatic elements.

"My Country First"

Unity Film Sales Corporation Presents Timely Six-Part Subject Written and Staged by Tom Terriss.

Reviewed by Margaret I. MacDonald.

IN the staging of the photodrama "My Country First" Tom Terris has hit upon a happy subject under present conditions. The story is presented in the form of a melodrama with the author in the principal role and a cast of players each one of whom is of a distinct type appropriately chosen. Among these appear the names of Alfred Heming, Helene Ziegfield,

Scene from "My Country First" (Unity).

John Hopkins, Joseph Baker, Joseph Sterling, Jill Woodward and Alfred Vosburgh.

The plot of the story has been cleverly worked out and has been artistically visualized by Mr. Terriss, who has not only written it and played the principal role but has succeeded in perfectly impersonating the old chemist in the employ of Dempsey, the master plotter of the play. Those familiar with the splendid work of Mr. Terriss in the portrayal of Dickens characters such as Scrooge in "The Chimes" will not be sur-

prised to learn that as the old chemist in the production in question he scores more heavily than in the character of the younger man. In the scene following the premature ignition of the chemicals forming the explosive which the old chemist has by foreign spies been set to analyze and in which the old man meets his death, Mr. Terriss does an excellent bit of acting.

The psychological side of this play will be found to have been nicely developed. Plenty of action and excellent photography are also valuable attributes of the production which will be handled as a states rights proposition by the Unity Film Sales Corporation.

"Gloria's Romance"

Chapters Two and Three Increase Steadily in Interest, with Miss Billie Burke Holding All Eyes by Her Art and Beauty.

Reviewed by James S. McQuade.

CHAPTER two of "Gloria's Romance," entitled "Caught by the Seminoles," stands out in strong contrast with the simple action of chapter one, yet from observation I have been inclined to the opinion that it did not come up to the expectations of spectators who have become so accustomed to viewing the impossible in preceding film serials that it will require time before they will be willing to content themselves with merely sane incidents. Youth, especially, craves the lurid and the extravagant in stories and is seldom content with the life-as-it-is-lived type. I have no doubt,

Scene from "Gloria's Romance" (Kleine).

however, after watching closely the career of Gloria at the Studebaker theater, Chicago, that the appeal of the Ruperts' motion picture novel will be wide and that interest will steadily increase in it, wherever it is presented.

Gloria has a trying time of it in the Everglades, and although she is an object of commiseration, Miss Billie Burke never seeks to create it either by look or demeanor. When she is robbed by the "Cracker" family she shows fine spirit, but never a tear, and when the "Cracker" urchin pinches her cheek she resents his familiarity with a resounding whack on the jaw that makes one fairly yell with delight. In the scene where the young Seminole chief offers Gloria the choice of becoming his squaw or being killed Miss Burke again makes Gloria fearless by baring her bosom for the knife.

The scrap between the Indian chief and Dr. Joyce (Henry Kolker) looks like the real thing. It creates the impression of a real lust for victory on the part of both men, and when the Doctor hands the Indian a left uppercut to the jaw that puts him down and out, one looks around for the referee, for the count, so natural is it all.

Before that the Doctor had a hard time of it, rushing through swamps and the thick underbrush in a dress suit and pumps! The fight showed that he had the right stuff in him, and we forgive him that intense interest in Gloria's welfare had caused him to rush to her rescue without changing his apparel.

The entrance of Richard Freneau (David Powell), gentleman adventurer, in the story as a suitor for Gloria's hand, gives a new angle and points to important complications that will heighten the interest. He takes all the credit—yellow through and through as he is—for Gloria's rescue from the Indian, and Dr. Joyce calls him hard; an incident that suggests some important revelations concerning these two men, as Gloria falls in love with Freneau, believing that he had saved her from the Indian chief.

Chapter three is entitled "Perilous Love," referring to Gloria's attachment for Freneau. Her father, in order to sever this attachment, sends Gloria off to college for a five-years course, and so chapter three treats of her college days, with their pranks and waste of time. Here Miss Billie Burke is the one typical girl for the role of Gloria. I can think of none other with such grace and charm of sweet girlishness. Gloria's escapades—innocent, girlish pranks that have chiefly to do with the breaking of blue-stocking rules and the like—always end in one way, forgiveness. She is always ready to take the blame, in order to save her innocent fellow students, and her clear, straightforward eyes, with the spirit of good will that they show, banish all resentment from the hearts of her superiors.

Then Gloria returns home and reminds her father that the five years have elapsed and that, according to his promise, she must see her sweetheart, Freneau. She does see him soon after that, but in a way that shocks her. One night while entering the Metropolitan Opera House, New York, with her father, she caught sight of Freneau. Wishing to surprise him she approached so closely that her robe brushed against him. He cast a glance at her, but there was no recognition.

"He has forgotten me," sighed Gloria, and the heart-pain in her eyes, as revealed by Billie Burke, and the appealing beauty of her face as she sorrows over the shattering of her dreams form a picture that will long remain with me. The beautiful opera coat worn on the occasion by Miss Burke will make the picture all the more lasting.

"The Suspect"

Six-Part Vitagraph Blue Ribbon Feature Presents Anita Stewart in the Role of the Daughter of a Russian Nihilist.

Reviewed by Margaret I. MacDonald.

SPECIAL interest attaches to a review of the work of Anita Stewart under her new director, S. Rankin Drew; and the fact that she has carried with her the same remarkable qualities for which she was famous under the direction of Ralph Ince proves that there lies within herself a wonderful power of dramatic interpretation despite the aid of the best of directors. And furthermore, S. Rankin Drew has in the staging of "The Suspect," an adaptation of a story entitled "The Silver Shell," by H. J. W. Dam, proved himself equal to the occasion of piloting the star. The production is one that required masterful treatment, one of the main factors of the story being its psychological development. This point has been grasped with avidity by the director, whose treatment of this side of the question has been reflected intelligently by the players.

The role of Paul Karatoff, son of the cruel Russian, Duke Karatoff, known among the Nihilists as the "Butcher," is played in a finished manner by Mr. Drew, the supporting cast consisting of Anders Randolph, Bobby Connolly, Julia Swayne Gordon, Frank Wupperman, George Cooper, Edward Elkas, Albert Rabock, and Anna Brody. The opening of the picture is singularly

Scene from "The Suspect" (Vitagraph).

effective in style, and stamps immediately the origin of the plot in the brutal death by torture of the Nihilist Karrinini, that of his wife from shock at the awful happening, and the embittering of the mind of Sophie, the Nihilist's daughter, against Karatoff. Later Sophie is found to be one of the moving spirits of the Nihilist party and has been cleverly led by the author of the story into a meeting with the son of Karatoff, when a bomb placed in a bunch of roses is directed by Sophie to be thrown into the carriage of Karatoff. The bomb misses its mark; young Paul Karatoff pursues the Nihilist agent who has thrown it, and creeps up the steps of Sophie's home after being shot. This meeting gives root to a thought in Sophie's mind which suggests the punishment of Karatoff through his son. A marriage takes place between the two, a son is born, and in the polluting of the blood of the house of Karatoff with that of a Nihilist Sophie finds her vengeance.

This excellent feature was released on the program of the V. L. S. E. on May 22.

Triangle Program

"Mr. Goode, the Samaritan," Five-Reel Fine-Arts; "Going Straight," Five-Reel Fine-Arts, and "A Dash of Courage," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

MR. GOODE, the Samaritan," offers a dignified and kindly characterization admirably interpreted by De Wolf Hopper. In the role of a rich philanthropist, not distributing gifts for the sake of making an impression, but as one disposed to take a favorable view of his fellow-men wherever he finds them, even in jail, Hopper seems to be so perfectly at home that he fairly beams benevolence. There is no rough comedy in the part. Very much to the contrary, it rises to high comedy of a refined sort when it is shown that back of the philanthropist's faith in human nature there lurks a lot of sound judgment. Foolishly good in the eyes of his wife, a woman of social aspirations, he is not lacking in discernment when a well-disguised crook comes a coutting his daughter, the very thief who sold the nice old man a stolen automobile.

This purchase lands Goode in jail, one of the kind where offenders are given the use of one large room. Goode takes a great fancy to his fellow prisoners. His natural love of mankind so dominates his natural discernment that he insists on making them all as comfortable as possible. There is a faint touch of farce in his refurnishing the place so that it takes on the appearance of a gentlemen's club and in his being robbed by some of the "dips" at one moment and his watch and money restored at another, all without his being aware of what is going on, but the character is preserved with unusual skill throughout, while an interesting story runs on to an end that justifies the fine old fellow's confidence in human nature after all.

"Going Straight" gives opportunity for Norma Talmadge, Eugene Pallette and the Triangle children to do some fine acting, and the story is admirably handled. With good structure, careful and tasteful treatment and a splendid cast, the presentation is generally satisfactory, but the subject matter has appeared so often on the screen that it is somewhat discouraging to see it re-appear, even under advantageous circumstances. Producers cannot be aware that the story of a reformed thief who is asked to go out and crack just one more safe to keep an old pal from squealing is shown to reviewers so often that it seems to bob up about once a week on the average, and with scarcely any variation.

"A Dash of Courage" contains a dash of new spirit, there is a genuine story involved in pure farce comedy. Through an amusing series of incidents, a daring crook and his gang obtain police control of a town and put the real officers in stripes. Harry Gribbon, as the leader, offers much that is new in characterization and in his personality, and his support is active enough to make the little play move with snap from start to finish.

Scene from "Mr. Good, the Samaritan" (Fine-Arts).

"The Mysteries of Myra"

Episodes Four and Five of International Serial Offer a Number of Thrilling Happenings.

Reviewed by Lynde Denig.

THE ingenuity in plot development that marked the opening episodes of the International Film Service's serial is equally apparent in the fourth and fifth instalments that place Myra and Dr. Alden at the mercy of the Black Order, before their escape is adroitly arranged. Howard Estabrook, Jean Sothern and other members enter completely into the spirit of a production in the main successful in creating the illusion of supernatural forces with which ordinary humans have the greatest difficulty in coping. Admitting, for the sake of the story, the possibility of occult powers such as the authors have conceived, there is no reason why an audience should not be properly shocked by the experiences of the characters marked for destruction.

In the fourth episode Dr. Alden, displaying more valor than judgment, locates the secret lodge of the Black Order and effects an entrance. For some time it appears that he is hopelessly caught in a death trap; but after his burial, a faithful attendant digs his way to the coffin through an underground passageway and the intrepid doctor is released that he may save Myra from death by poisonous gases concealed in toy balloons. As in preceding reels, the settings provided by the Whartons are conducive to an atmosphere of mystery, and considerable care was expended in achieving odd effects in lighting.

The elaborate hypnotizing machine introduced in Episode 3 is again brought into play in the fifth instalment, and Myra's astral body is once more released from her human form. This time she goes in search of Dr. Alden, who is among the missing after he has led the police in a raid on the lodge of the Black Order. But it happens that the Grand Master of the Devil Worshippers is prepared to beat the young woman at her own game. He, too, projects his astral body with directions to take possession of the form of Myra. An interesting situation is presented at the close of the second reel and one that suggests many possibilities for future development. The girl is so uncontrolably under the influence of the Grand Master that with words of love on her lips she attempts to shoot Dr. Alden. Several explosions, in which much earth is dislodged, preparatory to the entrance of the police into the quarters of the Black Order, lend a spectacular value to the first reel.

Scene from "The Mysteries of Myra" (International).

"The Eye of God"

A Bluebird Five-Reel Offering by Lois Weber—Full of Eerie, Creepy Quality, It Holds Strongly.

Reviewed by Hanford C Judson.

A ROMANCE in quality not unlike the weirdly imagined stories of Poe and holding strongly from its start, "The Eye of God," the latest Bluebird picture, was written by Lois Weber and produced by the Smalleys. While it belongs with the ultra-romantic, trap-door-in-lonely-inn kind of melodrama, the mechanism behind it is so simple and, in the atmosphere of the tale, so convincing, that it gives a distinctly fresh impression and makes an offering that we can heartily commend to exhibitors. The main setting is a lonely farmhouse. We soon find that there's a closet off the main bedroom on the ground floor that gives access to it from the garret through a hidden trap door.

The opening scenes concentrate our attention on the farmer, powerfully portrayed by Tyrone Power, a morose, brooding, discontented man. His unloved wife, a piteous figure, is played by Ethel Weber. The land all about is barren-looking and the farm is breaking the man's spirit. One day, the wife is called away by her sick sister. A woman, played by Lois Weber, is left with her maid at the lonely way station. There is no train till the morning and they have to spend the night at this haunted farmhouse. There is excellent acting through the early evening scene between this woman and the farmer, starved for the outer world. In the night as she sleeps he makes use of the trapdoor and kisses her hand. She wakes in fright, but he is gone.

This is a very skilfully conceived bit of business. It not only establishes the hidden stair for use later in a terrible murder scene with lightning flashing in at the windows, but is used at the climax when the heroine, putting two and two together, fastens the crime where it belongs. For two men come one stormy night and ask for shelter. They have much money. One goes to sleep in the bed while the other watches in the other

room with the door closed. A hair-raising murder is committed and the second man, wounded by the farmer, doesn't know just what happened and is convicted of the crime. He is the strange woman's husband. The "Eye of God" is seen looking down on the murderer, who dares not live in the house and is chased out

Scene from "The Eye of God" (Bluebird).

over the world to be finally compelled to confess after the heroine has found him out, and gives himself up.

There is some marvelous photography in it. It is strongly worked up and very ably acted. A good offering.

With the Kalem Stars

"Unmasking a Rascal," the Tenth Installment of "The Social Pirates," and "Sis the Detective," a One-Reel Comedy, With Rose Melville in Her Famous Creation.

Reviewed by Edward Weitzel.

"Unmasking a Rascal."

THAT familiar bit of French wisdom, "Find the woman," is utilized, with improvement, in the tenth installment of the George Bronson Howard serial. Mona and Mary, with their keen understanding of the weakest side of masculine human nature, and having an elderly sinner to entrap, make sure that there shall be a woman in the case by furnishing the woman. The male malefactor is a married man, his mate being of the same moral standard. The couple have defrauded their niece out of her fortune and driven her from their home. Mona and Mary learn of this and set about trapping the rascally uncle. He falls an easy victim to the charms of Mary, who is introduced to him as an unsophisticated maiden from the rural districts. And cleverly does Miss Mary play the part! The infatuated man is lead to make his charmer an offer of marriage, in exchange for a chaste salute, and the money this

Scene from "Unmasking a Rascal" (Kalem).

little mistake costs him is passed over to the niece. A threat to let his wife know of his offer to commit bigamy and to publish the affair in the papers unlocks the lid of his strong box and forces him to realize that, although retribution often moves with the speed of a steam roller, it has the same power to flatten one out.

The telling of this two-reel drama has every accessory of artistic settings, capable direction and an adequate cast. Marin Sais and Ollie Kirkby wear new and fetching gowns, act as conscientiously and as effectively as ever, and receive excellent support from Frank Jonassen, Mrs. Dunlap, and R. E. Dell

"Sis the Detective."

As a correspondence school detective, armed with a badge, revolver and a genuine false mustache, Sis unmasks a mystery on her father's farm and then hies herself to the city and unravels other deeds of darkness. S. A. Van Petten is responsible for the scenario and the starting of Sis upon so dangerous a profession, but Pa Hopkins' gal goes through her new experiences with a smiling face and a brave heart, scattering seeds of laughter on every side. Henry Murdock, Richard Purdon,

Scene from "Sis the Detective" (Kalem).

Mary Kennedy, Arthur Albertson, Frank Minzey and Olive West give the star the proper grade of support, and Robert Ellis, the producer, could not improve upon his choice of a location for the Hopkins farm.

"The Flirting Bride"

Three-Reel Knickerbocker Star Feature Presents Jackie Saunders in a Congenial Role.

Reviewed by Lynde Denig

JACKIE SAUNDERS is altogether charming as the flirtatious bride in this three-part picture made by H. M. and E. D. Horkheimer. It contains a comedy idea, capably carried out and varied with quite a bit of melodrama, introducing a band of brigands, belonging to the comic opera school; also soldiers in a miscellaneous assortment of uniforms. Some of

Scene from "The Flirting Bride" (Knickerbocker).

them are resplendent in the gold and lace always associated with the guardians of small European monarchies, while others do their duty—defeat the bandits and rescue the heroine—in less ornate attire. The sanguinary encounter reserved for the

last reel is enlivened by some perilous falls, as the soldiers are picked off by bandit sharpshooters.

But first interest is likely to center in the personality of the bride with a winning smile and inviting eyes that she uses all too effectually, even after her marriage. Four disappointed suitors attend the ceremony and arouse the jealousy of the husband by kissing the bride with unnecessary fervor. Then, inadvertently, she is locked in a room with one of them and the suspicious husband gives free expression to his disapproval, which becomes yet more acute when the party of admirers is met on the train, and the bride, stopping for refreshments at a station, is left behind.

Having reached Europe on this inauspicious honeymoon, the troubles of the pair assume a still more serious tone; for the bride, continuing to use her eyes and her smile indiscriminately, captivates nearly all of the officers stationed in the neighborhood. One of them, it seems, is a traitor who possesses plans of extraordinary military value. Quite innocently, the flirting bride is made to act as his accomplice, then she is captured by bandits; then thrown into jail and so her troubles increase, until she promises to reserve her smiles and her eyes exclusively for her husband. As there is no pretense of even remotely reflecting life in the picture, it need not be criticised on the score of improbability. William Conklin, Edward J. Brady and Henry Stanley appear in support of Miss Saunders.

"The Iron Claw"

Chapter Twelve of This Serial, "The Haunted Canvas," Contains the Usual Entertaining Qualities.

Reviewed by Margaret I. MacDonald.

IT is astonishing how Director Jose manages to hold the interest of the spectator through episode after episode of this entertaining serial. To be sure things come to pass as if by magic, but so cleverly does the director arrange the action of the play that one becomes so engrossed in "effect" that the non-existence of "cause" is scarcely missed.

In this chapter, entitled "The Haunted Canvas," the daughter

Scene from "The Iron Claw" (Pathe).

of Dan O'Mara is considerably in the limelight. She is pursued by Legar and his agents, is lured to the studio of an artist with whom she is friendly, where she is rescued by the Laughing Mask, who shoots Legar's men with poisoned arrows, from behind a painting. Margery Golden also has an escapade in trying to trail Legar. Her chauffeur is shot and Margery imprisoned by Legar, is about to be killed by a bomb, when the Laughing Mask again appears on the scene and saves the day.

"Prisoners of Conscience"

Three-Reel Lubin Photoplay Written by L. V. Jefferson and Josephine McLaughlin, Containing a Variant of the Enoch Arden Motive.

Reviewed by Edward Weitzel.

HEROES of melodrama, like Caeser's wife, should be above suspicion. The authors of "Prisoners of Conscience" have cast a doubt upon the moral courage of the hero of their story and robbed him of the respect and sympathy that the leading lover of a melodrama should always command. Dean Carroll, a struggling young physician, is made to believe that he has given a wealthy patient an overdose of deadly poison. The mistake has been made by another doctor, who advises Carroll to run away and hide from the consequences of the act. Although happily married, Carroll does not wait to bid his wife good-bye, and hurries off and hides in the desert. Mrs. Carroll is led to believe that her husband has committed suicide. At the end of a year she has grown very fond of a young clergyman, who has long been in love with her. Just as the reverend gentleman is about to propose, the guilty man experiences a change of heart and his confession falls into the minister's hands. He puts his own happiness aside, after a struggle, and goes to Carroll, with the truth. The physician hastens back to his wife, the minister accompanying him. Carroll, inadvertently, learns the true state of affairs, but his wife realizes that he has the first claim, and sacrifices love for duty. Unlike Tennyson's mariner, this Enoch Arden accepts the sacrifice.

An attempt is made to justify the cowardice of the doctor by claiming that he was worn out with fatigue when he ran away. Even if this were accepted, it does not excuse his remaining away for a year and not communicating with his

Scene from "Prisoners of Conscience" (Lubin).

wife during that time. Dr. Carroll showed too much strength of character previous to his sudden flight to have acted in so cowardly a manner—a fact that is accentuated by the personality of Cecil Van Auker, who plays the part. This gentleman's mental and physical endowment give no suggestion of a yellow streak, although he is better adapted to heavies than to leading roles.

Setting aside the weakness of this one motive, the plot is dramatic, reasonably skillful in construction and the picture has been produced with equally favorable results. Adda Gleason as the doctor's wife gives the best performance of the cast. Creditable impersonations are contributed by Evelyn Page, George Routh, Ben Hopkins, Alan Forrest and Lucy Payton.

"The Littlest Magdalene"

Leonie Flugrath, the Star of a Three-Reel Edison Photoplay That Treats With Sincerity and Conviction, a World-Old Theme.

Reviewed by Edward Weitzel.

SCARLET women, vampires and Magdalenes may, generally, be relied upon to put a "punch" into whatever form of dramatic composition in which they are the central figures. Whether treated with the moral significance employed by Hawthorne in sketching Hester Prynne or prostituted for commercial purposes only, as in the case of certain photoplays devoted to the vampire type of women, the sinning sisterhood find many virtuous persons of both sexes that follow the chronicles of their lives and crimes with eager interest. Small wonder, then, that dealers in photoplays, as well as makers of the spoken drama, have turned to the Phrynies and Magdalenes of the present day and offer intimate histories of their careers in the market places!

"The Littlest Magdalene," the three-reel photoplay by Watkins Eppes Wright, is a somewhat different drama of besmirched womanhood. It is not related in any way to that class of fiction known to our English cousins as "the shilling shocker," and wins sympathy for itself by an ingenuousness in the writing that is only equalled by the convincing artlessness with which Leonie Flugrath invests the character of Mary O'Ryan. The girl, an East Side toiler, is drugged and taken to an hotel by an unscrupulous rent collector. The next morning, when she awakens, Mary is horrified by the thought of what she has become. She runs away from her home and finds employment as the model for an artist who is painting a "Magdalene." The painter falls in love with her, she confesses her fall from virtue, learns, through the testimony of the rent collector, that he was forced to leave her before accomplishing her ruin, and, in place of a grim tragedy, the final picture fades from the screen to the suggestion of orange blossoms and wedding bells.

Up to the time when Mary poses for the artist, the construction of the story is fluent, the motives convincing, and hackneyed situations are given an air of novelty by the evident belief of the author in the freshness of his theme. The real romance in the girl's life seems much more conventional, but the majority of picture patrons will heartily applaud the play in its entirely.

As Mary O'Ryan, little Miss Leonie Flugrath is as simple, wholesome and winning as the character demands. Her assumption of innocence and grief at her unmerited disgrace does not appear like acting but the reflection of a light from within. And she was able to denote the youth and purity of a seventeen-year-old girl without wearing her hair in little ringlets all over her head. Ingenues and ballet ladies of the pony class, please take notice!

"The First Stone" Completed.

Director Phillips Smalley has completed the five-reel society drama entitled, "The First Stone," in which the featured lead is played by Mary McDonald, who also was featured by the Smalleys in "Shoes." An important part in the photoplay is taken by Horace ("Kewpie") Morgan. Others appearing in the cast are Grace Johnson, Marion Siegler, Nanine Wright and the Emerson Sisters, together with Ernest Shields, Jack Mulhall, Dana Ong and Charles Marriot. The story is by Lois Weber.

"Those Who Toil"

A Powerful Lubin Feature in Which Nance O'Neil Takes the Leading Part.

Reviewed by W. Stephen Bush.

THIS feature is full of action and if action is the demand "The Toilers" may surely be pointed to as part of the supply. The play is strong and full of realism. Not the least attractive part of the feature consists of the splendid settings which provide the atmosphere. The scenes are for the most part laid in the coal oil region of Pennsylvania. They form a striking background to the story which deals with the wrongs of labor. There is nothing inflammatory in the play; the writer of the scenario has given us a thoroughly human story in which lights and shadows appear in probable proportions. The director, the able Mr. Edgar Lewis, has brought out this feature of the play in his usual strong and clear fashion. Bits of realism that were especially striking were glimpses of The Great White Way at night and views of burning oil tanks. The handling of groups and mobs was likewise splendidly done and reflects no small credit on the director. There is the usual photographic excellence which is to be found in all Lubin productions.

Nance O'Neil had a part particularly suited to her talents and she made the best of it. She was well supported by Herbert Fortier, Victor Sutherland, Tom P. Tempest and John Sharkey. Adelaide Hayes did very well in a small but important role.

Scene from "Those Who Toil" (Lubin).

"The Madcap"

Romantic Comedy-Drama in Five Reels, Featuring Flora Parker De Haven as Unconventional Heroine.

Reviewed by Robert C. McElravy.

ARTISTIC excellence is the strong feature of this five-reel Red Feather production. The first reel presents the dashing girl heroine in good style, but the expected action is deferred for a reel or more. Then the story picks up with renewed interest and the events of the last two reels are strongly entertaining. But for a certain lull in the action in the second and third reels this would be an exceptional offering.

There is a continual appeal to the eye, and the director, Wm. Dowlan, has succeeded wonderfully well with the atmosphere of the piece. It is based on a story by George Gibbs, the scenes being laid in Normandy and various French provinces. Flora Parker De Haven plays the part of Flora Fairbanks with animation. She puts conviction in the scenes where the girl is thrown from a horse and where she "drops in" on an aeroplane to pay her first visit to the artist.

Flora has money and everything her heart can wish but happiness. She admires the young artist who has painted her aunt's portrait and her tomboy exploits rouse his interest. Richard Sterling appears as the artist. Vera Doria plays Countess Olga, also madly in love with the latter.

The girl meets the artist while he is strolling through Normandy and in an impulsive moment decides to accompany him. She dons a garish costume and procures some musical instruments. They travel with a burro. It is in these scenes that the action lags somewhat, and yet they are very attractive in themselevs.

Countess Ogla finds the artist at different places along the route and finally, in the hunting lodge, discovers the presence of the girl by a clever trick. She, seeing herself bested in the arist's affections, determines to start a scandal. She procures her revenge later in New York City, through the medium of an amateur play, where the scene in the hunting lodge is reproduced, at the same time spreading the information that the situation is based on facts. In spite of this notoriety, the girl and artist live down the gossip and find happiness.

Scene from "The Madcap" (Universal).

Lubin Releases on G. F. Program.

"Frilby Frilled," one-act comedy, written and directed by Edwin McKim, is released May 29, by the Lubin Company, through the General Film Company. A screaming burlesque on "Trilby," in which the ubiquitous Davy Don, as a weird Severgarlic, survives a series of unique misadventures. Patsy DeForrest, Bernard Siegel, George Egan and Charles Ebbinger are in the cast.

"The Final Payment," two-act drama, by Maude Thomas and produced under the associate direction of Captain Wilbert Melville and Leon D. Kent, is released by the Lubin Company, May 30, through the General Film Company. A young wife is striving to keep the pace set by wealthier society friends and loses heavily at bridge and momentarily yields to temptation in the form of a diamond pendant. But in the end all is well. L. C. Shumway, George Routh, Helen Eddy and Velma Whitman are in the cast.

"The Code of the Hills," a three-act drama, written by Millard Wilson and directed by Melvil Mayo, under the supervising direction of Captain Wilbert Melville, is released by the Lubin Company. A girl of the hills, whose family are feudists, and a young district attorney from the city are twin victims of Cupid's arrows. Their marriage starts, instead of ending, a story in which thrills and tears alternate. The cast includes: Melvin Wilson, Bird Hopkins, Cecil Van Auker, Adelaide Bronti, Lucy Payton and Evelyn Page.

"Pickles and Diamonds," one-act comedy written by Dave Reed and directed by Clay M. Greene, is released June 3 by the Lubin Company through the General Film Company. A fortune hunter in search of a wealthy wife, and a pickle manufacturer who aspires to an aristocratic son-in-law, are brought together in a diverting test of wit. The principal parts are ably played by June Daye, Florence Williams, Francis Joyner and Kempton Greene.

"Social Pirates" Buttons Break Record.

The attractive "Social Pirates" buttons, bearing likenesses of Marin Sais and Ollie Kirkby, have already passed the two and a half million mark in sales and are now getting close to the three million point. The number of buttons issued to exhibitors as advertising aids has already broken the record of two million set by the "Midnight at Maxim's" buttons. With bookings on the Kalem series increasing steadily each week Kalem officials are certain that the number of buttons called for by exhibitors will come close to the four million mark before the life of the series is ended.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

OTTO THE ARTIST (Selig), May 15.—A one-reel farce, by Burk Symon, this photoplay is supplied with rapidly changing incidents, and is made amusing by the comic acting of D. L. Don. Patsey De Forest, Bernard Siegel and George Egan are members of the cast.

THE SELIG-TRIBUNE NO. 39, 1916 (Selig), May 15.—Deer drive, Shelter Island, L. I.; Domestic Science students call on President; 8th U. S. Cavalry, El Paso; services at St. John the Divine, N. Y.; burning of grain elevator, Chicago; police parade, N. Y.; scenes at Juarez, Mexico; auto trip, Washington to San Francisco; meeting of Allies at Paris; U. S. troops in Mexico.

A LUCKY TUMBLE (Vitagraph), May 15.—William Dangman is the chief funmaker in this short reel farce. He takes a tumble down a chimney, while clad in his pajamas, and captures a burglar and the money for his room rent. The scenario was written by James A. Styles and is good for a fair average of laughs. Florence Natol, George O'Donnell, William Lyttell, Jr., Lucille Crane, Jean Hubbell, and Harry Mayo complete the cast. Scenes in Iceland are shown on the same reel.

THE IRISH REBEL (Kalem), May 18.—A one-reel photoplay of the time when Ireland first started to rebel against her English rulers, the picture unfolds a romantic story, the scenes of which were taken in the Emerald Isle. It is well acted.

VERNON HOWE BAILEY'S SKETCH BOOK OF SAN FRANCISCO (Essanay), May 17.—The merits of this clever artists's sketches are thoroughly understood. His drawings of the points of interest in the chief city of California show the same dexterity and skill in selection. The usual western scenic is found on the same reel.

THE ARTFUL DODGER (Kalem), May 17.—A review of this picture was printed on page 1534 of the issue of May 27. It is an excellent one-reel comedy, with Ethel Teare as the chief attraction.

THE SELIG-TRIBUNE, No. 40, 1916 (Selig), May 18.—Park scene, Chicago; burning of military stores at Columbus, and other scenes; "Better Baby Show," New York; Fusiliers Parade, Boston; new army base established at Marathon, Texas; hydro-aeroplane, Washington; Navy Yard, Mare Island, Cal.; with the U. S. Army in Mexico; Kentucky Derby, Louisville, Ky.; May Day celebration, New York.

THIRTY DAYS (Vim), May 18.—The material for this one-reel farce has been selected with excellent judgment. It has had a long and honorable career upon the French, English and American stages, and its powers of creating laughter are still unimpaired. Plump and Runt are very funny as the two married men who are forced to serve a jail sentence, and deceive their wives concerning their whereabouts.

AN INNOCENT VAMPIRE (Kalem), May 19.—A review of this picture was printed in the issue of May 20, page 1354. The difficulty of associating Sis Hopkins with any sort of vampiring, innocent or otherwise, is not hard to understand. Her efforts are all largely humorous, however, and worth a good laugh.

ONE CHANCE IN A HUNDRED (No. 80 of the "Hazards of Helen" Railroad Series) (Kalem), May 20.—If it were one chance in a thousand it would be all the same to Helen—she'd take it and make it! The hazard in this number is up to the standard in its ability to thrill, and the reproduction of life on the rail as authentic as of old. Edward Matlack wrote the scenario and James Davis directed the cast.

MORE MONEY THAN MANNERS (Vitagraph), May 19.—A comic duel is the big laugh-getter in this one-reel farce by G. Graham Baker and Lawrence Semon. Broad effects are aimed at in the fun-making, and John T. Kelly, Kate Price and Hughey Mack loom large in this result. The picture is a good slam-bang offering, and the remaining parts are vigorously acted by Templar Saxe, Ed. Dunn, Dan Hayes, Jewell Hunt and Genevieve Russell.

A FAIR EXCHANGE (Vim), May 19.—The exchange consists of swapping a suit of prison stripes for a frock coat and all that goes with it. Pokes and Jabs are the swapees and the two suits of clothes are made to contribute largely to the fun of the reel. A lively and comical Vim.

A BOARDING HOUSE HAM (Selig), May 20.—A well trained leopard has one of the best comedy parts in this comedy. The reel has considerable humor, the characters being theatrical types. Wallace C. Clifton wrote the scenario, and Charles Le Moyne, Sidney Smith, Miss McKeen and Olga Celeste attend to the acting.

General Film Company Specials.

SAUCE FOR THE GANDER (No. 8 of "The Social Pirates") (Kalem), May 15.—The bird referred to in this number of the George Bronson Howard serial is a loan shark, and his son and partner is given the same sort of dressing down by the lady avengers. The plot is skilfully devised. A review of the picture was printed in the issue of May 20, page 1351.

THE HARD WAY (Selig), May 15.—Something of the strength of theme to be found in Hogarth's "The Rake's Progress," has been put into this three-reel photoplay by the author, Russell E. Smith. It is the story of a rich man's son who starts on the downward road. He is shown as a forger and murderer, but, contrary to the English realist, author Smith insures a happy ending for his youthful sinner by having the events of the last reel take place in a dream. The incidents form a gripping screen drama. Jack Pickford is boyish and convincing as the rich man's son. Harry Lonsdale, Lillian Hamward, Vivian Reed, Sidney Smith and James Bradbury complete the cast. F. N. Heffron, director.

THE DOUBLE CROSS (Essanay), May 16.—An appealing little love story is woven into the action of this two-reel photoplay, which deals with criminal life, a woman detective being the means of running down a gang of counterfeiters and bringing the romance of the lovers to a joyous conclusion. The picture is well made melodrama and receives good treatment at the hands of a cast consisting of Elizabeth Burbridge, Patrick Calhoun, Thurlow Brewer, and Alice MacChesney.

THE BEGGAR KING (Lubin), May 16.—It is not always easy to believe that the events shown in this two-reel photoplay are a truthful transcript from life. As a melodramatic story, meant only to entertain, it fulfills its mission. Robert Gray, Jay Morley, Louis Fitz Roy, M. de la Parelle and Eleanor Blevins form an earnest and satisfying cast.

BEVERLY OF GRAUSTARK (Biograph), May 17.—A three-reel screen version of the George Barr McCutcheon "best-seller," displays all of the fine flavor of romance beloved by readers of this writer of novels. A handsome prince who rescues lovely ladies in distress and wins their regard under the guise of a mere officer, has a powerful attraction for many worthy persons. This photoplay will meet their approbation. The locations have been selected with intelligence, and a large company employed. Linda Adverson, Chas. Perley, Gertrude Robinson, George Pearce, Robert Drout and Chas. H. W. West have the leading roles.

SPELLBOUND (Knickerbocker Star Feature), May 17.—The first of the Knickerbocker five-reel features was made by the Horkheimers, with Lois Meredith giving an excellent performance in the leading role. The story, dealing with the spell cast by an idol stolen from India, is fairly interesting.

JACKSTRAWS (Lubin), May 18.—A three-reel melodrama, the story hinging upon a runaway marriage and its consequences. The man in the case is a worthless fellow, and the girl has a hard time in living down her early mistake. A review of the picture was printed in the issue of May 27, page 1534.

THE LITTLEST MAGDALENE (Edison), May 16.—A review of this picture is printed on another page of this issue.

A CHILD OF FORTUNE (Knickerbocker), May 19.—This three-reel Star Feature photoplay opens quietly and pleasantly in the country, the action shifting to the slums of the city and closing with a grim tragedy. The story is of fair quality and very well told. Frank Mayo and Lillian West are excellent in the "leads," and Jimsy Mayo, Charles Dudley, Henry Stanley and Edward Peters do satisfactory work as the minor characters.

A ROSE OF ITALY (Essanay), May 20.—The scenes of this three-reel photoplay are laid in this country, an Italian girl, just from her native land, being the rose referred to in the title. She becomes a model; next a dancer, and the story is brought to a close after she has had a dramatic adventure with a rascally Italian banker, and is glad to marry her old sweetheart from home. An interesting and adequately acted screen drama, with Ann Kirk, Edmund F. Cobb, Patrick Calhoun, Richardson Cotton and Hugh Thompson in the cast.

MISS ADVENTURE (Vitagraph), May 20.—Three sisters and all attractive; young man makes love to all three, and picks out the youngest for his wife. Youngest a saucy bit of baggage and fond of playing practical jokes. Her adventures make an entertaining three-reel comedy. The part is romped through quite fetchingly by Mary Anderson. Webster Campbell is the lucky lover, and Annie Schaeffer, Otto Ledere, Corinne Griffith, Carmen Phillips, Jack Mower and William Western round out a competent cast.

Fox Film Corporation.

THE SINS OF MEN (May 14).—A five-reel farce picture that made many laughs in the audience. It is a picture made to serve as a commercial offering of amusement. There are one of two scenes in

it that are not morally edifying. A longer review will be found elsewhere in this issue.

International Film Service.

THE MYSTERIES OF MYRA (International), May 15-22.—Episode four and five of this ingenious serial, based on occult phenomena, fulfill the promise of earlier instalments. They are well acted by Howard Estabrook and Jean Sothern and the settings are made to contribute to the atmosphere of mystery. A review appears on another page of this issue.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 72 (Gaumont), May 17.—The horse show at Washington, launching of a big tanker in California, auto races, yacht races, cadet drills and war scenes on the Mexican border are included in this entertaining and instructive number.

HARMONY AND DISCORD (Cub), May 19.—A Billy Armstrong number of fairly entertaining qualities. The plot, what there is of it, centers about the placing of a piano in a certain house. The piano takes fire, the piano mover gets in trouble and reinstates himself in the good graces of the mistress of the house by rescuing her daughter in an automobile accident.

REEL LIFE NO. 3 (Gaumont), May 21.—A live educational subject, showing the way railroad tracks are renewed; drilling holes and sinking spikes by machinery, removing old rails and smoothing the roadbed. Other scenes show the way maple sugar is made on a larger scale. Then follow some very fine views of animal life, taken by Elwin R. Sanborn. The growth of antlers on the American elk is a striking feature. A good subject.

RIVAL ROGUES (Vogue), May 23.—This is an entertaining farce comedy number in which two thieves fall in love with the same girl, who promises to fix her choice on the best provider. The theme is not very high class, but has been developed in a fairly humorous manner.

SEE AMERICA FIRST NO. 37 (Gaumont), May 24.—This half-reel gives interesting panoramic views of Savannah, Ga., and surroundings. The plantation views are attractive; also the view of the grove of live oak trees, centuries old.

NOSEY NED (Gaumont), May 24.—On same reel with above. Another of Harry Palmer's animated drawings, this time picturing Ned in the act of purchasing a spring hat. He gets a hand-painted one, which brings him much ridicule. A characteristic number.

SAMMY'S SEMI-SUICIDE (Falstaff), May 27.—An amusing office comedy, featuring the corpulent Walter Hiers as a young man in love. He threatens suicide when things do not go right, and makes one or two unsuccessful efforts in that direction. In spite of the grimness of subject this is treated in good burlesque style and is quite successful.

THE PORK PLOTTERS (Beauty), May 28.—Orral Humphrey is the producer of this picture which deals with the near ruin of Mr. Sliggers, impersonated by Mr. Humphrey, in a slump in the pork market. The turn of the tide comes when one morning Mr. Sliggers enjoined by his wife not to forget to bring home some pork chops with him, writes on his cuff, "buy pork." The result is that all who see, rush out to buy stock. A very amusing comedy.

THE DISGUISERS (Falstaff), May 29.—There is not a very strong element of comedy in this number in which a discarded lover tries to separate husband and wife by concocting a false story and persuading the husband to disguise as a plumber, a painter, etc., at different times, in order to discover his wife's supposed perfidy. The suspected man turns out to be the wife's uncle, who is about to give the newly married couple the deed of one of his houses as a wedding present.

Mutual Film Corporation Specials.

THE COURTESAN (Mutual Masterpicture de Luxe), May 18.—A five-part production from the American studios, featuring Eugenie Forde. The picture's most serious fault lies in the fact that it is developed too much along the lines of a narrative rather than a drama. The story deals with the career of a woman whom circumstances has forced into the wrong track. She places her son in good hands with the proviso that he will never know of his mother, and continues a life of wrong-doing. Later when the son has grown to manhood he is elected district attorney, and in trying to depose him he is lured to his mother's house while a raid on the house is arranged. The story ends happily.

THE BLINDNESS (Mustang), May 19.—Rhea Mitchell, William Stowell and Roy Stewart play the principal roles in this two-part production which treats of how a young school teacher in the west is wooed by two lovers with the result that a bitter hatred takes root in the heart of one against the other, and in crossing the desert he takes advantage of the fact that his partner is stricken with sand blindness to leave him to what he supposes will mean death. A timely rescue of the blind man brings him home in safety to his wife, formerly the school teacher. An entertaining number.

HIGH LIGHTS AND SHADOWS (Centaur), May 20.—A two-reel story of a fishing village on the coast of Africa, featuring Wm. Clifford, Margaret Gibson, Jack Nelson and Marie Gavette. An artist becomes enamoured of a fishing girl and neglects his wife, but later events occur which put him on the right track again. The costuming of the Briton fisherfolk is attractive and the coast scenes are also picturesque. The Bostock animals appear to advantage in the scenes taken in the jungle later in the picture. The story is rather conventional in plot but contains many features of interest.

FOR UNCLE SAM'S NAVY (Thanhouser), May 23.—A two-reel subject, by Philip Lonergan, featuring Edwin Stanley, Kathryn Adams and others. This is a story of international intrigue and centers about the person of "Captain Rudolph," who comes to America to get some military plans. The plot ingredients are familiar, but have been put together in this instance in a new and absorbing way. There is a surprise at the close. The cast is pleasing and the story holds the interest well.

ARMADALE (Gaumont), May 25.—A three-reel special, based on a novel by Wilkie Collins. Alexander Gaden plays the part of James Midwinter and Iva Shepard, the scheming governess, who tries to poison Allan Armadale, Jr. The story is old-fashioned and crowded with incidents. It keeps the observer watching closely to follow the various threads, but is quite strong in spite of this. The father's confession is pictured in a realistic way, the fire on the vessel at sea being a good feature. The close seemed a little abrupt. The theme of the narrative shows how a son tries to make up for his father's crimes. The construction is good considering the number of complications.

OTHER PEOPLE'S MONEY (Mutual Masterpicture de luxe), June 1.—A five-part production from the Thanhouser studios in which Gladys Hulette plays the feminine lead. Miss Hullette, always attractive, does much to help the picture along by the manner in which she handles the role of a young woman who lives under the shadow of her father's crime, and gives her inheritance to satisfy his creditors. It is in rather bad taste to interpolate a fashion show in the midst of what should be a legitimate drama. This is bound to bring criticism as to construction, in spite of the excellent things accomplished by the players.

Paramount Pictures Corporation.

PASQUALE (Morosco), May 18.—A tender-hearted story in a five-reel picture made by the Oliver Morosco company. It is an offering that is sure to please broadly and is commended. For a longer review see page 1532, issue of May 27, 1916.

BURTON HOLMES TRAVELOGUES (Paramount), May 22.—In this issue of the Burton Holmes pictures, the party of travelers boards a yacht for a tour of the Philippine Islands. Barring the first part of the reel, which gives an unnecessary number of close-ups of the members of the yacht's crew, it is a very passable number, instructive as well as entertaining.

PICTOGRAPHS (Paramount), May.—The preparedness section of this issue of the Paramount magazine concerns the making of a sailor, the training of raw recruits and the life on shipboard. Hugo Munsterberg offers another interesting test of mental alertness. An automobile equipped with every convenience for camping is shown in service; also there are instructive views of the Japanese method of preserving cut flowers.

Pathe Exchange, Inc.

PATHE NEWS NO. 38, 1916 (Pathe), May 10.—In this issue is shown the Cymric on her last voyage out of New York, General Obregon and his staff in conference with Gen. Scott, U. S. marines and sailors boarding the superdreadnaught Oklahoma at Philadelphia, statesmen and soldiers from the Allied countries in conference at Paris, attractive American fashions posed by models of the Mood fashion house, Leo Stephens opening the Motion Picture Board of Trade Exposition by ascending over Madison Square Garden in a balloon, and the shipping of deer from Shelter Island to the Adirondacks.

PATHE NEWS NO. 39, 1916 (Pathe), May 13.—What will no doubt prove most interesting to Americans in this number are the splendid views the Pathe camera man has succeeded in getting of the Preparedness Parade of May 13 in New York City. Other items of interest are Russian troops arriving at Marseilles, France, the prize baby in the recent contest in New York, and views from the French war front.

LUKE'S LOST LAMB (Phunphilms).—Harold Lloyd, who appears in this series of films, is best known to most of us as Lonesome Luke. In this number which, by the way, is an especially entertaining one, we follow Luke and his fellows in crime to the seashore where the most amusing of situations occur on the beach. During this time his wife, fat and anxious to join the sylphs of the seashore, loses their only child, which is found after much chasing and amusing misunderstandings.

Pathe Exchange, Inc., Specials.

THE IRON CLAW NO. 12 (Feature), May 15.—"The Haunted Canvas" is the title of this number of the serial. In it Janet O'Mara is pursued and trapped by Legar and his associates, and is rescued by the Laughing Mask, Margery Golden also has an adventure while trying to follow single handed the trail of Legar, and is saved from death through the Laughing Mask who suddenly appears on the scene and throws the bomb intended to end the lives of Margery and those with her, from the window. A full review of this number will be found on another page of this issue.

Triangle Film Corp.

A DASH OF COURAGE (Keystone), May 7.—A lively farce-comedy containing some striking situations and a real story.

THE PRIMAL LURE (Triangle-Ince), May 21.—A rather poor vehicle for a good actor, perhaps the poorest in which he has appeared.

A CHILD OF THE PARIS STREETS (Triangle-Fine Arts), May 21.—An interesting melodrama of the Paris underworld with Mae Marsh in an animated leading role.

THE MARKET OF VAIN DESIRES (Triangle-Kay-Bee), May 28.—The story of a young preacher who won his bride through a fearless denunciation in the pulpit of loveless marriages.

MR. GOODE, THE SAMARITAN (Fine Arts), May 28.—A delightful comedy of the better sort with De Wolf Hopper in an unusual characterization. A clean story, entertaining and original. Reviewed on another page.

Universal Film Mfg. Co.

WHEN SLIM PICKED A PEACH (Imp), May 16.—A domestic comedy, written by Roy Clements, featuring Victor Potel and Jane Bernoudy. The story shows how a henpecked husband flirts with the new hired girl, who leaves the imprint of her hands on the back of his coat. His father-in-law comes and also falls a victim to her fascinations. This is quite amusing in a conventional way and makes about an average release.

THE WOOING OF AUNT JEMIMA (Nestor), May 19.—A comedy number, by Clifford Howard, featuring Stella Adams, Neal Burns, Betty Compson, Ed Burns and Harry Rattenberry. The aunt inherits a fortune and numerous rivals for her hand spring up. Neal impersonates the aunt and has some fun. There is not much novelty in this, but it is quite pleasing in presentation.

ALL OVER A STOCKING (Nestor), May 29.—A pleasing comedy subject, by Arthur Mackley, featuring Ethel Lynne, Eddie Lyons and Betty Compson. The young husband is suspected by his wife of having purchased some silk stockings for the pretty stenographer. This is handled in a delicate manner and makes a good offering of the lighter type.

A DOUBLE FIRE DECEPTION (Imp), May 30.—A comedy number, by Jay Hunt, featuring Jane Gail, Matt Moore, Allen J. Holubar and Clara Beyers. The maid and her mistress change places, also the master and his valet. A double wedding results under amusing circumstances. This is an entertaining subject.

THE FUR-TRIMMED COAT (Laemmle), May 30.—An original comedy number, with a surprise ending, by Irene Haere. Rupert Julian, Francelia Billington, Douglas Gerrard and Elsie Wilson appear. This concerns a fur coat and hat and muff, which are given to the wife by an admirer. She becomes conscience stricken and confesses. Then comes the twist at the close, which makes a strong number of it.

THE ATTIC PRINCESS (Big U), May 31.—A number, written by Calder Johnstone, featuring Zoe Bech, Marjorie Ellison and Thomas Jefferson. The story concerns a little girl, kept in an attic by her cruel aunt. An old artist, in the adjoining house, comes to her rescue. The part of the aunt would have been more effective if played by an older woman. A quaint little story, with a touch of heart interest.

GOOD NIGHT, NURSE (Nestor), June 2.—A number, written by Al E. Christie, presenting a familiar comedy situation, in which a young man pretends illness in order to be near a hospital nurse with whom he is infatuated. The rough house he creates among the patients is full of humorous action and certain to bring laughter.

A DARK SUSPICION (Joker), June 3.—An amusing knockabout comedy by Allen Curtis, featuring Wm. Franey, Gale Henry and others. The experiences of Bill and his wife in the coal bin are very funny. A pleasing number of the type.

Universal Film Mfg. Company Specials.

THE CIRCUS MONGRELS (Universal Special), May 22.—Episode No. 4 of "Peg o' the Ring." An entertaining installment in which numerous interesting incidents occur. Peg assists Lund, Jr., to get out of the millrace and both escape from the lions den. They return to the circus and Peg once more falls into the powers of the Hindu. Lund, Jr., discovered the latter, who has shut Peg into a strong box. They have a hand to hand struggle, during which fire starts in one of the tents. The circus stunts are pleasing. This serial is proving an enjoyable one in numerous respects, although the plot has not many complications.

CORPORAL BILLY'S COMEBACK (Big U), May 25.—A two-reel subject, adapted from a story by Harry Leon Wilson. This contains good characterizations, Thomas Jefferson playing the civil war veteran and Antrim Short the boy scout. The old man finds himself supplanted by a Spanish-American war veteran as grand marshal of the Decoration Day parade. Then he and the boy scout shame the old fellow's detractors by rounding up a negro murderer and bringing him to justice. This has a strong interest and is above the average production in entertainment value.

THE IRON HAND (Red Feather), May 29.—This five-reel offering, by George E. Hall, features Hobart Bosworth as Big Tim Noland, leader of a gang in a tough ward. He clashes with the political boss and is thrown into prison, with his companion, Slim. Later in the story Slim is killed and his wife dies. Tim then adopts their baby boy, whom he afterward surrenders to a sociologist who desires to raise the child under a good environment. Twenty years pass and the story takes up again with Tim as political boss of the city and the youth in love with the daughter of a reformer. The story is interesting principally as a sociological study. The political scenes are true to life and, while not dramatic, the narrative probes deeper into human problems than the average film.

TAMMANY'S TIGER (Bison), June 3.—A two-reel subject in which wild animals play the important roles. The Tammany Club holds a meeting, for which occasion a "doped" tiger has been procured. It comes to life during the meeting and creates much excitement. An elephant upsets a circus parade and the animals invade massage rooms, street cars and other places. The episodes are quite humorous in themselves, but lack a good connecting plot. With greater tension in the scenes this would have been stronger. It proves fairly entertaining as it is.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 39, 1916 (Vitagraph), May 15.—Preparedness Parade, New York; woman making high dive, Boston; fire, Revere Beach, Boston; protest against censorship, Albany; end of conference between American and Mexican officials; General Obregon, wife and daughter; baby parade, New York; Tris Speaker honored at Boston; burning of elevator, Chicago; auto race at Sheepshead Bay, New York.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 40, 1916 (Vitagraph), May 19.—Russian troops landing in France; college regatta, Philadelphia; colored baptism, Chattanooga; boy scouts call upon Roosevelt; Junior day, U. of Washington; blasting stumps; launching ferryboat, Benicia, Cal.; burial of Private Cohen, New York; festival, Gardenia, Cal.; park scene, Chicago; Sir Roger Casement; Kentucky Derby, Louisville.

World-Equitable.

TANGLED FATES (Peerless), May 22.—Playing the principal character in this five-part drama, Alice Brady gives an interesting performance. The story is not particularly convincing, but it offers enough variety in scene and action to hold the attention. A review may be found elsewhere in this issue.

Miscellaneous.

MY COUNTRY FIRST (Unity Terriss), May.—A six-part production written and produced by Tom Terriss. Mr. Terris also plays the principal role. This will be found to be an entertaining picture, which deals with the manufacture of an explosive by a young American patriot with a view to presenting it to his country. He is trapped by foreign spies, escapes and is trapped a second time, when he is given a choice between sacrificing his life or giving up the formula of his invention. A full review appears on another page of this issue.

PARAMOUNT PROGRAM.

Completing the Paramount program for the week of June 5, the three short subjects released by the Paramount Pictures Corporation will be the eighteenth of the Paramount-Burton Holmes travel pictures "Visiting the Sultan of Sulu," Paul Terry's "Farmer Al Falfa's Tentless Circus" and the weekly edition of the screen magazine, the Pictographs.

That inventive hero, Farmer Al Falfa, scorns the big top of Barnum and Bailey fame when he decides upon a circus of his own. Having seen the daring tightrope walker and the menagerie full of jungle beasts of a big show at close range, Al Falfa determines upon a rural enterprise of his own with the cows, pigs and horses of the old farm as performers in his improvised ring banks. Al Falfa himself acts as ringmaster and the entertainment proves more diverting than any yet staged under canvas.

Burton Holmes visits the Sultan of Sulu, who was made famous by George Ade, when he makes his next stop in his screen cruise through the distant Philippines. Governor General Cameron Forbes acts as host and the trip is made under the most advantageous of circumstances on board that official's private yacht. After one more stop in the cruise, Travel-Picture audiences may forsake the Far East to visit again the beauty spots of Europe as they were before the outbreak of the great war. The first of this new film series by Mr. Holmes will be "Imperial Berlin."

Having seen how a "cop" is made, Paramount audiences will now catch a glimpse of the making of a fireman in the eighteenth Pictograph release. In this edition, also, Hugo Munsterberg, the noted educator, will show another of his mental tests on the screen, "Logical Imagination." "Free Play" will be the "Better Babies" release of this week and "First Aid to the Injured" will also be shown.

"MYSTERIES OF MYRA" GOES BIG IN BOSTON.

Frank D. Stratton, manager of the Franklin Park theater of Boston, is responsible for filling the Franklin Park to its capacity for the initial release of "The Mysteries of Myra." Suspended above the playhouse was a huge balloon kite with the title of the feature picture showing boldly on all sides. Mr. Stanton's idea of giving away souvenirs to the children succeeded in filling the street to the extent that the police were required to keep the traffic open. The souvenirs, in the form of toy balloons, were distributed to the kiddies, and went a long way towards increasing Mr. Stanton's popularity with the little tots.

Manufacturers' Advance Notes

VISITING THE MOROS WITH HOLMES.

Pirateland—pictured by generations of poets and novelists as the haunt of romance and adventure—is shown in a "close-up" view to motion picture audiences in the seventeenth release of the Paramount-Burton Holmes Travel-Pictures, "Visiting the Murderous Moros of Mindanao."

A good fight is always more palatable than a good meal to the Moros, from the sturdiest chieftain to the smallest boy of the tribe, but the traveler in these "easy chair" journeys going to Mindanao with the escort of Burton Holmes and Governor-General Forbes views without danger to life or limb the murderous natives in their every day life in the streets

Scene from "The Murderous Moros of Mindanao" (Paramount).

and in the markets, and sees the warlike and barbaric splendor of their war dances and naval evolutions.

The Moros, whom the Spaniards were never able to subdue, but whom a wise and tolerant administration by American governors has at last made good friends of Uncle Sam, are descendants of a villainous and inhuman race of sea-roving pirates, who still cruise about in curious craft and make their homes in villages of queer huts built on stilts on the shores of Mindanao.

In this seventeenth release of the Travel-Pictures the chiefs of the Moros are shown as they turned out to greet the "White Chiefs from Washington" with all their pomp. Two of the Dattos are shown doing a spear dance and the principal chieftains execute a series of naval manoeuvres in their "vintas" or boats, before Governor Forbes and Mr. Holmes' camera.

NEW COMEDIANS FOR VOGUE.

Paddy McQuire, who first came before the eyes of the public as a leading man on the motion picture screen through vehicles furnished him by Vogue Films, Inc., has come into instantaneous popularity. In addition to Paddy's comic ability, Vogue has secured the services of the inimitable Ben Turpin, who needs no introduction to film audiences. The Vogue releases of the near future will show Ben in new characters to which this funny man gives laugh-creating powers beyong conception. The possibilities offered by these originators of pantomime comedy are unlimited. They see fun in everything, and are endowed with the ability to make the general public reflect their mirth.

With these two, and under the able direction of Jack Dillon, pretty little Rena Rogers lends the charm of beauty and grace to the Vogue productions. This accomplished comedienne is a photoplay star of repute. Her smile is contagious. Her personality appeals to all who see her work. On and off the screen, she is irresistible.

Then there is Arthur Moon, who enacts heavy lover and heavy villain parts with equal precision. He is a dark-haired, dark-eyed young man, congenial and likable, and he radiates good fellowship. His knowledge of screen technique adds materially to the strength of the Vogue comedy cast.

The productions of this company reach the screen through the medium of the Mutual Film Corporation, which has found that the Vogue comedies are constantly increasing in popularity both with exhibitor and theater patron.

CLEVER UNDER-SEA PHOTOGRAPHY.

Remarkable scenes photographed under water enhance the brisk comedy of "The Sea Dogs," the Vim release of June 8. The rescue of a family of castaways is effected by the simple expedient of towing a boat which drifts to their island. The towing is done by Babe Hardy, the famous "Plump," who walks along the sea bottom, pulling the painter of the boat, in which six persons are seated. Several other cleverly devised scenes lift this picture out of the ordinary run, including the antics of a hawser which obligingly ties itself into knots at the right moment.

J. P. McGOWAN WINS POPULARITY CONTEST.

J. P. McGowan, whose latest far-famed accomplishment is the production of "The Girl and the Game" with Helen Holmes, has won the laurels of popularity in a contest conducted through the columns of the Minneapolis Journal.

Mr. McGowan is now at work in the title role and directing the production of "Whispering Smith," the novel by Frank H. Spearmin, which is being filmed as a ten-reel feature, with Helen Holmes in the principal feminine role, at the Los Angeles studios of the Signal Film Corporation.

"HER HUSBAND'S WIFE" (Ivan).

The Ivan Film Productions will release through their exchanges on June 1 "Her Husband's Wife," an original story by Ivan Abramson. The story of "Her Husband's Wife" treats of an unfaithful wife who deserts her husband and child and elopes with a sculptor. The child in later years becomes a famous violinist. The woman leaves the sculptor to marry another, but to him also she proves false and secures a divorce. Her husband marries the famous violinist (his wife's daughter) some time later. A wonderful dramatic story unfolds it-

Scene from "Her Husband's Wife" (Ivan).

self and the situations are tense with interest as the play comes to the denouement and finally ends happily for the deserving.

A notable cast was assembled to enact the various roles. Sally Crute heads the list. To her is assigned the "vampire" role in this play. Mignon Anderson has the role of the vampire's daughter. Augustus Phillips, long with the Edison Company, returns to the screen in this play and creates the difficult roles of husband to both. Brinsley Shaw, William Bechtel and other well known screen players support the principals.

"Her Husband's Wife" will be released through the Ivan Exchanges throughout the country the last week in May. It will be in five acts.

"FLAMES OF VENGEANCE" (Gaumont).

The first June release of a Gaumont three-reel photodrama will be "Flames of Vengeance." This will reach the screen as a Mutual Picture June 8. Miss Gertrude Robinson has the stellar role, with Miss Iva Shepard appearing as the central female figure in the first reel. "Flames of Vengeance" tells the story of a woman's mistake on her wedding day. Miss Shepard has the role of the girl disowned by her hot-headed old father because she jilts the man she is to marry in a few

Scene from "Flames of Vengeance" (Gaumont).

hours to bestow her hand upon one of the men asked to serve as ushers for the happy event. The man she marries not only proves unworthy but also dies in a short time. The young wife is forced to struggle desperately to rear the daughter who is born to her.

Miss Robinson is the daughter of this union. When the drama itself opens she is a girl of nineteen. She secures employment as a stenographer in the office of a large manufacturing concern, not knowing that her employer is the man her mother had wronged by deserting him at the altar. The man falls in love with her. When there is labor trouble, he is abducted by striking conspirators and imprisoned in a barn far in the country. But his stenographer learns of his plight and rides to his rescue on top of a limousine which is taking several men sworn to burn the building with their employer in it. She effects his rescue in a spectacular manner, and all ends happily with the girl marrying the man her mother had once promised to wed. Others in the cast are Sydney Mason, John Reinhard John Mackin, Birsha Shepard, Albert Macklin, James Levering, Mathilde Baring and Charles H. Travis.

"JACK" (Mustang).

Anna Little, with whose record as a cowgirl and horsewoman all film fans are familiar, has a splendid opportunity to show just what she can do in the characterization of a society woman also in a two-part Mustang drama entitled "Jack," in which Frank Borzage and Jack Richardson portray the principal male parts, under the direction of Borzage.

Borzage, who plays the title role of Jack, is a plain cowboy on the ranch owned by Gilman (Dick La Reno). Frances (Anna

Scene from "Jack" (Mustang).

Little) is a girl who has been born and brought up in wealth and luxury. She goes West on a visit with her schoolmate, Gilman's daughter, and falls in love with Jack, promising to return and marry him when her school days are over.

Back East, Frances allows herself to be talked into marrying Welton, a rich club man (Jack Richardson), and thus writes to Jack. Meanwhile Jack has built a bungalow to be ready for his bride. When he receives the news of her approaching marriage to Welton, he burns down the new house and tries to end his life in the fire. However, he is rescued by neighbors; Frances is informed of the tragedy and realizes she loves Jack, who regains his health under her tender nursing; and the two lovers are married.

Anna Little is at her very best in the realm of cowboys and horses. In her charming, free-hearted girlishness there is an appeal that reaches out from the screen. The story is a splendid vehicle for Miss Little's abilities. "Jack" will be released on the Mutual schedule on May 26.

"FLOATING STAGE" FOR "SOCIAL PIRATE."

A "floating stage" is the latest innovation introduced at the Kalem Company's Glendale studio. Director Horne found it necessary to construct the new wrinkle to secure the desired realism for the ship's interior scenes in "In the Service of the State," a forthcoming episode of "The Social Pirates." A slightly rocking motion of the ship was required. In the small interiors this was an easy matter to evolve, but the concert room of the liner in which much of the important action occurs taxed the inventive genius of the studio force. Director Horne refuses to divulge the exact means used, but the effect was much similar to a modified form of the "Witching Waves," so popular at amusement resorts. After two hours of rehearsing and playing on the gently swaying floor of the ship the players were of one mind in agreeing that one does not have to go to sea to get seasick.

SELIG-TRIBUNE GOES AFTER MEXICAN STUFF.

With commendable enterprise Editor Jack Wheeler of the Selig-Tribune, the motion picture news film, ordered a specially equipped automobile for carrying cameramen into Mexico when the United States forces recently entered that country. This is probably the first occasion where an automobile has been especially built and equipped for service on such an occasion.

Selig Tribune Touring Car.

This Selig-Tribune touring car has capacity for seventy-five gallons of gasoline, fifteen gallons of water and eight gallons of cylinder oil. An especially constructed top of khaki affords shelter during the day and can be adjusted as a sleeping and shelter tent at night. The novel car also is equipped to carry a camera, tripod, blankets, canned goods, cooking utensils, and there is a novel rack for machine gun equipment.

In fact the automobile has been so constructed that it can make a continuous journey of eight hundred miles without stopping for either gasoline, water or oil. There is also a box lined with steel plates and, in case of trouble, the car can be operated from the interior of the box.

The Selig-Tribune car is being used in Mexico by I. G. Ries and Nicholas McDonald.

RIALTO COMPLETES "HOUSE OF MIRRORS."

The initial production of the Rialto Film Corporation, "The House of Mirrors," by Frederick Chapin, directed by Marshal Farnum, is completed and will be released in two weeks. The photoplay is replete with dramatic situations and treats of a theme domestic in its nature.

Unusual sets were built for this production, but noteworthy of them all is the room of mirrors, after which the play receives its title. In order to construct this room twelve gigantic mirrors were placed in frames reinforced with steel in order to hold the tremendous weight. It required nine men sixteen hours of continuous work to install these mirrors.

It has been heretofore announced that the production will be in five reels, but difficulty has been experienced in cutting down the 16,000 feet of negative originally taken to fit five reels and it is not as yet determined whether the production will be in that length or of an added reel.

Frank Mills is starred in the production.

"THE LURE OF A LURID LOVE" (Universal).

Have you ever observed how vamps work under the tropical Hawaiian moon? Do you know that they always slip a cigarette in the corner of their mouths and wear aigrettes? Have you ever noticed that vamps generally do their vamping on a most melodious lounge dressed in clinging silks and satins which suggest that they are trying to entice the object of their vamping into a compromising attitude?

If you have, then "The Lure of a Lurid Love," a Universal comedy, will give you a laugh that will last a week. It tells

Scene from "The Lure of a Lurid Love" (Universal).

how a faithful wife and her still more faithful six-months old baby are betrayed by a wicked "wampire" who wins the "wictim" to her by wile. Oh, it's a heart-rending tale, and if you are tired ad nauseam of the woman adventuress-vampire type of story don't fail to see "The Lure of a Lurid Love." It's a looloo.

"OTHER PEOPLE'S MONEY" (Thanhouser).

Expose of a band of notorious "get-rich-quick" schemers and their nefarious methods pursued in obtaining the confidences and frequently the savings of a gullible public, has been made the basis for a stirring photodrama to be released shortly by the Mutual Film Corporation. In the preparation of the scenario the Thanhouser-Mutual studios were furnished with considerable data by Federal agents and by several noted Government sleuths who have been instrumental in breaking up a number of bands of notorious "get-rich-quick" plotters.

This stirring production will be released through the Mutual as a Masterpicture, De Luxe Edition, under the title of "Other People's Money," the five acts of the piece are alive with action and replete with thrilling situations. Throughout runs an unusually pleasing love story, ending with the happy marriage of the young girl who brings about the expose of the band and the young detective, with whom she worked.

Gladys Hulette, the five-foot star of Thanhouser-Mutual productions, is the featured player, supported by an extraordinary company of players, headed by Fraunie Fraundholz, a newcomer, but by no means an unknown player. "Other People's Money" wil be released in five acts, on May 29.

VARIETY FILM PROPOSES SERIES.

An unusual demand for, and the impression created by, the five-part feature, "Should a Baby Die?" being booked through the Variety Films Corporation, has resulted in the announcement by President Louis Rosenbluh that the present picture will form the first of a series that will be completed and exploited under this general title and each of which will be accorded a main sub-title appropriate to the phrase of the general question on which the ensuing chapters will dwell. This decision was arrived at as the result of a contest held by an up-to-date exhibitor who, in conjunction with the Variety Corporation, offered a cash prize among his patrons for the best suggestion offered by them for a sequel story on this topic. The series, or as it might be called, the serial, will be in six or eight parts, and each will run approximately from four to five reels in length. Contracts for the production work will be placed in a few days, and the second picture started on at once.

I. J. Schmertz has left for an extended trip through the State of New York in the interests of the Variety Films Corporation and to exploit their big five-part feature, "Should a Baby Die?" Mr. Schmertz's first stop was in Buffalo, where he put over some remarkably unique advertising stunts which created a decided favorable impression at the Screen Club Ball. After a few days' activities, he reports good business and a big demand for the picture.

"THE DESTROYERS" (Vitagraph).

With the first week of June comes a Vitagraph Blue Ribbon Feature of unusually high quality. In it is a face new to photoplay lovers, for Lucille Lee Stewart, Vitagraph's new player, makes her bow to followers of the big "V" in Ralph W. Ince's latest effort, "The Destroyers." The story is taken from James Oliver Curwood's novel, "Peter God," a tale of the Northwest.

Miss Stewart portrays the part of Josephine McCloud, the wife of Peter God, a fugitive who is hiding in the frozen North. Years before he had been the main factor in the defeat of an unfit character for the mayoralty and was afterward "framed" by the man and his confederates. The evidence against him assures conviction and he escapes to the North. Shortly after his accuser on his deathbed makes a confession clearing him of the crime. Josephine, after many hardships in the white blanketed country, finds him in the clutches of the "red death," and through her careful nursing and attention he recovers. Together they start back for civilization, happy in the knowledge of each other's love and devotion.

Huntley Gordon, John Robertson and Richard Turner assist Miss Stewart in the enactment of the story. It is a typical "Ince" production.

DRA-KO AD CARTOONS POPULAR.

The steady growth of the business of the Dra-Ko Film Company, Inc., is very gratifying to the originators of that concern. There can be no doubt about there being a field for the animated cartoon as an advertising method.

One of the main reasons why this concern has been so successful has been their care and foresight in handling this new type of advertising medium. They have placed the creation of all cartoons in the hands of Frank A. Nankivell, who needs no introduction. His splendid work is known from coast to coast and in many foreign lands. Back of every cartoon that he and his corps of able assistants turn out is the experience of this man who has been carefully studying his audiences for years. He knows what people want, and he goes them one better by giving them more than they expected.

Wherever these commercial advertising cartoons have been shown, they have had the hearty approval of the audience, and because of their clean-cut, spontaneous humor they have been highly praised by the theater men themselves.

PARAMOUNT PICTOGRAPH PRESENTS PLASTIQUES.

"Did Sherman Say Law or War?" will be the second of Ashley Miller's "Plastiques" on the Paramount program to be released among the short reel subjects from the J. R. Bray studios. This screen novelty is a clever adaptation of sculpture to the films, the figures in motion being shown in relief. The characters in these scenarios are introduced to the audience by evolution on the screen. Two farmers, a lawyer and a cow constitute the cast of "Did Sherman Say Law or War?" For plot this drama in sculpture depends on the squabble of the farmers over a cow which is claimed by both. The rightful owner engages a lawyer to defend his rights, but the litigation drags out through the courts until the cow wastes away to a skeleton. At the final settlement one farmer is awarded the cow's tail, the other her horns. To the lawyer himself goes the cow as payment for long and faithful service.

AUTO-TRUCK FILM DELIVERY.

Owing to the unsatisfactory express service, exhibitors and exchange men have been seriously inconvenienced in the handling of films between theaters in Connecticut and the distributing offices in New York. There has been lately organized the Interstate Film Delivery Company to transport films on stated routes, leaving New York at 3 a. m. and arriving at the farthest point in the service by 10 o'clock in the morning. The return service startes at 1 a. m. and delivers the films picked up along the way in New York by 9 o'clock in the morning. Two trucks of 1½-ton capacity have begun operating, and with one truck held for emergency it is believed that this service will end the annoyances that have prevailed. The main route runs to New Haven, with a spur from Bridgeport to Waterbury, making all intermediate stops at picture theaters and giving a service in both directions.

TWO UNIVERSALS UNDER WAY.

"The Seekers" is the title of a five-reel feature which Director Otis Turner is preparing to film at Universal City, featuring Flora Parker De Haven with a large cast of well known Universal players in support. The scenes of the story are laid in the Eastern mountain regions and it involves the love of two strong men for a girl. The photoplay was written by Olga Printzlau and the scenario by Turner.

Director Lynn Reynolds has commenced the picturization of "The Deacon's Demise," a five-reel comedy-drama written by Reynolds and featuring Myrtle Gonzalez and Frank MacQuarrie. Others in the cast are Val Paul, Fred Church, Bertram Grassby, George Hernandez, Jack Curtis, Nanine Wright and Lulu Warrenton. The story is written around the proverbial church deacon and is a comedy of high class with many clever situations.

PARAMOUNT-BRAY CARTOON BY EARL HURD.

To the annals of fishing lore, Bobby Bumps, the mischievous youngster, contributed by Earl Hurd to the Paramount-Bray Animated Cartoons, adds another chapter in the twenty-second release of these drawings, "Bobby Bumps Goes Fishing." When the hero decides on a fishing trip Dad accompanies him, both on pleasure bent. Bobby seats himself at one end of the boat, Dad at the other. The latter's luck is consistently against him, but Bobby's success is so phenomenal that he makes a catch every time he throws his line in. Dad changes places with his son, but having no better results, resumes his original position. Bobby's next catch is so large that Dad is sent headlong into

Scene from "Bobby Bumps Goes Fishing" (Paramount-Bray).

the water. Dad registers such anger that Bobby hastily exits. Starting off in search of adventure, the hero buys a large stuffed fish which he rigs up with a motor attached to a propeller at the fish's tail. Entering the scene where Dad is still fishing the fake fish immediately gets his hook and they exit together. Dan's next stop is at the photograph gallery, where he and his catch pose before the camera. Then he goes home to mother, who listens to his tale, but at once discovers the fraud. Bobby is immediately bribed and exits victoriously.

"PAY DIRT" NEXT KNICKERBOCKER "FIVE."

"Pay Dirt," a drama of the gold fields, is announced for release by Knickerbocker Star Features on the General Film program, June 18. This is the second five-reel feature under

Scene from "Pay Dirt" (Knickerbocker).

the Knickerbocker brand, following "Spellbound," released May 17.

Henry King plays the leading role of a "drifter" from the East, who has staked out a claim that is coveted by Peter Gardner, an "old-timer." Gardner invokes the aid of Dick Weed, a gambler, and the two attempt to cheat the Easterner at cards. He is an inveterate gambler, but the influence of a woman, herself an outcast because of her passion for gambling, helps him to conquer himself.

Marguerite Nichols is again cast as the female lead. This young actress is rapidly making a name for herself through her skillful support of Henry King in his "red blood" roles. Others in the cast are Mollie MacConnell, Daniel Gilfether, Gordon Sackville and Charles Dudley. Henry King, assisted by Reaves Eason, directed the production, which is from the Horkheimer studios.

"THE THREE GODFATHERS" (Bluebird).

When "The Three Godfathers" appeared in the Saturday Evening Post the editor of that publication declared that Peter B. Kyne had written the best story the Post ever printed. The opportunities that the narrative presented for unusual photography and scenes uncommon in moving pictures prompted Bluebird Photoplays to secure the picture rights, and as a result the scenario submitted by Harvey Gates was accepted and E. J. Le Saint was commissioned to direct the production.

With a special car filled with animals and paraphernalia necessary to the proper equipment of the scenes, Mr. Le Saint took a large company to the Mojave desert and there worked four weeks completing the exteriors. Incident to his stay on the desert Mr. Le Saint "caught" an actual sand storm in all its terrifying details, from the time it appeared in the distance until it overwhelmed the immediate scene and then passed onward.

The Bluebird production has other novel features, but the central motive of the story is the main dependence and is in itself unique in pictured narratives. Three desperadoes are called upon to keep the breath of life in the body of a newly born babe, suddenly and unexpectedly thrust upon them when its mother died, alone in the middle of the Mojave desert. The touch of human interest that develops from the sacrifices of these men in transferring the baby to a place of safety is the

Scene from "The Three Godfathers" (Bluebird).

great element upon which the Bluebird feature is expected to make its appeal to the public. Harry Carey, Frank Lanning and George Berrell are ably equipped to play the roles of the three godfathers with rare artistry.

"THE LIGHT OF DUSK" (Lubin).

The gap that is supposed to separate church and theater and which is lessening as the endeavors of exponents in pulpit and on the stage increase in sincerity has been spanned.

A bridge upon which those advancing from either side may meet on untroubled ground is furnished in "The Light at Dusk," a remarkable story by Anthony P. Kelly, which, under the direction of Edgar Lewis, is being made by the Lubin Company into a feature photoplay destined to make a powerful impression on account of the lesson conveyed.

The introduction of the character of Christ into the warp of a photoplay story requires the delicacy of a master hand, an undertaking that only the spirit of true reverence and obvious intent to serve inspiringly, could save from protest. From the point of view of both church and theater, "The Light at Dusk" in its reverential introduction of the character of Christ bringing healing to exulcerated minds and response to the prayers of the patient poor, must be regarded as a sermon on the screen.

The story itself combines all the elements of a modern drama in a theme of absorbing human interest. But the purpose of the author for which the figure of Christ is projected into the story is to give another exposition of the deathless text on charity, the greatest of all virtues.

It is the story told over again of the rich man who was counseled to sell all that he had and give to the poor, and in "The Light at Dusk" the theme is exploited in a way that must accentuate the tremendous value of the screen, as after all, the pulpit with the largest congregation.

BILLIE BURKE WELCOMED BY EXHIBITORS.

Topheavy business for the summer months is almost unheard of in the motion picture industry, and yet there are a vast hoard of exhibitors in the United States this year who are not worrying over the takings during the hot months. The reason for this lies in the fact that these managers have one and all signed up contracts calling for the showing of Billie Burke in the new George Kleine motion picture novel, "Gloria's Romance," from the pens of Mr. and Mrs. Rupert Hughes, at their theaters.

The magic name of Billie Burke has kept open more than one Broadway house during the hottest days of the summer season, when Miss Burke was a star of the speaking stage, and like results are assured for the picture theater managers who have arranged for her appearance on their screens during the same season. In addition to seizing the opportunity of playing Billie Burke during what is ordinarily a dull season these managers jumped at the chance to screen a clean, wholesome story with nothing of the sensational or melodramatic in its entire length of twenty feature chapters. Dainty, fascinating Billie Burke will charm and hold every one who beholds her in the opening installments of the new screen novel, and her romance grows more and more interesting as it progresses, so managers feel their patrons, who witness chapter one of "Gloria's Romance" are certain to flock back to the theater, no matter how hot the night, once they begin to follow the tale.

"OUR PEOPLE" (Essanay).

The trials of the small-town editor usually are pathetic and humorous enough to create a heart interest, regardless of his personality. But make him a young editor in love with the daughter of the town's leading banker, and she his only reporter, and there is the nucleus for a plot of delightfully hu-

Scene from "Our People" (Essanay).

man phases. Add to this Bryant Washburn as the struggling young editor and the only thing else required to make it ideal is a pretty girl. Gertrude Glover has that part. This three-act Essanay carries a clever théme, which can be enjoyed alike both in large and small cities. For the letter there is a multiplied appeal. There is no attempt to satirize the small town; rather the desire to glorify it. The plot culminates with the young hero getting out the town's first extra edition and frustrating a run on his prospective father-in-law's bank. The old man is then won over and a young editor and his assistant decide to fight for the rights of "our people" together, thereafter.

KERNEL NUTT SERIES FOR V-L-S-E.

With the completion of the Frank Daniels' "Mr. Jack" series of comedies the V-L-S-E announces another set of ten one-reel comedies, which will treat of the escapades of Kernel Nutt, in the person of Frank Daniels. These single-reel comedy plays will be released at the rate of one each week, the first having been released on May 15.

Each release has a distinct plot all its own, and has no connection with the other plays of the series.

With the favorable comments that the last series brought from exhibitors, the success of the Kernel Nutt series, measured by their present demand, is quite assured.

The first comedy, released May 15, was "Kernel Nutt, the Janitor," followed by "Kernel Nutt Wins a Wife," "Kernel Nutt, the Footman," and "Kernel Nutt and the Hundred Dollar Bill," to be released on May 22 and 29, and June 5, respectively, with six others to follow.

"THE HARE AND THE TORTOISE."

"The Hare and the "Tortoise," produced by William Robert Daly, from the story by William Anthony McGuire, proves that the race is not always to the swift. John Drake can be likened to the tortoise, while his gay brother, Sidney, resembles the hare, which, confident in its own ability, fritters away valuable time.

Released through the General Film Service, on Monday, May 29, "The Hare and the Tortoise" is a multiple-reel drama, which

Scene from "The Hare and the Tortoise" (Selig).

acceptably upholds the new standards for regular service set by the Selig Company. The cast includes: Fritzi Brunette, Harry Mestayer, Edward J. Piel, Harry Lonsdale, Lillian Hayward, Edith Johnson and William Scott. There are a number of spectacular scenes, not the least of which is the interior of a large steel mill, which was turned over to the Selig Company for film dramatic purposes. William Anthony McGuire, the world-famous author and playwright, never wrote a more gripping and exciting plot than that of "The Hare and the Tortoise."

"THE WOMAN IN BLACK," MAY 13.

In the issue of The Moving Picture World dated May 27th the Biograph company's five-reel feature "The Woman in Black" was incorrectly listed as Wednesday, May 31, the release date should have been specified as Wednesday, May 13th. "The Woman in Black" features Lionel Barrymore and is obtainable through the General Film Company.

"REPAID" (American).

In the film adaptation of "Repaid," a two-part "Flying A" story written by Anthony W. Coldewey, directed by Thomas Ricketts, to be released May 22, the strong note is the love of his parents which prompts a complete sacrifice of social and business position. The theme is true in note—as though taken from a chapter in the life of many a boy.

Edward Coxen, Lizette Thorne and George Field are the

Scene from "Repaid" (American).

characters who give life to the story, and their portrayals are excellent. There is not a moment throughout the entire two parts when the heart of the audience does not go out to the youth who is misjudged, and his dream of happiness rudely dispelled by the imaginings of a stern father. The pathos of the scenes with the heart-broken mother (Louise Lester) are wonderfully full of heart appeal and depth of feeling.

"Repaid" is to be released through the Mutual service on May 22.

The Rothacker Film Manufacturing Co.

The President, Watterson R. Rothacker, Describes in an Interesting Manner the Great Modern Laboratory and Studio Just Completed by the Company, and Announces Some of the Company's Plans.

THE thousands of requests for information concerning our new laboratory and studio, and the many inquiries relative to our plans for production and our policy have actually swamped my desk and taxed the capacity of our telephone lines. Here is the answer:

The Industrial Moving Picture Company was launched a little more than six years ago and has always been directed along lines definitely purposeful. The Rothacker Film Manufacturing Company was named as successor to the Industrial Moving Picture Company to discourage confusion through names made to sound like our's and trade on the prestige we have gained for the word "Industrial." The name combination was also

New Laboratory and Studio of the Rothacker Film Mfg. Co., Chicago.

determined, because it is more representative of our increased scope.

We are particularly proud of this organization representing, as it does, the acme of scientific management and general efficiency in moving picture production. We are duly and truly prepared to occupy the ideal of our dreams and it is now ready for occupancy.

Our new building is located on Diversey Parkway, at Ward street—twenty minutes from the center of Chicago by surface line, and fifteen minutes by motor on Chicago's great boulevard chain which passes our doors. We are about a mile from Lincoln Park and the shore of Lake Michigan.

The laboratory and studios adjoin, are operated in combination, and are under one roof. The building proper has 125 feet boulevard frontage and 130 feet depth. We also own the adjoining property which we will fence so as to have an enclosure 50 x 130 feet for garage and storage purposes. We have a total floor space of 19,500 square feet in the laboratory and 6,500 square feet in the studio.

The entire structure is absolutely fireproof and dust-proof. The air is water washed by a special device, and both temperature and humidity are governed automatically. All walls at top and bottom have two inch coves which eliminate crevices where dust might accumulate, and the walls throughout are painted and treated by special process; the floors likewise.

Our general offices, with telephone exchange, service and audit bureaus, are on the second floor with north and east exposure. All of the office partitions are constructed of art metal or plate glass, and all the office furniture is made of steel, with mahogany finish.

We have installed a battery of five enormous International filters, which is located in a special room at the north end of the building, which serves the developing, wash and color rooms, as well as piping pure water to various departments.

Our perforating room is a model of its kind, and we have here provided to operate comfortably sixteen Bell & Howell perforators, with all special attachments. The positive and negative developing rooms are separated and operated independently, for obvious reasons. In all of the dark rooms the Eastman system of indirect lighting has been installed giving us higher efficiency, the employes more comfort, and securing a decided saving in cost of operation. The tanks in the developing rooms have been laid out scientifically so that there is no lost motion.

The wash room, and the tinting and toning rooms adjoin the developing rooms and are arranged and equipped so that the very best results may here be obtained in the very best time.

The dry room, which is really the clearing house, is of magnificent proportions and capable of drying many times the amount of footage our big battery of printers can turn out.

The printing room is on a very elaborate scale, being capable of containing twenty-six printers. Our present equipment is composed of a large battery of Duplex step printers, Bell & Howell printers, and several Pathescope printers for handling twenty-nine millimeter film.

From the dry room the film is transported by dumb waiters to the second floor, where it is received in the inspection and assembling rooms. All of the girls in these rooms use gloves and all of the furniture in these rooms is steel white enameled. Here the film is carefully assembled, inspected, cleaned by Duplex polishing machines, and made ready for screen inspection.

A special room is devoted to title making and a special room to trick photography. Adjoining the offices, and adjacent to the assembling room, is the large art department where drawings for animated cartoons are made.

In addition to the screen inspection rooms for the factory, we have installed a large and beautifully furnished projecting room for customers where two automatic projectors are in service.

After the film has been screen inspected and passed, it is delivered to the shipping department which is conveniently located for the purpose. Here all shipments are checked, boxed, labeled, carefully inspected, and delivered by the electric elevator to the shipping dock.

Throughout the building we have inter-department telephone service, so that the office can talk with any department head with no waste of time.

The studio floor is capable of comfortably and efficiently handling six complete sets at one time. Our lighting equipment offers something decidedly new in studio illumination, and not only secures a maximum of light, but saves a vast amount of time and inconvenience, and does away with all of the confusion incidental to cables being on the floor the time sets are changed. In this studio we have places for pit work and a large swimming tank 20 x 30 feet.

In conjunction with the studio we operate a completely appointed and equipped carpenter shop, paint room, property room and dressing rooms. The large electric elevator serves these various rooms and also is extended to the roof, and the roof is built to carry an extremely heavy life load, so that on the roof an out-door set of immense proportions can be placed. The studio floor is of heavy wood placed upon a solid concrete foundation so that there is absolutely no chance for vibration.

So far as has been possible, we have standardized our equipment throughout and have overlooked not a single opportunity to buy the best, install efficiently, and operate on a scientific basis where there is no waste effort or motion. By doing this we secure the supreme degree of film quality at prices which could not be quoted under ordinary conditions. By maintaining and operating a studio in direct combination with the laboratory, we offer the moving picture trade everything needed in moving picture production.

In closing, I would like to lay great stress upon the fact that we have built, according to advice from the Eastman Kodak Company and the various Underwriters' Laboratories, the largest and most fireproof vault in the world. This vault is of steel concrete construction thoroughly departmentized, with bafflers throughout, and air cushion protection against explosions, and with every department sprinkled. In fact, every department in the building is sprinkled by automatic sprinkling devices which are served by the 18,000 gallon tank on the roof. By virtue of the protection afforded by this vault, we are able to secure insurance against fire and theft on all of our negatives and the negatives of our customers, and it's enormous size enables us to store safely thousands of reels of negative and positive in addition to our raw stock.

Now, in reference to our plans of operation: We still operate the Industrial Moving Picture Company and specialize in moving pictures adapted for industrial exploitation, commercial education, general advertising and publicity, and we still maintain our big department for doing commercial developing and printing for all those who take moving pictures professionally or as amateurs. As a matter of accommodation, we supply Eastman raw stock to our customers, and by reason of the immense stock we always keep on hand, we can make shipment always the same day order is received regardless of quantity.

I am not prepared, just now, to explain in detail the plans we have for this year, other than to say that we will put our new multiple set studio and our entire factory at the disposal of the moving picture trade. We will rent our studio, with entire equipment, at reasonable rates; we will make moving pictures in this studio to order, under contract, and are prepared to put on the biggest feature or the smallest split reel, and give them equal attention. In fact, we are prepared to furnish complete service to any person desiring quality-moving-picture production.

ADVENTURES OF A PIANO.

What can happen to a piano bought on the instalment plan is the subject of a brisk comedy scheduled for release by Vim on June 9. The title, "A Dollar Down," lampoons the sensational "dollar-down-and-dollar-a-week" advertising of some piano firms, and the action centers about the attempts of a lover to get revenge upon his rival, who has bought a piano for the girl on the instalment plan. There isn't much left of the instrument after Pokes and Jabbs get through with it.

ABOUT "THE ANSWER."

Through an error a Thanhouser drama entitled "The Answer" was advertised as being in one reel instead of two. This production is the first release of Emmet Mixx, the popular short-story writer, who has just joined the Thanhouser scenario staff.

NOTES OF THE TRADE

THE remarkable agility of Pauline Frederick, displayed as the dancer in several scenes in "The World's Great Snare," need not surprise anyone. For the Famous Players' star first began her triumphant stage career in musical comedy and has never lost her clever pedal control.

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It was announced by the Thanhouser-Mutual studios that Frederick Warde, Shapespearian star, who has been signed for a number of "Thanhouser Classics" to be released within the next eight months through Mutual, will begin work on his first picture within the next ten days. All of the interior work will be done at the New Rochelle studios, the exteriors being photographed in an up-state location recently selected by Ernest Warde, his son, who is to direct the features starring his father.

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Phillips Smalley is directing a five-reel society drama entitled "The First Stone," in which Mary McDonald is featured. The story is by Miss Lois Weber, who took her text from the Scriptures and about it has weaved a powerful story. A large cast of players from Universal City including Horace Morgan, the Misses Emerson and Jack Mulhall, are working in this photoplay, many of the scenes of which are to be taken on one of the beautiful ranches in the vicinity of Los Angeles.

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John Lorenz, Essanay leading man, appears in "That Sort," a forthcoming five-act photoplay taken from the stage play of Basil McDonald Hastings.

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John H. Collins, the director, who is producing "The Flower of No Man's Land," with Viola Dana in the stellar role, began his career as a baseball pitcher. He played with many semi-professional teams in the east and turned down several flattering offers to play professional ball.

* * *

Director Henry McRae and his company, including his featured players, Marie Walcamp and Lee Hill, together with L. C. Shumway and Dr. H. G. Stafford, spent most of the week at the race track located at Tia Juana, Mexico, filming scenes for "The Jockey's Triumph," a race-track drama. The story is by Mrs. A. C. Robinson, from which Frank M. Wiltermood prepared the scenario.

* * *

Bud Lehman, who plays the part of a frontier postman in "The Quitter," a five-part Metro wonderplay in which Lionel Barrymore is starred, began his professional career as an acrobat with the Adam Forepaugh circus. He is now sixty years old. He broke both legs many years ago in a fall from the top of the tent. After he recovered he went into stock and was on the speaking stage until his recent debut in motion pictures.

* * *

"Smiling Billie Mason" is directing and playing the featured lead in the second spisode of "Baseball Bill," a rapid-fire comedy, supported by Miss Peggy Coudray, Victor Potel, Orrin Jackson and others of the Universal's stock company. Mason is using considerable trick photography in this picture.

* * *

Jack Mack, famous as a banjoist in Lew Dockstader's minstrels 'way back in the 70's, is now doing special work as an "extra" at the American-Mutual studios. He appears in several of the scenes of "The Overcoat," a Masterpicture De Luxe Edition feature.

* * *

Cleo Madison, assisted by Wm. V. Mong as co-director, has commenced the picturization of "Priscilla," a two-reel photoplay written by Harvey Gates of the Universal staff, in which Miss Madison and Mong play the leading roles. In the supporting cast are Charles Gunn and Jack Abbott. Miss Madison has completed the one-reel slum drama "When the Wolf Howls."

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Clarence A. Frembers, president of the Photodrama Club of Chicago, has been added to the scenario staff of the American-Mutual studios.

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"The Reprisal," a Selig feature film with Fritzi Brunette in the leading role, is in course of production by Director William Robert Daly at the Los Angeles studios.

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Earle Williams, the popular Vitagraph star, is still having numerous experiences in the C. N. and A. M. Williamson story which Wally Van has well under way. It will be released in fifteen episodes, one episode a week.

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The five-reel mountain drama entitled, "The Silent Battle," featuring J. Warren Kerrigan, is almost completed by Director Jack Conway at Universal City. Playing opposite Kerrigan is Lois Wilson and in the supporting cast are Maude George, Harry Carter and a large number of other Universal City players. Many of the scenes of this film play were made at Pine Hills near the Mexican border and east of San Diego. In addition some wonderful sets were erected on the mammoth stage at University City by Conway for use in this photoplay which promises to add greatly to the reputation of the featured actor.

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"The Fable of the Fearsome Feud Between the First Families" is being constructed in two reels by Essanay. The fable is the customary Ade scream multiplied by two. Its production in two reels has allowed for more elaborate sets and the use of more people. It is one of Ade's unrivaled satires on the activities of the ultra rich. Essanay is continuing its regular production of single-reel fables.

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Vernon Sniveley, the son of the Los Angeles Chief of Police, is employed as assistant to Director T. N. Heffron, of the Selig Polyscope Company.

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"The Fall of Deacon Stillwaters," is the title of a one-reel comedy being filmed by Director Allen Curtis of the Universal Joker company, featuring Gale Henry and William Franey and supported by M. Moranti, C. Conklin, Lillian Peacock, Jane Bernoudy, "Mother" Benson and a number of others. The story is written by A. B. Bishop and has a laugh in each scene.

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Continuing to branch out, the Horkheimer Brothers have now added an animated cartoon department to their Long Beach studio. In J. R. Willis and J. Cammerer, they have two well-known artists.

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Walter Pritchard, one of the Gaumont-Mutual cameramen attached to the winter studios at Jacksonville, Fla., has been called North by General Manager Bradford to become official cameraman for "Reel Life," the Mutual Film Magazine released each week in the Mutual service. Pritichard will make his headquarters at the studios in Flusing, L. I.

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Through the courtesy of Mack Sennett, director of the Keystone studios, Louella Maxam, leading woman with the Keystone forces, has been given an indefinite leave of absence in order to accompany her husband, William Brunton, on his trip to the Orient with the Signal-Mutual company, where numerous of the big exterior scenes will be made.

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Little Zoe Bech is featured in a one-reel comedy drama entitled "The Availing Prayer," which is being produced by Director George Cochrane at Universal City. The story is by Richard Barkert Shelton and prepared for the screen by Calder Johnstone. The little star is supported by Miss Marjorie Ellison and Malcolm Blevins, together with others of the Universal stock company.

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After completing the engagement in several Chicago theaters, Richard C. Travers returned to Essanay for a brief stay and then departed on the last leg of his vaudeville tour. The itinerary includes Cleveland, Buffalo, Syracuse, Rochester, Albany, Detroit, Indianapolis, and Omaha. At the conclusion of this booking he will return to the studio and take the lead in several plays with summer settings.

* * *

Harry T. Morey, who supported Edna May in "Salvation Joan," is now working in a three-part Broadway Star Feature. Eugene Mullin, who is author of many Vitagraph successes, is supervising the filming of the story.

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The part of John Valiant as a child in "The Valiants of Virginia," is in the capable baby hands of "Little Billy Jacobs." He is a veteran in experience, if not in years, and has already made himself at home in the Selig Zoo. He had not been on the grounds ten minutes before he knew all the animals by their first names.

* * *

Sherwood Macdonald has taken up the direction of "The Grip of Evil," the new photoplay series which Balboa is producing for Pathe. It consists of fourteen stories, each episode complete in itself. Jackie Saunders, the featured player, enacts a different type of girl in each instalment. In this regard the production promises to be a distinct novelty.

* * *

Seven comedies, each with its own star, are constantly at work in the Vogue-Mutual studios in Los Angeles. One single reel comedy is completed every third day.

* * *

For "Silks and Satins," the Famous Players built the largest set which has yet been constructed in their 56th street studio—and it was for the smallest star in the company's roster, little Marguerite Clark, who is the star of the production. The scene shows the interior of a huge mediaeval castle.

* * *

Director Henry McRae has completed "The Jackey's Triumph," a race track two-reel drama in which the lead was played by Dr. H. G. Stafford with Marie Walcamp opposite, and he is

now preparing to film a railroad drama the title of which has not been announced, but it is settled that the leading roles will be played by Miss Walcamp and Lee Hill. This film story contained some very thrilling episodes.

* * *

Hughey Mack, Vitagraph's heavyweight comedian, is now appearing in "The Battler," a one-part comedy by Lawrence Semon and C. Graham Baker. Hughey, as a boxer, introduces something entirely new in the "squared circle," when he uses gas bombs in his line of defense. Lawrence Semon, besides being co-author, also directed the action of the story.

* * *

Lillian Drew, with whom picture patrons are most acquainted in heavy leads, has another such part in "Secret of the Night," a new Essanay three-act drama. Her last picture was a comedy drama, "A Return to Youth—and Trouble," and she demonstrated her versatility by packing it full of laughs. Sidney Ainsworth and John Lorenz also appear in the new piece.

* * *

Virginia Norden, late of the Vitagraph's eastern studio, has joined Balboa. She was specially engaged by the Horkheimer Brothers for dramatic work in a selection of stories being written for her. Miss Norden is statuesque, fine-featured and good to look at. Emotional roles are her particular delight.

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"Not by Faith Alone," is the title of a story by Bob Wagner prepared for the screen by Calder Johnstone of the Universal City staff, which is being picturized by Director Lloyd Carleton, featuring Dorothy Davenport and Emory Johnson. Others in the cast are Alfred E. Morris, H. Skinner and Fred Witting. It is a story of the early days of the Spanish Missions of California and carries throughout a pretty love scene.

* * *

Marc MacDermott, now a recognized Vitagrapher, is busily engaged on his first picture to be released by the Vitagraph Company. It is a five-part dramatic story by Louis Joseph Vance and is being filmed by Director William Humphrey as a Blue Ribbon Feature. Naomi Childers, Robert Whitworth and Josephine Earle play important characters in its enactment.

* * *

One of the bridges owned by the Pacific Electric Railroad was purchased outright by Director J. McGowan, who is staging the Signal-Mutual five-part feature, "Medicine Bend," and destroyed by an explosion in order to get the proper realism for several of the important scenes.

* * *

"The Committee on Credentials," a story by Peter B. Kyne, and prepared for the screen in two reels, is nearly completed by Harry Carey and George Marshall acting as co-directors. Carey plays the lead in this western drama with Olive Fuller Golden opposite. Nearly all of the cowboys of Universal City are working in this film play which is being made with full realism of western scenes.

* * *

"Flames of Vengeance," second of the three-part Gaumont-Mutual feature releases, will go to the public early in June. Gertrude Robinson and Sydney Mason are the stars and in their support appear John Reinhard, Iva Shepard, John Mackin, Albert Macklin and James Levering. One of the big scenes in this production comes with the escape of the hero and heroine from a burning building. Another depicts Miss Robinson clinging to the top of a limousine while the car is speeding along at a terriffic rate.

* * *

Frank Daniels, the popular Vitagraph comedian, is working under the direction of C. Jay Williams in a one-part comedy which comes from the pen of Mark Swan. The story gives the famous actor an opportunity to displaying the peculiar mannerisms which have won him many friends both on the legitimate stage and the photoplays.

* * *

Director Wallace Beery has completed the first episode of "Timothy Dobbs," in which the leading role is played by Carter de Haven, and is now working on the filming of the second episode. Viola Smith plays opposite De Haven, while others in the cast are Helen Leslie, Jessie Arnold and Bertram Grassby.

* * *

Henry B. Walthall, leading man with Essanay, is the most popular photoplayer in Ottawa, Can., according to a poll of the city taken by the Ottawa Evening Journal. This is the second contest he has won within the last few weeks, having captured the prize in Australia as the greatest motion picture star.

* * *

A great cast of players has been gathered together in "The Two Orphans," the great play of Kate Claxton, filmed by the Selig Polyscope Company. "The Two Orphans" will be released in regular General Film Company service. The cast includes: Kathlyn Williams, Winnifred Greenwood, Myrtle Stedman, T. J. Carrigan, Charles Clary and other stars. Misses Williams and Greenwood assume the role of the Two Orphans. The date for the release is Monday, June 12.

* * *

While waiting for Director Stewart Paton to continue at Universal City a submarine feature on which he has been working in the East, Allen Holubar will direct a one-reel society drama, entitled "Any Youth," in which he will play the lead with Dorothy Phillips opposite. The photography is largely allegorical, with a number of special photographic effects. It is the story of a youth who eventually finds his better self for the love of a girl.

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Anna Little, famous for her many daring feats of horsemanship in Flying "A" Mutual feature releases, casts aside her cow-girl raiment in "Jack," a forthcoming Mustang-Mutual drama for that of an Eastern society girl.

* * *

On his return from New York last week, H. M. Horkheimer, president and general manager of the Balboa Company, announced the appointment of William Stoermer as director-general of the Long Beach studio. He will have supervision over all productions. Having had extensive stage and screen experience in the putting on of plays, Mr. Stoermer is an important addition to the Balboa forces.

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Director Jay Hunt has taken a company of Universal City players to Eureka, in the northern part of California, to film two, and perhaps three, lumber camp and mountain photoplays. The first one to be produced is entitled "The Trail of Honor." Lucille Younge will play the leading role in at least two of the film stories and will be supported by Jack Holt and a number of others of the Universal City stock company. Hunt will be away several weeks.

* * *

Edith Story and Antonio Moreno will soon be seen in a five-part Mexican story. Miss Storey plays the part of a dancer and Mr. Moreno (her lover) that of a Mexican gentleman. Besides producing the picture, George D. Baker also conceived the plot. Mr. Baker selected an all-star cast to support the popular Vitagraph pair.

* * *

Cleo Madison and William V. Mong are filming a two-reel comedy drama, entitled "Priscilla," written by Harvey Gates of the Universal City staff. Miss Madison plays the title role, with Charles Gunn opposite. Others in the cast are Mrs. Bertram Grassby, Ray Hanford, Wadsworth Harris and Frank McQuarrie. While the story is written as a comedy, it has a heart interest theme.

* * *

Director Rube Miller, who guides the energies of Vogue comedians and comediennes, has returned to his duties at the Vogue studio, after a severe attack of blood poisoning which resulted from his stepping on a rusty nail.

* * *

Director Jacques Jaccard is not only filming a multiple-reel underworld drama, entitled "The Viewpoint," but is also supervising the production of a Western two-reel photoplay. Jaccard wrote the underworld photoplay in which the featured lead is played by G. Raymond Nye, with Mina Cunard opposite. Important parts in the cast are taken by Jessie Arnold, Helen Wright and William Quinn. Jaccard has been working day and night on this film story and declares it is one of the best he has attempted at Universal City.

* * *

Florence La Badie will make her initial appearance as a star of the new Thanhouser Classics, to be released through the Mutual in "The Fugitive." It will be released in five acts. Miss La Badie will be supported by George Marlo and a notable company of players, several of whom have been especially engaged for the Classics in which Miss La Badie is to be starred. Her second Classic will be released under the title of "Woman, Saint and Devil." It will be in five reels.

* * *

Director "Smiling" Billie Mason is making the third reel of his "Baseball Bill" serial at Universal City. These are being released in one reel and, as the title would indicate, surround a baseball player who has plenty of action and many laughable situations. Mason not only directs, but is playing the featured lead himself, and, in addition, supervising some of the clever photography.

* * *

Red-blooded romance, adventure, financial and political intrigue, land grabs and the expose of crooked real estate transactions prevail throughout "The Reclamations," a five-act American-Mutual Masterpicture, De Luxe Edition, starring Winnifred Greenwood and Franklin Ritchie. It was directed by Edward Sloman.

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W60.

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Trade News of the Week

Gathered by Our Own Correspondents

Sunday Films in Boston

Present Method of Designating Special Sabbath Pictures Stands—Attempt to Discover a Better Way Fails—Clerk Macer Says Authorities Will Have to Depend Largely on the Honesty of Exhibitors.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Chief John H. Plunkett of the Massachusetts District Police, First Clerk Frederick W. Macer and Officer Harry Atkinson of the film inspection department of the district police have given up hope of ever finding a way of designating what films have been released for Sunday use in Massachusetts other than the one which exists at present. Chief Plunkett and his assistants held a conference with the local exchange managers on this question several weeks ago at which time several new methods of distinguishing Sunday films were suggested, but for every suggestion there were five objections with the result that nothing was accomplished.

In an interview with the writer this week Clerk Macer admitted the hopelessness of the situation from the standpoint of his department and declared they would have to depend on the honesty of the moving picture men not to run films on Sunday unless they had received the official sanction of the state police.

A NEW COUPON BILL.

Exhibitors Fear Cavanagh Measure May Stop Lucky Contests.

Boston, Mass.—Several moving picture exhibitors in this territory are wondering what effect the Cavanagh anti-trading stamp bill, which is now before the Massachusetts legislature, will have on the moving picture business in Massachusetts in case the bill is enacted into law. The bill as it stands at present prohibits the use of distribution of trading stamps, coupons or similar devices as premiums, and it is over the meaning of the word "coupons" that the exhibitors are ill at ease.

It is expected that if this becomes a law it will put a stop to the lucky contests and county fairs that exhibitors in various parts of the Commonwealth have made weekly features in their playhouses. This is not the intention of the proponents of the bill, but whether it is or not, the fact remains that many persons believe it will have a serious effect on this phase of the moving picture industry and the progress of the bill is being closely watched. In many of the smaller and poorer communities the county fairs and lucky contests have been first-class box office attractions, and if these assets are taken away from them many exhibitors will suffer a dent in their receipts.

JOHN W. GORMAN DIES.

Well-Known President of Local Amusement Co. Succumbs to Operation.

Boston, Mass.—John W. Gorman, president of the J. W. Gorman Amusement Company, with offices in the Colonial building in Boston, died last week at the Brooks hospital in Brookline, Mass., following an operation for stomach trouble. Mr. Gorman had been in ill health for some time. He went South during the winter and on his return to Boston was apparently feeling well. An old malady came back on him, however, and an operation was performed from which he never recovered.

Mr. Gorman had been prominently identified with many moving picture and other amusement enterprises in New England and other parts of the country for a great many years. Practically his entire life was spent in promoting amusement ventures, and for the most part he was successful. He was born in Foxboro, Mass., 61 years ago and received his early education in that town. He came to Boston while still a young man and was a pioneer in the summer park amusement plan in which he featured moving pictures. Mr. Gorman grasped the opportunities of the moving picture field at an early date and to this is attributed much of his success as a promoter.

Changes in World Film Staff.

Boston, Mass.—The new Brady-Made World service is meeting with much success, according to Frank J. Grady, New England manager of the World Film Corporation. Grady says several of the leading picture houses of New England are booking this service and are pleased with the results. Thomas F. Murphy, former manager of the Boston branch of Beekman's Tourist Agency, has joined the local World road staff and will travel Massachusetts. Miss Loretta Stein of the local World office has severed her connection with that company and is now the confidential secretary to the president of one of the largest leather houses in the United States, with a home office in Boston. Her place is being filled by Mr. Edward J. Saunders, Jr., an enterprising young man of whom much is expected.

Park Theater Manager Believes in Advertising.

Boston, Mass.—Thomas Soriero, the hustling manager of the Park theater, is showing the other exhibitors in this territory something in the line of advertising and is getting results for his energy. His publicity campaign to put over "The Reapers," a Word release with John Mason, has made a few people sit up and take notice. Soriero is a firm believer in advertising and his success with the Park theater in no small measure is due to the fact that he persists in telling the people in one way or another what he has got.

MAINE EXCHANGE MAN DROWNS

George H. Newhall of Bangor General Film Dies on Fishing Trip.

By John P. Flanagan, Special Correspondent, 147 Parkview Ave., Bangor, Me.

BANGOR, ME.—Maine moving picture exhibitors were shocked beyond expression at the death by drowning on Wednesday morning, May 17, of George H. Newhall, Maine manager of the General Film Co., at Big Houston Pond, Katahdin Iron Works, where he was on a two days' fishing trip with Charles M. Stern, manager of the New England Universal Film exchange at Bangor. Mr. Newhall was known to all the exhibitors in the Pine Tree state and he was thoroughly well liked for his fine qualities.

George H. Newhall.

Mr. Newhall had left camp early in the morning with the guide. At 6 o'clock he ventured out on the pond alone in a canoe. A sudden gust of wind and the rough water capsized the frail craft and in an instant he was struggling for his life in the pond. No one was around at the time of the accident and he soon went under.

The deceased was the first manager of a moving picture exchange in Bangor and thus practically introduced the wholesale film business to this thriving eastern Maine city, which has now grown to such proportions that 90 per cent. of the film exchange business in Maine is now transacted here. He was the first manager of the General Film Co. exchange opened here in 1913. He was succeeded by A. L. Ehrgott, then returning to the Boston office of the General. A few months ago he succeeded Mr. Ehrgott as manager of the Bangor office.

Edward J. Farrell, New England manager of the General Film Company; Frank J. Grady, New England manager of the World Film Company; Joseph Mack and a host of other exchange men and exhibitors from Boston and other parts of New England attended the funeral, while floral tributes were sent by scores of others who were unable to be present. A body of Elks was also present at the services.

Mr. Newhall was a prince and he will be mourned sincerely by all who knew him. The writer can testify to his genial and friendly qualities. The World correspondent was talking with Mr. Newhall so recently that about one-half of the other news items from Maine in the World this week were obtained during a conversation with Mr. Newhall, who always gave your correspondent the glad hand and furnished all the news he could possibly think of. He made good in the film business. Friends will extend sympathy to Mrs. Newhall, who is almost prostrated by the calamity.

New Theater in Keegan.

Keegan, Me.—Frank L. Watson of Keegan is using General Film service in his new theater, which has not been named as yet. Mr. Watson is going to conduct a contest among the school children to name his theater, giving $5 prize to child who selects best name.

(For Maine News Letter see page 1725.)

Censorship Authority

In Newark, N. J., Vice-Chancellor Howell Forbids Police Interference With Showing of Film—Says All Police Can Legally Do Is to Bring Cases of Wrongdoing to the Grand Jury and in Proper Form.

By Jacob J. Kalter, Special Correspondent, 51 Strand Theater Bldg., Newark, N. J.

NEWARK, N. J.—Vice-Chancellor Howell, recently issued an order restraining Chief of Police Long from interfering with the production of the photoplay, "Damaged Goods." The order was issued in advance as the film is scheduled to be shown during the week of May 22 at the Orpheum theater, 383 Washington street. The film is shown under the direction of Emanuel A. Schiller, of Bayonne, whom Chief Long told he would arrest him if he attempted to run the picture in this city.

The vice-chancellor in granting the order stated that the police have no right and no authority to interfere with the production of any dramas or photoplays. The vice-chancellor is quite emphatic on this point of the right of the police to act as censors. He said that the police could only bring an alleged objectionable production to the grand jury, and that in due order. When informed of the chief's official veto of the play, the vice-chancellor said: "He has no authority whatever in the premises—not even the semblance of authority. The right of censorship is not vested in the chief of police."

Chief Long said that he would not interfere with the film in advance, but if after the exhibition it proved objectionable, the police would arrest the producer on the charge of keeping a disorderly house. He asserted that his information in regard to the play was that it was morally objectionable to the public.

The only other instance of a restraining order being given in advance of the presentation of the play was in the case of "The Birth of a Nation." Here also the court held that the police could not take legal action before the presentation of the picture.

Meisel Opens Office.

Newark, N. J.—Irving Meisel, formerly roadman with the Pathe exchange, 6-8 Mechanic street, has opened offices at the Strand theater building with Greene's Features. Mr. Meisel has just closed negotiations with several firms whereby he is able to supply service. The reports as to business indicate a successful Newark branch.

Coquet at Regent.

Kearny, N. J.—Eugene E. Coquet, former manager of the Garden theater, Passaic, N. J., has assumed a like position at the Regent theater, Kearny avenue, opposite the Town Hall. The Regent is a 1,600-seat house, and one of the finest-equipped houses in the state. The playhouse is owned by the Kearny Amusement Company, of which Max Gold is president; Harry Hecht, secretary, and Benjamin Zinn, treasurer. A technical description and write-up of the house will appear in an early number of this paper.

World Film Moves.

Newark, N. J.—The Newark office of the World Film, of which Leo F. Levison is manager, has been changed from the third floor to the fifth of the Strand theater building. The World Film now occupies suite 59-60.

Pioneer in Newark.

Newark, N. J.—The Pioneer Film Corporation has opened offices in Newark under the management of Morris H. Markowitz, who comes from San Francisco, where he was booker at various exchanges. The new office is located at suite 54, Strand theater building.

Doyle Managing Casino.

Kearny, N. J.—Frank L. Doyle is the new manager of the Casino theater, 95 Kearny avenue. This house has just been purchased by Edward H. Burns, of the Monticello theater, Jersey City, and William Clauson. The Casino is a 700-seat house with all the latest improvements. The projection is in charge of John Gadle, and with the splendid equipment that he has at his disposal, he produces a well-nigh faultless projection.

Fotoplayer Successful.

Newark, N. J.—The Fotoplayer, the musical instrument made by the Photo Player Company, of New York, is being installed in a number of houses in New Jersey. The instrument helps the pictures immensely, according to several exhibitors.

Lyon Returns from Trip.

Newark, N. J.—Louis Lyon, roadman for the Mutual Film, at 25 Branford place, has just returned from a trip through the southern part of the state. Mr. Lyon reports exceptional bookings on "The Secret of the Submarine," and also the new Chaplin-Mutual releases.

City Theater Now Film House.

Newark, N. J.—The City theater, at Seventh and Orange streets, has reverted again to pictures. The house has adopted a straight picture policy showing Triangle, Paramount, Metro, V-L-S-E and other features. Two features are given at each performance. The house is under the management of Nat B. Smith, who has as his assistant Harry Adams, both formerly of the U. S. Playhouse, Passaic.

BALTIMORE NEWS LETTER.

By J. M. Shellman, Special Correspondent, 1902 Mt. Royal Ter., Baltimore, Md.

Improvements for Lubin's Theater.

BALTIMORE, MD.—Wm. Tyler, manager of Lubin's theater, 404-6 East Baltimore street, states that plans for extensive improvements are now under way. Among other things, new chairs and a large pipe organ will be installed, while the entire building is to be repainted.

Premier Recital at Picture Garden.

The premier recital of the large Moller symphonic pipe organ, which has just been installed at the Picture Garden theater, 31 West Lexington street, was given on Saturday, May 13. Francis Perrica, an organist of Philadelphia, was engaged by the management to render the initial recital.

Gertrude McCoy at Gertrude McCoy.

It is announced by Fred C. Weber, president of the Lord Calvert Theaters Co., that arrangements have been made to have Gertrude McCoy, the beautiful Gaumont star, come to Baltimore on the 26th and 27th of this month. On the 26th of May the Mutual Master Picture entitled "The Isle of Love," produced by the Gaumont Co., and featuring Miss McCoy, will be played at the Gertrude McCoy theater, 1563 North Fulton avenue and Mr. Weber expects to have Miss McCoy there for both those days.

Tunis Dean in Pittsburgh.

Tunis Dean, who for many years managed the New Academy of Music of North Howard street, is now located in Pittsburgh, where he has been engaged by John P. Harris to manage the Schenly theater of that city. He will take charge of his new duties on May 29.

Children at Parkway.

At the special children's performance, which was given on Saturday, May 13, at 10.30 A. M., at the Parkway theater, 3-9 West North avenue, the program included "Molly Make Believe," with Marguerite Clark in the lead and Burton Holmes's travel pictures. The Parents' League usually calls attention to these matinees through their column which is published in the Evening Sun.

VIRGINIA NEWS LETTER.

By Clarence L. Linz, Special Correspondent, 635 Tenth St., N. E. Washington, D. C.

Better Prices at the Crossman.

NORFOLK, Va.—The Crossman theater, on Granby street, located near the American and Strand theaters, has become a ten-cent house, showing V-L-S-E. and Bluebird features. Larry Finley, owner of the Crossman, is the latest convert to the better-prices, better-pictures creed, and the five-cent theater in Virginia is fast becoming a thing of the past.

Rex Theater of St. Petersburg, Fla., Sold.

St. Petersburg, Fla.—The Carroll Amusement Company has pleasure in announcing the acquisition, by purchase, of the Rex theater of St. Petersburg, Fla. There will be no change in admission price, the motto being "5c—ALWAYS—5c."

The local management will be under the direction of Mr. H. L. Gambate, who is experienced in conducting successful moving picture houses.

Ghent Theater Is Dark Again.

Norfolk, Va.—The Ghent theater here is again dark and Mr. Brennan, its former manager, is back on the road as a traveling representative for the Universal, a position he held prior to trying out his hand as an exhibitor. The exhibitors along the line will be glad to have him visit them again.

Casino Ready to Open for Summer.

Ocean View, Va.—The Casino reopens for the summer season on or about Decoration Day having been put in fine shape for the accommodation of the crowds of visitors expected thereafter. It is to be under the management of L... Spain who was formerly in charge of the Wonderland theater, in Norfolk, Va. The Casino is operated by Otto Wells, who controls the entire Ocean View amusement park.

C. A. Somma Buys Hippodrome Theater.

Richmond, Va.—Charles A. Somma, of the Dixie theater, the home of refined colored vaudeville and first run pictures, has assumed the management of the Hippodrome theater, having acquired it from Mrs. A. E. Thorp, the pioneer woman exhibitor of this section of the country, on May 15. Mr. Somma, in announcing the change in management, states that the policy of both houses will continue as in the past.

The Boston to Be Enlarged.

Roanoke, Va.—The Boston, the only colored theater here, now having a seating capacity of three hundred and fifty, is soon to be enlarged to a size that will give, it is reported, a seating capacity of approximately one thousand. This house is owned by A. Andrews and is managed by S. Andrews, they catering to the colored population of Roanoke.

Buys Pastime to Close It.

Marion, Va.—The Pastime theater has been acquired by C. B. Eccles, who operates the Marion, and has been closed up. The Pastime was the first theater in the field here, but it has been supplanted by the Marion, a new and very attractive one. The town is not large enough to support two such theaters and one had to go.

More Pictures for Wytheville.

Wytheville, Va.—The Opera House has just installed a motion picture projection machine and under the management of C. E. Jennings is showing feature films twice weekly, doing quite a business.

The Bijou theater here, formerly strictly a program house, is also showing features and is uniformly successful.

Academy Sold and Closed.

Suffolk, Va.—The Academy, formerly operated by Matrix & Spense, has been acquired by Mr. Everhart, who operates the Fotosho here, and has been closed. The former owners still control the Virginia, the show house, but they do not now run photoplays. Mr. Everhart has put on an all-feature program and is reporting a steadily improving business. The Fotosho has a seating capacity of about seven hundred.

Will Build in Lawrenceville, Va.

Lawrenceville, Va.—This place is soon to have a new and modern motion picture theater as a result of a fire in the operating room of the Opera House during which the five reel subject "The Sins of the Mothers," V-L-S-E., and a single reel Universal was destroyed. The owners of the building, which also houses a bank, refuse to allow the exhibition of motion pictures there in the future. E. K. Fox, who has been operating in the Opera House and who also has the Opera House at Snow Hill, Va., is fixing up a tent to use during the summer. He expects to have his new house ready early in the fall.

Will White Managing Local Theater.

Abingdon, Va.—Will White, a man who has had many years of experience in the motion picture business, has assumed the management of the Opera House in this place. E. A. Hines is the proprietor of this enterprise and he states that since the new manager has gotten on the job his business has increased in a most satisfactory manner. Mr. White is an all around man; he can operate a projection machine, has a good knowledge of electricity, and can play the piano for the pictures if his services along that line are required.

Fire in Crowded Hall Show.

Norfolk, Va.—More than a score of negroes were killed, and a like number very seriously injured in a fire in a crowded hall in Wallaceton, where they were witnessing a motion picture exhibition. The building was used by the employees of the Norva Land & Lumber Company for entertainments and lodge meetings. The assembly hall was quite small and could only accommodate about eighty people when crowded together. James Duffy, who was manager of the show, was fatally injured. The show was scarcely under way when there was a flash of flame, supposed to have followed an explosion of the gasoline tank that supplied the light for the building.

Jake Wells Gets "Gloria's Romance" Rights.

Richmond, Va.—Jake Wells has acquired the exclusive right for the showing in the State of Virginia of the twenty-part serial "Gloria's Romance," starring Billie Burke. This serial has created a great deal of interest throughout the State. Mr. Wells here, and Otto Wells, in Norfolk, have been besieged with mail and verbal requests for information as to when the first installment will be made in the respective cities. Both of these gentlemen predict an exceptionally heavy run for the serial.

Commissioner J. F. Miller Buys Theater.

Hickory, N. C.—John F. Miller, United States Commissioner, and formerly owner and editor of the Times Mercury, at Hickory, N. C., has recently purchased the Pastime theater at Hickory, and will personally manage the business.

The Pastime is the new theater which was opened at Hickory last December, and is meeting with fine success.

MAINE LETTER (Continued).

By John P. Flanagan, Special Correspondent, 147 Park View ave., Bangor, Me.

W. C. Green With Pine Tree Amusement.

PORTLAND, Me.—William C. Green, formerly manager of the Mutual Film Exchange in Portland, is now manager of the Pine Tree State Amusement Enterprises, Press Bldg., Portland, and is connected with the Paragon Booking offices, Portland.

W. E. McPhee Managing the New Central.

Old Town, Me.—The New Central theater, Old Town, is now under the management of W. E. McPhee, who was connected with this house three years ago. He succeeds O. B. Fernandez, who still retains management of the Bijou. Mr. McPhee is using General Film service, as are other Old Town theaters.

W. B. Williams Buys the Colonial.

Augusta, Me.—William B. Williams has bought out the interest of his partner, William Gray, in the Colonial theater. Mr. Gray will confine his energies to his theaters in Lisbon Falls, Rumford, Berlin, N. H. and Manchester, N. H. Mr. Williams is now associated with Thomas Cuddy in management of the Colonial. Mr. Cuddy is also manager of the Augusta Opera House.

Wants to Open Airdome in Bangor.

Bangor, Me.—Loren D. Hall, a Bangor man connected with the Hall-Latlip Amusement Enterprises for several years, has applied for a license to conduct an airdome on the lots in the rear of the Graham building and the buildings where the Mutual, Universal and General Exchanges are located.

Allentown's Lyceum Burns

Leading Picture Theater in Allentown, Pa., a Total Loss from Fire—Cause of Conflagration Unknown—Is the Second in Recent Weeks—House Was Leased by Frank Emmet—Was Insured.

Special to Moving Picture World from Philadelphia News Service.

ALLENTOWN, PA.—The Lyceum theater, Allentown's leading moving picture theater, was recently totally destroyed in a conflagration which threatened to demolish the entire northern business section of that place. The blaze was first discovered late Saturday night, May 13, and continued to rage with unabated fury until Sunday morning, despite heroic efforts upon the part of the fire department. Due to high winds and other adverse conditions it was thought that the surrounding business establishments would surely become ignited and efforts were made to save articles of value contained in adjoining properties. However, the blaze was mostly confined to the theater and at midnight the south wall and roof of the stage fell with a crash, sending blazing embers and sparks high into the air. A few minutes later the north wall crashed in and the entire building was a mass of wreckage. This is the second time within recent weeks that the Lyceum theater, owned by Messrs. Channock and Sanderowitz and leased by Frank Emmet, was threatened by flames, but in the previous instance the fire was extinguished before any serious damage was accomplished. Mr. Emmet is at a loss to explain the origin of the blaze, claiming that everything inflammable had been removed from the booth before closing the theater. The entire loss is covered by insurance.

Imperial Theater Sold.

Philadelphia, Pa.—The Imperial theater, located on the east side of 60th street, 119 feet south of Walnut street, has been conveyed by Meyer Magill to Robert Bloomgarden, subject to a mortgage of $72,500. The property is assessed at $70,000.

Harry Hirschfield Out of Bankruptcy.

It may be of interest to members of the moving picture industry in Philadelphia to know that Harry Hirschfield, formerly trading as the Philadelphia Moving Picture Supply Company, has been discharged as an involuntary bankrupt.

Are They Going to Have the Picnic?

Philadelphia, Pa.—Numerous inquiries have recently been circulated among the industry in Philadelphia as to whether or no the Philadelphia Exhibitors' League are going to conduct an excursion to the shore this summer. As there have been no definite announcements concerning this trip and as the members of the League have been exceedingly inactive of recent date, any suggestions made along this line will be heartily welcomed. It has long been rumored that the League has disbanded, but officers of the organization upon being approached will neither confirm nor deny the rumor. It has been suggested that the Moving Picture Operators' Local No. 307 take up the excursion and become active along this line. Success is assured as many Philadelphians look forward to the excursion with pleasure.

F. G. Meyers Visits Philadelphia.

West Chester, Pa.—F. G. Meyers, proprietor of the Opera House theater, West Chester, Pa., was numbered among the recent visitors to this city and spent considerable time in the vicinity of "Film Row." Before departing for other regions he stopped at the Swaab Film Service, 1327 Vine street, and purchased considerable new equipment.

Fine New Theater for Reading.

Reading, Pa.—The May building record for Reading received a considerable boost when the permit for the new Paramount moving picture theater, on Penn street, a few doors west of Seventh street, was announced. The new structure will cost in the neighborhood of $60,000 and will be one of the most modern and high class theaters in that section of Pennsylvania.

C. A. Baker Prospers.

Catawissa, Pa.—C. A. Baker, proprietor of the Opera House theater, Catawissa, Pa., announces that he had experienced a record volume of patronage of recent date and declares that he is looking forward to one of the best summer seasons in the history of the business. He has recently purchased considerable new equipment from the Calehuff Supply Company, including a new 6B projecting machine.

West Philadelphia, Pa.—Manager Reis, who has lately assumed his duties as director of the Dreamland theater, 36th street and Haverford avenue, West Philadelphia, reports having experienced a most satisfactory volume of business. Mr. Reis has made many improvements to the theater, including the installation of several No. 6A projecting machines.

Time for Summer Films

Pittsburgh's Grand Opera House Will Keep Bright Through Warm Season With High-Class Feature Pictures—This House Is Owned by the Harry Davis Enterprise Company, and Plays Stock in Winter.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—The Grand Opera House, Fifth avenue, Pittsburgh, one of the theaters of the Harry Davis Enterprise Company, inaugurated its summer season of high-class motion pictures in an auspicious manner on May 22. This playhouse is one of the largest and finest in the city and during the past year has been the home of the Harry Davis stock company. The program of pictures has been arranged by W. F. Mason, manager of the pictures department of the Davis Enterprises, and promises to be the most attractive and portentous ever shown at the Grand. The first attraction was the World production, "Sudden Riches." This is followed by the Triangle play, "A Child of the Paris Streets," and Metro's "A Million a Minute."

Greensburg's Lyric Coming Along.

Greensburg, Pa.—M. Manos, proprietor of the Lyric theater, Greensburg, Pa., reports rapid progress on the erection of his large and modern photoplay theater in the central part of the town. The cost of the new theater will be in excess of $50,000, and nothing is being spared to make it one of the handsomest in this section of the state. The building is of fireproof construction, while the equipment throughout is to be of the most up-to-date type. It is planned to have the new house ready for opening about July 1. Mr. Manos recently underwent an operation for appendicitis, and his many friends in the trade are glad to know of his speedy recovery. He made a business trip to Pittsburgh several days ago.

The Movie Men in New Quarters.

Pittsburgh, Pa.—The Movie Men's Association, a social and beneficial club organized about a year ago, formally opened its handsome headquarters on the second floor at Diamond and Market street, on Wednesday evening, May 17. The new association was until recently composed mainly of operators and other workers connected with the film industry, but its scope has been broadened to include all branches of the trade. There are about four hundred members, including many exchange men and exhibitors of the Western Pennsylvania territory. F. J. McGinnis is president and John Richardson is secretary and treasurer. The attendance at the house-warming numbered between five and six hundred and the affair proved most auspicious for the future of the association. Following a dinner, there was a program of music and other entertainment by professional talent, a very enjoyable evening being spent.

J. W. Jackson Buys Theater.

Braddock, Pa.—The American theater, 1616 Braddock avenue, Braddock, Pa., formerly owned by J. A. Brown and managed by S. A. Gilbert, has been purchased by J. W. Jackson, formerly of East Liverpool, O. The American now has a seating capacity of only 300, but Mr. Jackson is completing plans for remodeling and enlarging it considerably, the alteration to be finished before July 1.

Eddie Balson Takes Over Cameraphone.

Sharpsburg, Pa.—The Cameraphone theater, Sharpsburg, Pa., has been taken over recently by Eddie Balson, a well-known business man and exhibitor of Braddock, Pa. Mr. Balson formerly conducted the Family theater at that place. He contemplates making a number of improvements in the Cameraphone.

Cox's Theater Improved.

Mt. Pleasant, Pa.—Cox's theater, Mt. Pleasant, Pa., has undergone a number of extensive improvements recently, and Manager J. B. Cox reports a gratifying increase in business as a result of the changes that have been made. The capacity was increased greatly by the installation of bleacher-style seats. Both exterior and interior of the theater were beautifully re-decorated.

New Company in Princeton, W. Va.

Princeton, W. Va.—The Royal Amusement Company, of Princeton, W. Va., has been granted a state charter of incorporation to operate moving picture theaters and other places of amusement. The authorized capital stock is $5,000. The incorporators are as follows: L. R. Taylor, A. M. Trangott, W. C. Pierce, W. H. Wallingford and W. S. Mahood, all of Princeton.

Majestic More Attractive.

Charleroi, Pa.—The Majestic theater, Charlerio, Pa., was improved during the past few weeks by Manager W. S. Sweeney who has added greatly to the comfort and attractiveness of his house. Among other changes a new ventilating system has been installed, making the Majestic one of the coolest and best-ventilated theaters in this section.

Feature Films at the Grand.

Indiana, Pa.—The Grand theater, Indiana, Pa., has recently inaugurated the showing of high-class feature pictures, which has enabled the house to boost both admission price and attendance. Beside the Triangle plays, just booked, the Grand program includes Paramount for two days a week and V-L-S-E for one day. Indiana is said to be the only town with a population under 10,000 showing Triangle features.

Paragon Features Moves.

Pittsburgh, Pa.—The Paragon Features Service, formerly located at 113 Fourth avenue, Pittsburgh, has removed to new and larger quarters at 111 Ninth street. Manager J. L. Fay reports rapidly increasing business, which necessitated more ample office space.

Palace Theater Beautified.

Pittsburgh, Pa.—The Palace theater, 2726 Penn avenue, Pittsburgh, has been overhauled and re-decorated recently under the supervision of Manager Fred M. Smith, and a new Style G Wurlitzer orchestra has been installed.

MID-NEW YORK LETTER.

By E. O. Weinberg, Special Correspondent Novelty Theater, Troy, N. Y.

J. F. Wallace to Manage Proctor's.

ALBANY, N. Y.—Joseph F. Wallace of Albany has been appointed manager of Proctor's Grand to succeed Joseph P. Coyne, whose death occurred last week. Mr. Wallace has been in the employ of F. F. Proctor for the last ten years, having been treasurer of the Leland when that house was devoted exclusively to vaudeville. Later he was transferred to the Grand as assistant to Mr. Coyne.

Joseph P. Coyne Dies.

Albany, N. Y.—Joseph P. Coyne, manager of Proctor's Grand theater, passed away at his home after an illness of several months. Mr. Coyne was very well liked by the many patrons of the Grand and was always ready to be of service to others. He was with Mr. F. F. Proctor for 12 years, most of the time, as manager of the Leland and Grand in Albany and partly at the Griswold theater, Troy.

Metro Picture by Albany Girl.

Albany, N. Y.—The Colonial theater has been advertising "Her Great Price," a Metro feature and considerable interest has been aroused in the picture on account of the author, Miss Florence Auer, an Albanian girl, who is very well liked and is highly esteemed by her many friends.

Sabbath Shows in Cohoes.

Cohoes, N. Y.—The question of Sunday moving picture shows was the principal subject of discussion at the meeting of the Business Men's Association and Board of Trade last night. Many members of the association favor the shows. The asociation decided to send out return postal cards to all its members for the purpose of securing a referendum vote on the subject. Geo. A. Caisse was elected to membership.

Slight Fire at Fairyland.

Albany, N. Y.—Fairyland theater, Albany, on South Pearl street, owned by Mr. H. Hellman, is temporarily closed on account of a slight fire which occurred there on Saturday, May 6. The operators in charge of the machine are still in the hospital suffering from severe burns. Several reels of film were destroyed and the theater is slightly damaged, not covered by insurance.

"End of the World" at King's.

Troy, N. Y.—B. Jacobs, roadman for Pioneer Film Company, screened "At the End of the World" at the King theater. The management of the King has taken first run in Troy.

Buy Colonial, Hudson and Palace Theaters.

Albany, N. Y.—The Colonal theater, Albany, was recently purchased by Benjamin and William Berinstein from M. Kantrowitz, contractor and builder of this cosy theater. Benjamin and William Berinstein also purchased the Hudson theater and Palace theater.

"The Battle Cry of Peace" will be a feature for the Goldberg theater, 3117-19 West North avenue, in the near future.

BUFFALO NEWS LETTER.

By Joseph A. McGuire, Special Correspondent, 611 Erie County Bank Bldg., Buffalo, N. Y.

Jerome Wilson, Road Man.

Buffalo, N. Y.—Jerome Wilson is well known among the exhibitors of New York state and north western Pennsylvania. He covers this extensive territory as road representative for the Buffalo branch of the Mutual Film. A picture of Mr. Wilson appears herewith. He is a persistent film salesman and digs up many new contracts for the Mutual. He has been with that company for the past five months. He represented the Essemar Film Co. of Buffalo for one year. For a long time he was road man for Sawyer, Inc., and later for the Metro Co. In booking Mutual contracts he attributes much of his success to the co-operation he receives from G. H. Christoffers, manager of the Buffalo exchange of that company.

Jerome Wilson.

"The entire Mutual program is popular with the exhibitors of my territory," said Mr. Wilson. "Of course the Chaplin pictures are going big."

Olympic Theater's Anniversary.

Buffalo, N. Y.—Bruce Fowler, manager of the Olympic theater, recently arranged a special bill in celebration of the second anniversary of that house. The moving picture, "Who's Guilty?" was one of the features.

Good Signs at the Lyric and Family.

Buffalo, N. Y.—Harold Franklin, manager of the Lyric and Family theaters, Buffalo, is noted for the attractive signs which he uses at the front of his houses. His recent signs were: "The Lyric Is a Guarantee of Satisfaction"; "Every Moment a Pleasant Moment at the Lyric"; "You Can Pay More but Get No More"; "A Feature a Day at the Family."

New Theater at Niagara Falls.

Niagara Falls, N. Y.—A report from Niagara Falls says the Niagara Falls Motion Picture Co., recently incorporated at $100,000, will build a moving picture plant in that city. It is said the company is arranging to buy a large site that will accommodate several buildings. G. E. Woodward is general manager. Report says he will gather a company of several actors and scenario writers and that the first picture will refer to the history of the Niagara region.

WISCONSIN NEWS LETTER.

Special to the Moving Picture World from Midwest News Service.

Another Municipal Theater Project.

MILWAUKEE, WIS.—The appropriation of funds for the establishment of a municipal moving picture theater is being considered by the finance committee of the city council.

The request was made of the city by a number of women who supplemented a written plea by sending a delegation before the committee.

Wisconsin Theater Changes.

Oconto, Wis.—S. M. Cohodas of Shawano, who operates a string of picture houses in Wisconsin, has leased the Bijou theater here. He will use Triangle films twice a week, V-L-S-E and Universal features.

Racine, Wis.—Earl Beinert has retired as manager of the Strand theater. The Union Hall association, which operates the house, temporarily took charge of affairs.

La Crosse, Wis.—Construction of Otto Bell's theater has started. The house will be open early in the fall.

Milwaukee, Wis.—A moving picture theater 48x80, to cost $8,000, will be erected on Greenfield avenue between Fifty-fourth and Fifty-fifth avenues.

Prescott, Wis.—H. F. Lesseman, who leased the Prescott opera house for two years, will operate a moving picture show.

Sheboygan Falls, Wis.—George Eisold has leased the Fairyland theater.

Madison, Wis.—Ralph Thatcher, manager of the new Varsity theater on State street, has leased the theater and will devote several months to other interests.

OHIO NOTES.

Gus Sun Will Enlarge His Houses.

Springfield, O.—The Sun Amusement Co., of this city, controlled by Gus Sun, and operating the New Sun and the Columbia theaters, has announced that it will enlarge both houses during the quiet summer season, practically rebuilding them, and greatly increasing their capacity and their facilities for the comfort and convenience of their patrons. Work will be handled on one building at a time, so that the other may be reserved for engagements, if necessary. The Columbia, which is now one of the finest picture houses in the city, will be given a seating capacity of 2,000, and work upon it will be started at once.

Arrested at Midnight

Cincinnati Film Man, Among Leading Exhibitors in Ohio, Arrested on Charge of Disobeying Censor's Elimination Orders on Fox Picture—Reformer Waited Till Middle of the Night and Took I. Libson from His Bed.

By Kenneth C. Crain, 610 First National Bank Bldg., Cincinnati Correspondent.

CINCINNATI, O.—I. Libson, one of the most prominent moving picture men in Cincinnati, and active manager of the Strand, the Family, the Walnut and other houses here and elsewhere, was a victim of the overheated zeal of self-styled reformers a short time ago, when he was literally taken from his bed at midnight and placed under arrest on warrants charging him with exhibiting pictures without eliminations ordered by the Ohio Board of Censors. The warrants were sworn to by a Cincinnati minister, who claims to have the backing of the churches, and he secured the arrest at the same time of A. M. Muller, manager of the Fox Film Corporation. The picture objected to was "The Eternal Sapho."

Mr. Libson was extremely indignant at the treatment to which he was subjected, declaring that he had no information to the effect that the film contained matter ordered eliminated, and pointing out that it was odd that the ministerial censor should wait until midnight of the last day of the picture's run to make any objection. He cited the high character of the houses with which he is connected, in proof of his desire to handle high-grade films only.

According to Mr. Muller, the charge that eliminations ordered were not made is without foundation. A representative of the attorney general's office was in Cincinnati to handle the cases, and the matter has excited much interest, especially among exhibitors, who are wondering just how they are to protect themselves from midnight arrests on similar charges, inasmuch as they have no means of knowing whether eliminations ordered have been made in films furnished to them.

THEATER MASHER PUNISHED.

Annoyer of Girl Gets Three Months and a Heavy Fine.

Cincinnati, O.—Exhibitors who have had called to their attention instances of attempted improper conduct on the part of men in picture houses were delighted last week at the action of the Municipal Court in the case of an old man charged with attempting to attack an eleven-year-old girl in a local theater. He had been before the court a year ago on a similar charge, and, recalling this fact, the court imposed a fine of $100 and costs and a jail sentence of three months. Exhibitors have frequently declared that if severe sentences were imposed on such offenders it would be no difficult matter to deal with those who attempt to take advantage of the gloom of a picture theater, and that they are more than willing to give the needed co-operation for the protection of their patrons.

STRAND THEATER IN DANGER.

Blasting for Excavation Nearby Causes Crowded Restaurant to Collapse.

Akron, O.—That the Strand theater might have been the victim of a disaster of sinister proportions is indicated by the collapse of a restaurant on the other side of a building excavation adjoining the theater. The blasting done during the work of excavation gave some alarm to the management and to patrons of the house, but no serious damage was done; but on May 15, on another side of the excavation, immediately after several consecutive blasts, a crowded restaurant collapsed, killing nine people and injuring a number of others. An inquiry is in process to fix the exact responsibility for the tragedy, and to determine whether more stringent regulations for the government of work of that nature may not be necessary for the protection of the public. It is a warning to managers in like danger to be watchful.

CLEVELAND NEWS LETTER.

By Hubert Persons, Special Correspondent, Standard Theater Bldg., Cleveland, O.

Exhibitors Will Help Babies' Dispensary.

LEVELAND, O.—Charles H. Weston, director general of the Reserve Photoplays Company, is busy "taking" pictures depicting the activities of the Babies' Dispensary and Hospital on a film to be shown by the Cleveland exhibitors in furtherance of a campaign to raise funds for the institution.

The pictures probably will be shown early in June in more than 150 houses in Cleveland and vicinity. Mr. Weston has written a scenario to make the pictures attractive and Johnny Ray of the Reserve Company has donated his service to inject a bit of comedy into the action.

The Cleveland exhibitors agreed to devote their time to pushing the campaign, after a conference with trustees and directors of the hospital, which cares for the babies of parents too poor to pay for medical services.

George Ridgewell Signs With Sunbeam.

Cleveland, O.—Wilbur Dunham, president of the new Sunbeam Motion Picture Corporation, has just announced that George Ridgewell, New York scenario editor and studio director, has signed a contract with the Sunbeam Company. Mr. Ridgewell will be a director in the corporation and will have charge of the studios just leased at Fort Lee, N. J.

Censors Held "Peg o' the Ring."

Cleveland, O.—The Universal's circus serial, "Peg O' the Ring," has been held up by the Ohio Censor Board and other pictures were substituted in several Cleveland houses where the film was to have been shown the week of May 15.

New Midland Film Directors.

Cleveland, O.—Stockholders of the Midland Film Manufacturing Corporation, a local company just organized, elected directors recently. They are: George W. Scribner, president of the Scribner-Loehr Company; Thomas H. Nash, sales manager of the Cleveland Provision Company; George C. Stoneman, of the Stoneman Hardware Company; J. W. Wilson, manager of the Prudential Life Insurance Company; P. Epstein, clothing merchant, and W. T. Findley, American Can Company. James A. Fitzgerald is manager for productions for the new concern.

Manager Mullen Makes Changes.

Cleveland, O.—The offices of the Mutual Film Company have just been remodeled and new furniture and equipment installed. The work was done under the direction of J. M. Mullen, new manager of the Cleveland office. The sales office has been moved to the Prospect avenue entrance of the plant.

New Theater in Euclid Avenue.

Cleveland, O.—Real estate men are negotiating for the lease of a part of the building at East 18th street and Euclid avenue, to be remodeled for a motion picture theater to seat 300 persons.

Will Help Child Workers

Indiana Exhibitors Will Boost Child Labor Measures Now Before National Congress—Officials of State League and Indianapolis Association Make Decision After Conference on Matter.

Special to the Moving Picture World from the Indiana Trade News Service.

INDIANAPOLIS, Ind.—Indiana moving picture theater owners are to take a hand in obtaining the passage in Congress of laws, now pending, pertaining to child labor. This conclusion followed a conference between Miss Kate Davis t Cleveland, president of the International People's Aid Association; Frank J. Rembusch and Dr. J. M. Rhoades, president and secretary of the Indiana Motion Picture Exhibitors' League, and Ike Beitman, president of the Indianapolis Motion Picture Association. The moving picture men will throw slides on their screens asking mothers and fathers to communicate with their representatives in Congress.

PRAISES INDIANA EXHIBITORS.

State Fire Marshal Has No Trouble with Picture Theaters.

Indianapolis, Ind.—The state fire marshal has issued a bulletin calling attention to the case with which his office has protected the patrons of the moving picture theaters of the state. In the report he says it has been necessary for him only to call the attention of theater owners to dangerous spots in their theaters and that they readily and willingly make such repairs or improvements as are necessary to provide safety for heir patrons. The moving picture men of the state realize that adequate protection is essential for the patrons of the theaters, if the patronage is to be maintained. The report is otherwise complimentary to the moving picture men and shows them to be alive and up-to-the-minute owners.

Mossman Brothers Buy the Isis.

Kokomo, Ind.—The Isis, Kokomo's largest moving picture heater, has been purchased by R. K. Mossman and H. F. Mossman, experienced theater owners, from Cecil and James Wells. The theater has been operated on a five-cent basis, but the Mossman Brothers immediately increased the price, together with an increase in the number of feature films shown and since the change in management the house has been showing to turnaway houses.

Veedersburg Is on the Map.

Veedersburg, Ind.—Veedersburg is "tickled to death" because one of its beauties Bernice McCord, has been selected by the World-Equitable beauty and brains contest judges as a representative of her district in the elimination trials. The contest, has caused much excitment in Veedersburg, because it has been one of the things which helped to put the town on the map.

Program for Children Succeeds.

Brazil, Ind.—The Paramount program for children, shown at the Colonial, was a success, and it is likely to be repeated within a few days. There is a likely prospect that it will become a regular weekly feature.

Sacred Pictures Make Acceptable Sabbath Show.

Princeton, Ind.—The Sunday moving picture show is here again, but with restrictions. The Yale and New Star theaters opened recently on Sunday, showing only sacred pictures, and were not interfered with. They were arrested when they tried it a week before. When the announcement that the theaters were to open was made there was instant objection, but when it was reported that pictures of a sacred nature only were to be shown the objection disappeared.

Children's Hour in Ft. Wayne.

Ft. Wayne, Ind.—Ft. Wayne is to have its "Children's Hour" moving picture shows. Following the lead of Indianapolis the club women and those interested in the various phases of child welfare have organized a committee to carry out the plans that have been completed in other cities. The exhibitors have been interested in the project and will co-operate. It is possible that there will be a children's hour on Saturday afternoon in every moving picture theater in the city.

Wilson Grove Buys the Star.

Van Buren, Ind.—Wilson Grove, former city treasurer of Bluffton, has purchased the Star and will take over immediately the operation of the theater. While Mr. Wilson is a new comer in the moving picture exhibitor's world, he is well known throughout this section of the state and his welcome will be hearty.

New North Vernon House.

North Vernon, Ind.—The North Vernon Amusement Company has let the contracts and work has begun on the new $15,000 moving picture theater which the company will erect. When completed the theater is expected to be most beautiful.

E. F. Galligan Will Manage the Grand.

Terre Haute, Ind.—Edward F. Galligan, the popular theater manager of Logansport, will come to Terre Haute to take charge of the Grand of this city. Galligan is connected with the Carruthers, Smith and Colby Company.

L. J. Dunning Buys Back Orpheum.

Plymouth, Ind.—The Orpheum of this city has changed hands. Mr. Stove, the former owner is succeeded by L. J. Dunning, a former owner of the theater. He will at once redecorate and repair the theater and it will be closed until this work is finished.

Princess Airdome Opens.

Monon, Ind.—The Princess airdome was thrown open to the public for the first time recently. It is Monon's first experience with the open air theater and the favor with which it met indicates a prosperous season.

Bluffton, Ind.—Manager Wallace Sawyer of the Grand announces that repairs and improvements costing $5,000 will be made to his theater during the summer.

Can Censors Long Agree?

Members of Local Censor Board of Holland, Michigan, Tender Resignations, Following Disagreement.

By Frank H. Madison, Special Correspondent, 6747 Emerald Ave., Chicago, Ill.

HOLLAND, MICH.—There is discord, to put it mildly, among Holland people who have to do with moving pictures. As in many other cities, local censorship has engendered ill-feeling. Also as in other cities it is found that all cannot agree as to what should be eliminated from a picture. The principal result was that the censor board members tendered their resignations to the city council, but they were not accepted.

Scenes in Part 4 of "Trilby" were offensive to one member of the censor board. Manager Newman of the Apollo theater asked the members of the council to attend a private showing of the film and decide for themselves. He also wanted an opportunity to show the public all of the disputed part, declaring that any fair, impartial person would sustain his position that the picture is not immodest. He readily agreed to make cuts ordered by the common council.

Pontiac's New Censor.

Pontiac, Mich.—Henry M. Lenanbury has been appointed moving picture censor and also a member of the police force by Mayor R. J. Lounsbury under the ordinance recently passed. He will draw the same salary as any other policeman.

Patriotic Film and Amusement Co.

Benton Harbor, Mich.—The Patriotic Film and Amusement Company of Benton Harbor has been incorporated with capital stock of $5,000.

Owosso's Strand Almost Ready.

Pontiac, Mich.—Henry M. Lenanbury has Company has filed articles of incorporation with capital stock of $10,000 to operate the Strand theater on North Washington street in this city. The incorporators are Eugene Brewer, Dr. Gaylord N. Finch, Frank Rayen and Major M. J. Phillips. The Strand, the new theater seating 650, will open sometime between June 15 and July 1. Brewer will be manager; Rayen, who is connected with the Citizen's Savings Bank, will pay especial attention to the financial affairs, and Major Phillips, who is field director of the Military Movies Company of Port Huron, will co-operate upon the program.

Theater Changes in Michigan.

Flint, Mich.—W. S. Butterfield proposes to add the Palace theater to his other interests—the Majestic and Garden theaters—in Flint. This will be the name of a new vaudeville and picture house for which he has purchased a site at Kearsley and Harrison streets. It will cost about $75,000 and will seat 1,450. When the new theater is ready the Majestic will be devoted to feature pictures, road shows and all rental attractions.

Mt. Pleasant, Mich.—Martin Howe of Owosso has purchased the Lyric theater here from Manager Kenney.

North Adams, Mich.—L. L. Westerland, owner of the Star theater at Almont and part owner of he Princess theater at Chelsea, purchased the Family theater here from Don H. Finkle. He will divide his time between the Almont and local houses. The house was reopened May 16 with "The Spoilers."

Newaygo, Mich.—The remodeled Vaudeville theater was opened by Manager J. M. Meade with "The Girl and the Game."

Grand Ledge, Mich.—George O. Schultz of Owosso is now manager of the Palace theater succeeding Guy Goodrich, who has been transferred to Cadillac

Monenci, Mich.—Manager Gay has opened the new Gem theater. The house, which seats 288, is equipped for theatrical performances as well as pictures.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Special Correspondent, 6749 Emerald ave., Chicago Ill.

Tri-City Operators Organize.

Moline, Ill.—Operators of the tri-cities, Moline and Rock Island, Ill. and Davenport, Ia., have organized local No. 433 of the I. A. T. S. E. Theo. J. Garretson is president; C. C. Derr, vice-president; Fred

O. Slenker, recording secretary; Oscar F Moody, financial secretary; Arthur R. Brick, treasurer, and Hugo E. Thoensen, business agent.

Peoria's "Movie Boys."

Peoria, Ill.—The "Movie Boys," an organization of the employees of the local photoplay houses gave moonlight excursion on the steamer Columbia.

Changes in Illinois Theaters.

Galesburg, Ill.—F. S. Cashman has sold the Elite theate to John Lowell and G. P. Lowell. John Lowell will act as manager. The admission will remain five cents. The serial, "The Mysteries of Myra," has been booked.

Lincoln, Ill.—Frank Lawler has purchased the Majestic theater from Stephen A Foley. Fred Wade will remain as manager. Wade also has assumed the management of the Princess theater, of which Snyder & Belaski are proprietors. He will run vaudeville in connection with the pictures at the Princess.

Carbondale, Ill.—The lease on the Yale theater has been taken over by Art Barth, who will operate both the Yale and the A-Muse-U theaters. The Yale was closed a week for overhauling.

Murphysboro, Ill.—George H. Newsome, who formerly operated the Yale theater in Carbondale, has purchased the Tilford theater here.

Seneca, Ill.—John Lawshea has sold the Dreamland theater to Joseph Hogan and Paul Davidson, proprietors of the Grand theater, who will operate both houses.

Springfield, Ill.—D. M. Primm and B. E. Doak have purchased the Grand theater on East Washington street from Kunz Brothers. Doak will have charge of the house. Primm is well known in Illinois as a maker of local films and a feature under the new management will be the showing of a local news weekly.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Tremont, Ill.—George Heiken, connected with the Court theater at Pekin for several years, has taken a lease on the Gem theater here.

Le Roy, Ill.—Two new moving picture theaters are being erected by Marqusi West and Ray Keys.

La Salle, Ill.—The La Salle theater has been leased for three years to the La Salle Amusement Company, which will succeed E. C. Newman, present lessee, after September 1.

Genoa Junction, Ill.—Albert Timm will erect a brick motion picture theater building here.

Philo, Ill.—The Philo airdome has opened for the summer season.

Somonauk, Ill.—H. L. Thompson, new manager of the Elite theater, will operate it as a ten-cent house.

Worth While Noting.

Decatur, Ill.—"The Dumb Girl of Portici" was shown at the High School Auditorium as a benefit for the city Pan Hellenic.

Monmouth, Ill.—How would you like to have every telephone girl for miles around boosting your house? When the operators for the Monmouth district were at a school of instruction here Manager Stults of the Princess theater put on "The Modern Seven League Boots," an appropriate film.

Princeton, Ill.—Favors of carnations were given all adults who attended the opening of the Triangle program at the Eagle theater.

Pinckneyville, Ill.—Manager G. A. Goddard of the Harriet theater has installed a new Simplex projector, a Martin rotary converter, a diamond disc phonograph and an electric piano.

Pekin, Ill.—The Capitol theater has installed a new ventilating system as a measure of "preparedness" for this summer.

Monmouth, Ill.—Monmouth had a clean-up day. Manager Stults of the Princess offered to admit any boy or girl who brought ten tin cans tied on a string. Two wagons were required to haul away the three thousand noisy tickets.

Alton, Ill.—"The Little Girl Next Door," the film produced to exploit the unsquelchable Illinois Vice Commission, appeared at the Hippodrome theater here the week of May 14—the first showing outside of Chicago. As Mayor Edward Beall of Alton was head of the so-called investigators and there was promise of seeing the film "just as it was produced." Prices were advanced to twenty-five and fifty cents.

Pontiac, Ill.—F. M. Bond, manager of Bond's theater, contemplates the installation of a pipe organ sometime this summer. He has made a number of changes to increase the seating capacity between 75 and 100.

St. Louis Airdomes Bloom

Summer's First Touches Set Out-of-Door Theaters Blossoming Hereabouts—Among Those Noticed as Beginning to Thrive Are Lyric, Crystal, Lee, Maple, Monroe, Mozart—A New Airdome Coming.

A. H. Giebler, Special Correspondent, 236 Vanol Bldg., St. Louis, Mo.

ST. LOUIS, Mo.—The weather man in charge of the thermometer in the St. Louis territory has delayed the outdoor theater openings for several weeks this season. There have been only one or two nights suitable for outdoor shows during the entire spring, and although the theaters have been doing their regular share of business the poor airdomes not connected with any theater have been compelled to postpone date after date for opening days.

Lyric Skydome.

The Lyric skydome, one of the Cornelius group of theaters, opened on Monday, May 15, with a splendid program and a splendid audience, although it turned cold enough during the evening to make overcoats feel comfortable. David Silverman's orchestra of ten pieces was moved out to the Skydome, on Delmar and Taylor avenues, from the downtown Lyric, for the occasion, and the audience was enthusiastic over the entertainment, despite the cold weather.

The Crystal.

The Crystal airdome, 5946 Delmar avenue, in the extreme west end of the city, opened on May 12 with feature pictures and Victor Hugo's orchestra, another popular local orchestra. The Crystal is a pretentious place, situated as it is in one of the most exclusive residence sections of the city, and having to keep up with the cultivated tastes of its patrons.

The Lee.

The Lee airdome, Lee and Turner avenues, also opened on the 15th. The Lee is a five-cent place and shows short subjects with occasional big features.

The Maple.

The Maple airdome, Kings Highway and Page boulevard, opened the same night with a daily change of program of big features.

The Monroe.

The Monroe airdome, on California and Chippewa, run in connection with the Monroe theater, just around the corner on Chippewa street, opened last week for the summer. Mrs. L. D. Stoddard, proprietor of the two places of amusement, is one of the most successful woman exhibitors in St. Louis, and the constancy and appreciation of her patrons prove that she has made a study of their tastes. Mrs. Stoddard judiciously mixes her program with features, serials and comedies, and manages to please all classes and ages of her patrons.

The Mozart.

The Mozart airdome, in the 4600 block on Delmar, opened on May 15 under the management of Hector Pasmezoglu, with an all picture bill. Pasmezoglu is the manager of the Congress, on Olive and Sarah streets, and has built up a remarkable patronage for his house during the past season. The Congress had been a posing proposition for a long time when the present management took charge of it, but it has now become one of the most successful houses in the city.

A New Airdome.

The Columbia Novelty Company have bought another lot on North Twelfth street, for the enlargement of the airdome which had been begun on the lot adjoining the Webster theater. The work on the airdome had been going on for a few weeks when it was finally decided that the original plans would make the place too small to accommodate the crowds in that section of the city. The site as now enlarged to 150x150 feet will permit more seats to be installed, and more space for plants and other decorations. D. T. Graham is president of the company operating both theater and airdome.

Boosting "Peg o' the Ring."

St. Louis, Mo.—Barney Rosenthal, manager of the Universal exchange, at 2116 Locust street, says he is going to break all records and make rings around all previous showings on the new Universal serial, "Peg o' The Ring," and Harry Rosenberg has been appointed special serial representative. Mr. Rosenthal is sending out advance cards announcing Rosenberg as the "Circus Movie Man;" then when Rosey gets in a town all he will have to do is to call on the exhibitor and book him and be on his way.

No Flowers at Its Funeral.

St. Louis.—The censorship bill, which has been hanging fire in St. Louis for so many months, has at last been laid to rest by the Board of Aldermen. Alderman Barney Schwartz was the principal opponent, and by his sincere and convincing arguments against the bill, has done much to prevent its becoming a law. Several exchange men and others interested in the film industry aided materially in the defeat of the bill.

Kleine Opens Local Office.

George Kleine has opened a branch office in St. Louis to distribute the films put out by his company for the territory covered by the St. Louis exchanges. Manager Rosenberg, who has been put in charge of the branch, installed in the Empress theater building at 3618 Olive street, had has wide experience in the film business and is well known to the trade.

Manager George W. Fuller of the World Exchange, gave a private showing of the new World releases at the New Grand Central theater, on May 16. A large number of exhibitors took advantage of the opportunity and went to see the films before making bookings.

High Tax in New Orleans

Exchange Managers Startled by City Tax Assessor's Idea of the Value of Film Stock in Local Exchanges—Has Read Glowing Stories and Thinks About $50,000 Each Would Do—Film Men Will Fight It in Court.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—One fine morning recently when film exchange managers got down to work they didn't succeed in accomplishing much for a while. Each one of them found a tax assessment list in his morning's mail that called for a payment on approximately $50,000 worth of film, regardless of whether his particular exchange handled one thousand feet or film of a hundred thousand.

They have hired attorneys and will go to court before June 1. Numerous meetings have been held; a committee has visited the mayor and commissioners of New Orleans, the Association of Commerce, and other civic bodies. Nothing much has been accomplished so far, except that the film men were granted a dispensation by the City Council to file a suit before June 1, when, under ordinary circumstances, such a suit could not be filed after March 1.

A long list of grievances, extending over six or seven years, or since the film exchanges were first established in New Orleans, is charged against the tax assessor's office. This is not the first time the exchanges have gone to court over inflated film values. According to the tax assessor, an exchange must pay on $50,000, regardless of the quantity of film disposed of yearly. But little satisfaction came from a visit paid to the tax assessor's office by the film men. The conversation went something like this: "Mr. Assessor, our shops aren't big enough to hold that much film." "But you call yourself a film exchange?" "Yes." "Then it's $50,000." And at that figure it stood, until the arguments of the film bosses finally induced the assessor to lower his figures for eight exchanges from an average of $50,000 for each exchange to an average of $22,000. The latter figures proved not a bit satisfactory, so the film men hired Edward Rightor, a prominentt local atorney, to represent their interests in a court battle that will begin this month.

According to this onerous taxation, every foot of film in some exchanges is worth $5 or $6 a foot. Just what induced the tax assessor's office to set such a high valuation is not known, but it is a matter of hearsay that the tax assessor said to one film man: "These newspaper accounts I read certainly make me believe that your films are bringing great big prices."

Each film exchange in the Crescent City is yearly taxed both city and state taxes. There is no kick on the state taxes, as these are based on a fair price per one thousand feet of film. Years ago the Consolidated Film and Supply Company, managed in New Orleans by the veteran film man, Al. G. Shear, "went to the mat" with the tax assessor over a little matter of onerous taxation, and won their case in court. The judge in this case decided that a reel of film was worth from $15 to $30, the exact valuation being based on the physical condition of the reel.

The companies protesting in the court suit are the General, Consolidated, V-L-S-E, Paramount, Mutual, Fox, Pathe and and World.

H. F. Wilkes Weds Atlanta Girl.

This week a mysterious-looking document was shunted back and forth among the offices in Film Row. It was brought to each office by a messenger, and the "business" consisted of reading the document, after which each manager was seen to reach for his check book. The secret came out later when a hilarious party descended upon the New Orleans office of Paramount and presented to H. F. Wilkes, manager for a month and blushing benedict for a day, a handsome silver present. Mr. Wilkes had, not three hours before, been married to Miss Imogene Simrile at the Catholic church in Algiers, La., just across the river from New Orleans. Miss Simrile comes from Atlanta, in which city Mr. Wilkes held the Paramount fort for several years before coming to New Orleans, and it is hinted that there is just a wee bit of the runaway act in the romance. At any rate the last chapter of the film does not read "Passed by the Board of Review," but instead is labeled: "Papa forgives; and They Live Happily Ever Afterward."

C. W. Harden Takes Charge.

New Orleans.—Prior to the arrival of Charles W. Harden, the new Southern division manager for the Fox Film, the New Orleans offices of Fox were rearranged and additional working space added. Mr. Harden is strictly on the job at present. Film exchange managers along the row have made him welcome in a right royal fashion.

C. B. Gondolfi, booking clerk in the Fox lair, has been promoted by Manager R. E. Barron to a position as traveling salesman.

Local Fidelity Office Closes.

New Orleans.—The Fidelity Film Company, which for the past three months has had an office in Baronne street, booking independent film, has closed its office, A. C. Bernard, its manager, going to Houston, Texas, where he will open a Fidelity branch in that city. Mr. Bernard declared that arrangements will be made to book Fidelity films in this city through a booking office which he will establish shortly.

F. F. Creswell Heads Local World Film

New Orleans.—There have been a number of important changes in local film circles. F. F. Creswell, well known in New Orleans, but more recently of the Memphis office of Paramount, is the new manager of the New Orleans office of the World Film. He succeeds Ross Hardenbrook, who, however, it is announced, remains with the company.

Elmer Smith With Local Kleine.

New Orleans.—Elmer Smith, formerly with United Film, is handling the Billy Burke serial in this territory. The Billy Burke serial, backed up by extensive local advertising, is going strong in New Orleans and contiguous territory.

Joe Klein in Atlanta.

Joe Klein, formerly the Southern division manager for the World Film, with headquarters in New Orleans, now is with Pathe in Atlanta as special representative.

The Portola Opens.

New Orleans.—The Portola, New Orleans newest photoplay house, and one of the most attractive to date, opened on May 10. J. J. Fabacher & Son, owners of the Wonderland theater and of the Portola, received many congratulations and numerous flower tokens from their film friends in New Orleans on opening day. The new theater is in Canal street, at University place, and its appointments are exquisite. A new lighting system, never before seen in a local moving picture house, has been installed. The lights are inclosed in glass pillars, and give a subdued effect that permits patrons to easily find seats, and at the same time does not affect the showing of the pictures.

A New Orpheum Coming.

New Orleans.—Charles E. Bray, representing Martin Beck, head of the Orpheum circuit, this week closed a deal for the Denegre property, fronting 120 feet in University place, which will be the site for a new Orpheum theater to cost $400,000. Construction of the new theater will begin in October and it will be finished in time for the opening of the 1917-1918 season. It is probable that the old Orpheum theater will be converted into a picture house.

Harcol Film, a New Company.

New Orleans capital is back of the Harcol Film company, which organized on May 15, with John F. Collins, president, and A. Harrison, Jr., vice-president and manager. Heretofore the company has been known as the Paragon Film company. The new studios of the company will be at 1921 Palmyra. The company has produced several commercial films and is under contract with the New Orleans Times-Picayune to film a five-reeler which will have as actors the winners of the newspaper's moving picture contest, which came to a close on May 15.

DETROIT NEWS LETTER.

By Jacob Smith, Special Correspondent, 503 Free Press Bldg., Detroit, Mich.

A. I. Shapiro Comes to Head Local Triangle.

DETROIT, MICH.—A. I. Shapiro, former manager of the Detroit branch of the Fox Film Corporation, and who for the past few months has been doing special work in the east, is back in Detroit—this time as manager of the Triangle exchange. Although located at present at 183 East Jefferson avenue, the new permanent location is to be 73 Broadway, which will be ready by the latter part of May. The company has leased the entire top floor of the new building at that address and will fit it up very handsomely. Mr. Shapiro is welcome back to Detroit where he has a host of good friends. Good luck, Shap. Don't forget the World office at 503 Free Press building.

F. Rutledge Opens Local Kleine Office.

Detroit, Mich.—Frank Rutledge, Michigan representative for George Kleine, has opened an office at 207 Broadway Market building Detroit. When the writer dropped in there this week, Mr. Rutledge was extremely busy answering letters from exhibitors in all parts of Michigan who were asking for bookings on the new Billie Burke serial. The first-run of this serial has been placed with the Majestic theater, Detroit, starting May 21.

Local Mutual Doubles Office Space.

Detroit, Mich.—The Mutual Film Corporation has considerably enlarged its Detroit exchange, which is under the management of G. Spencer Trask. As much space again has been added by taking over the fifth floor, this additional space being used for the poster and advertising department. There is an overhead skylight which gives the force of employes plenty of daylight; all racks are double-decked and there is a mezzanine around the entire floor. It will materially relieve the strain on the second floor. The Detroit exchange handles Michigan and seven counties in northern Ohio. Manager Trask reports excellent business, particularly on the new Charlie Chaplin comedies and "Girl in the Game" and "Secret Submarine"

serials. Six Chaplin prints are working every day in Michigan.

New Assistant at the Lair.

Detroit, Mich.—Harry Brennan has been appointed assistant to Neil Kingsley, manager of the Detroit exchange of the Fox Film. Mr. Brennan was formerly in the theatrical business having been a performer for a number of years with high-class musical comedies.

H. W. Smith to Represent Mutual Film.

Detroit, Mich.—H. W. Smith, who was for five months manager of the Garden theater, Detroit, has been appointed special local representative for the Mutual. The employes of the Garden on the evening of Mr. Smith's departure presented him with a beautiful silver loving cup on which was engraved "To H. W. Smith from the boys at the Garden theater, May 6." Signed A. J. Meville, A. B. Ketchum, L. Welch, A. Bradley, W. Pear and G. P. Applehoff.

Picture Playhouse Opens Exchange.

Detroit, Mich.—The Picture Playhouse Film Co. has opened an exchange at 92 Griswold street, Detroit, with A. Lee in charge. W. W. McEwen will be special representative.

L. W. Foster Representing Triangle.

L. W. Foster will continue with the Detroit branch of the Triangle Film Corporation as special representive.

Ed. E. Kirchner at the Family.

Detroit, Mich.—The manager of the Family theater, Detroit, is Ed E. Kirchner, who has been associated with the house as auditor since it opened eight years ago, May 2. During his connection with this house Ed has never lost one day. He told the World correspondent that the entire first floor was to be reseated at once and that later the balcony would be reseated. Many other improvements are also to be made throughout the Family which will practically conform it into a new theater. Mr. Kirchner says that the picture policy is to remain permanently, and that business is getting better every week.

LOUISVILLE PICTURE NOTES.

School Fund Benefit at the Aristo.

Louisville, Ky.—Under the auspices of the Parent Teacher Association of the Gavin H. Cochran school a special film exhibition was handled at the new Aristo theater, Second and A streets, on Saturday, May 20. The bill included the interesting film "The Patchwork Girl of Oz." Leading residents in the neighborhood arranged for selling popcorn, ice cream, etc., and also a grab bag. Mrs. Fred Levy, head of the local children's censor board, and other leading ladies received tickets. The proceeds of the exhibition went to the benefit of a special school fund.

Parkland Theater Closed.

Louisville, Ky.—T. H. Johnson has again closed the Parkland theater, and is preparing to go West to enter another line of business. The Parkland has been offered for rent.

Joseph Goldberg Gives a Lecture.

Louisville, Ky.—Joseph Goldberg, manager of the Hippodrome theater, recently delivered a talk at the Y. M. H. A. on "Sidelights of the Motion Picture Industry." Mr. Goldberg is well informed on the subject. He recently spent several days in Chicago, and made a trip through the plant of a company. For some time he has been the moving picture editor of the Louisville Evening Post and conducts a column of queries and answers concerning moving picture stars, etc. The public was invited to attend the meeting.

New House in Nashville

Crescent Amusement Company, Now Operating 22 Picture Houses in Kentucky and Tennessee, Plans a Fine New Theater for Nashville—Will Cost $100,000 and Be Ready by September 15.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

NASHVILLE, TENN.—Announcement has just been made by the Crescent Amusement Company, of Nashville, to the effect that work will be started at once on a new moving picture house. The new theater will be known as the "Majestic," and will occupy the present site of the Rex and Alhambra theaters. The old buildings will be torn down at once, and the new building is to be completed about September 15. The theater will have a seating capacity of 1,500, the seats to be twenty-one inches wide, and thirty-two inches back to back, and there will also be fifteen private boxes.

The plans, which have been drawn by Marr & Holman, architects of Nashville, call for an expenditure of $100,000, and it is the aim of the company to erect the most modern and comfortable theater that can be constructed. The plans call for a refrigerating system in connection with the ventilating system, and for the air to be drawn over brine coils in the summer. An air washer and three large suction fans will be part of the equipment. Arrangements will be made to warm the air in winter by drawing it over tempering coils. The building will be absolutely fireproof in construction and will contain many novel features.

Immediately inside of the entrance there will be a waiting room which will be equipped with a wide log fire place, telephones, etc., for the convenience of the patrons. Ladies rest rooms and men's smoking rooms will be installed at either side of the building. The four stairways leading to the balcony will be of marble with bronze handrails. The screen will be placed at the stage wall, with scenic effects built around the picture and a garden at the front of the stage, and the first row of seats will be twenty-five feet back from the screen. A large pipe organ, with two echo lofts will be a part of the equipment.

The lighting will be of the semi-indirect type, and the fixtures will contain varicolored lights to produce special electrical effects. These fixtures will be suspended from the ceiling which will be fifty feet from the auditorium floor line.

The Crescent Amusement Company has been operating in Nashville for ten years, and is now operating twenty-two houses in Nashville, Tennessee and Kentucky. The new theater with its large seating capacity will enable the company to put on the most extensive photoplays that are at present manufactured.

Got the Kids Coming to See "Myra."

Knoxville, Tenn.—Manager George N. Shorey, of the Gay theater, of Knoxville, recently handled one of the keenest advertising stunts on record for the purpose of getting a serial well started. Mr. Shorey sent out ten thousand copies of Charles W. Goddard's facinating story "Myra," and announcement was made to the effect that every boy and girl bringing one of these copies to the theater would be admitted free of charge on Saturday, to see the story continued in pictures. In addition to the serial an excellent Mexican war story, Keystone comedy and "Sunday Supplement" Cartoons were offered. To such children as did not get the paper delivered at their homes the management offered to furnish one up to Friday night if they called at the theater. It is needless to say that the house was packed by eager youngsters who will undoubtedly force their fond parents into furnishing the necessary coin with which to see the rest of the serial.

FILMING THE GREAT DERBY.

Camera Men Hustle and Show Race in Louisville Theater Next Morning.

G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, KY.—Nearly every camera man in a radius of 150 miles of the city was present on Derby Day, May 13, to take pictures of the famous old Kentucky Derby, at the historic Churchill Downs track, where the event has been run off for forty-two consecutive years. The Derby, by Kentuckians, seems of more importance than gubernatorial or presidential elections, especially the Bluegrass, and there were eight moving picture cameras and many others trained on George Smith, the winner, as he shot across the wire in one of the most exciting finishes in years.

The race was fifth on the card, and the films were rushed out on night trains to Chicago and Cincinnati. Following the Derby the moving picture men ran some little race of their own in getting the films completed for showing in the local theaters. The race was won by the Pathe operators, who managed to get the films developed in time to show the Derby scenes at the first Monday shows at the Majestic theater, Louisville.

Local Mutual Offices Improved.

Louisville, Ky.—A number of improvements have just been completed at the Louisville office of the Mutual Film by Percy L. Smith, the local manager. The office and work rooms have all been repapered throughout, a private telephone exchange installed and connected to the various departments, and a number of lockers and new shelves installed for posters, supplies, etc. The exchange is now the most complete one in the city.

Will Take Colored Local Films.

Louisville, Ky.—The Broadway Amusement Enterprises, operators of a string of theaters in Louisville and out in the State, has just purchased and installed a 1916 Pathe camera with which to take local color pictures to be used in the company's theaters. There is a steadily increasing interest in local pictures and the company decided that it would facilitate matters considerably by the purchase of the machine.

News Notes from Louisville.

L. J. Ditmar, president of the Majestic Amusement Company, recently left the city for New York, where he will spend about ten days or two weeks on special business.

Louisa, Ky.—D. J. Burchett is making arrangements to move his picture show into larger quarters, the business having outgrown the present building. He has also made arrangements to start a new pool room.

Winchester, Ky.—R. L. Badger, of Sardina, O has opened the Colonial theater as a moving picture house.

Richmond, Ky.—Extensive improvements are under way at the Alhambra theater, where the main building is being extended 50 feet and a new balcony installed. The seating capacity will be about 600 when completed. Leather chairs will be installed on the lower floor, electric fans, exhaust fans, two new moving picture machines and a gold fibre screen. Miss Anna Bell Ward is manager of the theater.

Serials More Popular

Kansas City District Very Favorable to Serial Motion Pictures—Newspapers Find That the Stories Printed with the Weekly Installments Are Circulation Boosters and Are Eager for Them.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, Mo.—The serial seems to be coming into its own in the Kansas City district, and is spreading with a rapidity that is almost beyond the grasp even of the men who have boosted it. One of the most interesting indications of the popularity of the serial, is the eagerness of the newspapers to publish the stories. The country editors have been made to feel that the publication of the serials is a circulation-winner—and they are finding this to be a fact. The readers are asking for moving picture news, and they are inquiring about the serials—so the editors have to come across. One salesman reported recently that he was surprised to find how glad the editor of one newspaper was to pay for the plate matter of a serial.

Charles Newman, Leonardville, Kan., is one exhibitor who had no difficulty at all in getting the "Exploits of Elaine" published in his local paper. C. L. Simpson, editor of the Monitor of that place, met him more than half way—he was about to urge Mr. Newman to put on such a serial, so he could run the story of it!

In Kansas City the "Iron Claw" is proving a winner; and it is booked in 37 houses in Missouri and Kansas served from the Kansas City exchange.

J. S. Stout Promoted.

Kansas City, Mo.—A much deserved promotion recently announced is that of J. S. Stout, who is now manager of the Salt Lake City branch of the World Film Corporation. Mr. Stout has for the past eight months been working as traveller under Mr. Robertson, manager of the Kansas City office of the same company, and his promotion comes as the result of his excellent work in that position. No one has as yet been appointed in his place here.

D. O. Reese a Bluebird Road Man.

Kansas City, Mo.—D. O. Reese is the latest addition to the Bluebird Company's Kansas City office, succeeding the place vacated by W. B. Emrich, after his appointment as manager of this company. Mr. Reese is by no means a newcomer in the film industry, having acted for some time as traveller for the Kansas City Feature Film Company. He has recently been identified with several stock companies in the Southwest.

Universal's Educational Department.

Kansas City, Mo.—The latest plan to be worked out by the Universal Film and Supply Company is that of a Juvenile Performance Department, which is being conducted in this territory under the direction of "Marty" Williams. Letters are being sent out to each exhibitor in this territory, suggesting the adoption of a Saturday morning children's program and suggesting, of course, appropriate films which the Universal can offer for such entertainments.

Howe-McMillin Wedding.

G. B. Howe, assistant manager, and Miss Leola McMillin, assistant booker, both connected with the Universal Film and Supply Company of this city, were married here on May 18, in an apartment which they had fitted up before the ceremony. Miss McMillin has won a reputation over the city for the character of her work, and Mr. Howe is one of the hustlers in the local industry. A large floor lamp was the gift of the office force of the Universal. In Miss McMillin's place Mrs. W. B. Emrich, wife of the manager of the Blue Bird Photoplay Company, was installed. Mrs. Emrich is also experienced along this line, having resigned from the Fox exchange to go with the Universal.

W. P. Cuff Buys the Best.

Topeka, Kans.—The Best theater at Topeka changed hands last week, when W. P. Cuff, former manager of the Orpheum at that place, took it over from Lew Nathanson. No radical improvements are contemplated at present.

Alhambra at Springfield, Mo., Opens.

Springfield, Mo.—The "Battle Cry of Peace" was the first attraction of the Alhambra theater, at Springfield, Mo., which recently opened its doors after an extensive series of alterations and improvements. The new house is one of the most modern in the Southwest and has many interesting features.

W. S. Quade Traveling with Unicorn.

Kansas City, Mo.—A new traveler with the recently-organized Unicorn Film Service is Walter S. Quade, who will have as his territory Kansas and Oklahoma. Mr. Quade is one of the oldest exhibitors in the local field, having managed the Olympic, one of the oldest houses here, before it was torn down. He recently has had charge of the Bonaventure, a Kansas City house.

W. B. Emrich Promoted.

Kansas City, Mo.—W. B. Emrich is now manager of the Kansas City branch of the Bluebird, being appointed to the position left vacant by A. G. Hull, who recently left for the East. Mr. Emrich is an experienced man in the moving picture game, being connected with the Fox Film Corporation, both in the Kansas City and Chicago office. His excellent record while on the road for the Bluebird company earned for him this position. He won five out of a possibl six prizes offered by the local office of the traveler turning in the largest number of contracts at weekly intervals.

Among the Kansas City Exchanges.

Richard Robertson, local World Film manager, still enthuses over the great reception given the Brady-Made-World pictures, declaring at they are going in wonderful shape. The Colonial, at St. Joe, Mo., the Novelty in Topeka, Kans., and the Palace at Wichita, have all booked these releases for two days per week, which Mr. Robertson declares is good. A recent contract he closed is with the Apollo, the highest type of suburban theater in Kansas City, which will run these pictures each Monday night. "I am more than pleased to think that they have taken my stuff for the hardest night in the week. That shows that it is good," recently said Mr. Robertson.

Although he was here but thirty minutes, Harry Nolan, of the Nolan Supply Company, Denver, Colo., had a pleasant visit in Kansas City. Mr. Nolan, who was en route to New York from El Paso, telegraphed his old friend "Pat" Hall, and the latter was on hand at the depot to greet him.

Lee D. Balsley, publicity manager of the Kansas City Feature Film Company, has been in Des Moines and Omaha attending the conventions of the Des Moines and Omaha Screen clubs. The Kansas City Feature Film Company had booths at both shows, and Mr. Balsley and R. C. LeBeau, manager of the Des Moines office, were the representatives in attendance.

Harry Drum, assistant general manager of the World Film Corporation, visited Richard Robertson, Kansas City manager, recently, making this one of the stops on his tour of the branch offices of that company in the United States.

The fourth monthly contest of the Universal office for a $25 prize to the salesman bringing in the most business during that time went to J. Erwin Dodson. This is the last of this series which the Universal will conduct.

A series of Saturday night salesmen's meetings has been started by C. S. Edwards, Jr., manager of the Pathe exchange here. This is for the purpose of exchanging ideas, discussing mutual questions, "swapping" experiences and for a general betterment of the Pathe's business. Winning methods used by one traveler will be suggested to the group and the same plan will be tried out if it is thought that it will work in other territory. Mr. Edwards, by his expert handling of his travelers, has developed a set of salesmen who are making great records for themselves, and incidentally for Pathe.

ATLANTA NEWS LETTER.

By A. M. Beatty, Special Correspondent, 43 Copenhill ave., Atlanta, Ga.

Screen Club Gives Special Show.

ATLANTA, GA.—The Screen Club of Atlanta offered a rare treat to motion picture followers Sunday at the Grand theater. A program selected from first run subjects which have just reached this southern distribution point was given to a crowded house.

Paul Engler Heads Local Fox.

Atlanta, Ga.—Paul Engler, one of the best known and most popular film men in the south, has been made manager of the Atlanta branch of the Fox Film Corporation Mr. Engler is very popular in Atlanta and is receiving congratulations from his many friends.

Will Make Home Talent Picture.

La Grange, Ga.—The proprietors of the Ideal and Grand theaters at La Grange have made arrangements to stage a photoplay in which young people of the city will participate. A prize of $75 will be offered to the young lady who is selected for the leading role in the unique production. All those who enter the contest will be given an opportunity to take part in the picture.

J. Marius Olsen Here.

Atlanta, Ga.—J. Marius Olsen, prominent in the screen world, who arrived in Atlanta last week from Florida, is so well pleased with Atlanta and its moving picture interests that he declared he is going to enter the film game in this city.

Mr. Olsen opened the first motion picture theater in Glasgow, Scotland. He has since managed several film houses in Florida.

"The Feud Girl," a Georgia Picture.

Atlanta, Ga.—The photoplay for which all Georgia has been looking, "The Feud Girl," the Hazel Dawn production, that was staged in the mountains of North Georgia, is being shown in Atlanta this week.

It will attract more widespread attention through the south than any picture in months, due to the fact that hundreds of Georgians appear in character roles.

Most all the scenes are laid in the Georgia hills around Gainesville, Rome and Helen. The natives of those vicinities take the parts of feudists and clansmen, and performed their work better than any class of non-professional extra folk with whom Director Thomson has ever had to deal.

What Makes the Strand Flag Fly?

Atlanta, Ga.—An unique contest is being held by the Strand theater. An American flag flies each day on the roof that stands out as if in a gale, when at times scarcely a breath of air is stirring. To the uninitiated its a puzzle. A prize of $10 is offered to any one not connected with moving picture interests who writes the best description of how this flag feat is accomplished.

C. W. Harden Goes to Metro.

C. W. Harden, district manager of the Fox Film for the Atlanta and Southern district, has resigned his position to accept the management of the Metro Picture Corporation for the district of Kansas City and surrounding territory. Mr. Harden is one of the original screen club boosters. His departure will be regretted by the Atlanta film men.

Beautified Bonita Reopens.

Atlanta, Ga.—The Bonita theater, on Peachtree street, which has been closed several weeks for improvements, opened Monday completely remodeled and fitted with the modern photoplay house equipment.

In remodeling the theater $10,000 was spent on interior and exterior work with the view of securing maximum comfort and beauty. A new player has been installed in front of the theater. A five-piece orchestra will furnish music on the inside of the house.

The Bonita will show General Film productions and Triangle-Keystone comedy.

PRAIRIE STATE NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Decision Favors "Nation" Films.

DES MOINES, IA.—"The Birth of a Nation" was shown in Des Moines without violating the law. Judge Meyer in the municipal court decided the film did not come within the scope of the ordinance which prohibited performances which are "indecent or would tend to incite riot." This opinion was given at the trial of Harold Cavanaugh, house manager of the Berchel theater and two operators who were yanked out of the theater.

Theater Changes in Iowa.

State Center, Ia.—Altie Nolta has sold the Princess theater to Louis Riemenschneider and Herbert Hough of this place.

Grinnel, Ia.—H. C. Armstrong has opened a five-cent picture show in the Armory.

New Hampton, Ia.—Perry Smith has sold the Idle Hour theater to Joe Konzen.

Renwick, Ia.—George Merson is now operating the Empress theater, having sold the Vernon theater.

St. Charles, Ia.—L. A. White has opened a moving picture theater here.

Fairbanks, Ia.—Clifford Hayes has been making preparations to operate a moving picture show in the opera house.

St. Anthony, Ia.—A moving picture theater has been opened here by Byron Ufford.

Wapello, Ia.—The Keck theater has been taken over by the Real Amusement Company.

IN MINNEAPOLIS.

Officers of New Federal Features, Inc.

Minneapolis, Minn.—E. Oddy Freedman, formerly manager of the Seville, Main, Milo and Gopher theaters in Minneapolis, is now head of the new Federal Features, Inc., which has been organized here and taken quarters at 404 Film Exchange Bldg., 18 North Fourth street. The first release of the new feature company is "Defense or Tribute." Associated with Mr. Freedman are A. M. Gruenberg, Peter Markus, Sam Freedman and Meyer M. Isaacs.

Why Picture Was Banned

Minneapolis Board of Censors, Advisory to Mayor, Gives Its Reasons for Not Recommending "The Eternal Sapho"—Care for the Young Spectator and the Unintelligent Spectator Its Aim.

By Perry S. Williams, Special Correspondent, Address Minneapolis Tribune.

MINNEAPOLIS, Minn.—The Minneapolis Board of Censors, composed of about 50 men and women representing the civic organizations of the city, and which guides Mayor Wallace G. Nye in his actions on motion picture films, has barred "The Eternal Sapho." The film had been shown for half a week at the Lyric theater before the board by unanimous recommendation brought out Mayor Nye's ban on further displays of it. In taking action on the film the board issued its first comprehensive statement giving its methods of censorship. The board's statement may be stated briefly as follows:

Pictures must appeal to good citizenship and especially avoid having evil influences on the audience. Particular care must be taken to avoid evil effects on young people because three-fourths of all picture audiences are persons under 35 years and a large number of this percentage are under age. In the case of "The Eternal Sapho," the board holds that in depicting the character of a child, Theda Bara's "skirts are perhaps commercially exaggerated." General objection is made to the scenes of drunkenness, the idea of the married man's visits to the model and the scenes in the haunts of vice. Especial objection is had to the staircase scenes when the married lover sees his mistress clandestinely. The board holds "There can be only one conclusion as to the purpose of the ascent of the staircase. The life led by the artist, the girl, the married lover, the degraded father, the murderous thief, is an evil life marked in no case by extenuating circumstances." The hint at "easily-earned luxury" also is objected to.

In conclusion the board says: "It portrays sensuality, it is suggestive, it leads the spectator to contacts and associations—pictorially speaking—which no parent would permit a son or daughter to seek. No really intelligent person is likely to be led astray by this film, but whether it be persons in their twenties or men and women of middle or old age, there can be no mistake as to the relations between the evil characters of the film play, and hence no moral gain or even maintenance of moral level in witnessing the exhibition of lovers and mistresses. It is beside the point to reply that this is to deny existence of such relations in real life; it is not beside the point to assert that the pictured contributing elements of such relations are far from true to life."

Correcting an Error.

In the list of our correspondents recently printed in this paper the address of Mr. Perry S. Williams, our Minneapolis correspondent, was given wrongly. His address is the Minneapolis Tribune.

Granstrom's Special Juvenile Shows.

MINNEAPOLIS, Minn.—George W. Granstrom, a Minneapolis exhibitor, has joined the move backed by parents of this city to furnish special films for children. His program in co-operation with the mothers and fathers includes "Rip Van Winkle," which he will show at the Garrick, 26th street and Nicollet avenue, and "The Wizard of Oz," which will be an attraction at the University theater, University avenue and 4th street southeast.

Mr. Granstrom says he has found not only the parents, but the school authorities anxious to show their appreciation of his efforts to cater to the children's wants.

Screen Club Profited by Convention.

Minneapolis, Minn.—Although only about a month old, the Twin City Screen Club, whose membership comprises exhibitors, exchange men, road men, newspapermen and other real fellows engaged in or in contact with the picture business, now boasts of a membership of about 150. The convention of the Northwest Exhibitors at the Armory few weeks ago furnished the opportunity for winning over a number of out-of-town members. It was easy work, too, once the boys had glimpsed the fine club quarters in the Radisson Hotel, where they could make their headquarters when in Minneapolis.

Zenith Opens New Quarters.

P. S. Cary, manager of the Zenith Feature Film Company, which is a Duluth company, reports he is ready to meet his trade at his new quarters, sixth floor, Produce Bldg.

F. L. Andrews Goes to Friedman Film.

F. L. Andrews, formerly with the Supreme Feature Film Company, has accepted territory in North Dakota and Montana for the Friedman Film Corporation.

Fred S. Meyer Becomes Daddy.

Fred S. Meyer, local manager for the Universal, is no longer worrying about being awakened from a sound sleep in the early morning by the neighbor who cuts his lawn at dawn. Fred is now daddy to a daughter.

Local Theater Changes.

Red Wing, Minn.—A. Nielson has disposed of the Metro theater at Red Wing, Minn., to G. W. Johnson, proprietor of the Family theater. Mr. Johnson may close his old place.

St. Paul, Minn.—A. Mortensen is proprietor of the Harriet theater, having bought the interests of Ralph Kramer of St. Paul. He has opened the theater after subjecting it to a thorough renovation.

Mellen, Wis.—George Root of Minneapolis has purchased the White theater at Mellen, Wis., from Beaver and Fitzgerald.

Eldon, Ia.—The Majestic theater at Eldon has been taken over by Nylander and Anderson of Winthrop, Minn.

Howard Lake, Minn.—C. E. Brewster has sold the Spitz theater at Howard Lake to his son, C. E. Brewster, Jr.

Fairmont, Minn.—Lochner and Woodward of Fairmont announce they are in the field for film service. They control the new Crystal theater in that town.

Grinnell, Ia.—A new 700-capacity house at Grinnell is being built by Mart & Son, proprietors of the Star and Colonial theaters.

Sigourney, Ia.—A new theater is assured for Sigourney, through the sale of the Majestic by A. Page to B. Wertz. Mr. Page announces he will build.

Webster, S. D.—The Ruby theater at Webster is now being operated by C. L. Williams.

Rhinelander, Wis.—With the completion of repairs and redecorating the old Bijou theater at Rhinelander has been reopened by Manager Algeo, under the name of the Cozy theater.

Waukesha, Wis.—Jacob Schiffman has disposed of his lease on the Park theater at Waukesha to Julius Washwiske.

Oconto, Wis.—The Grand theater at Oconto has been taken over by J. A. Phillip.

New Hampton, Ia.—Perry Smith has sold the Idle Hour theater at New Hampton to Joseph Konzen.

Denver's New Theater

A Half Million Paid for Site for Magnificent New Picture Theater by Bishop-Cass Investment Company—Will Stand at Corner of Sixteenth and Curtis Streets —Named the American—Locality Business Analyzed.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—This city's "Movie Row," long the marvel of every big man in the film industry who chanced to see it, and claimed as the greatest in the United States, is only in its infancy, judging from plans revealed this week. With five high-class photoplay houses now doing business within a radius of two city blocks and a sixth nearing completion, announcement has been made of another.

This seventh theater is to be higher and better than any of those now on Curtis street or "Movie Row." It is to be known as the American. It is to be built on the corner of Sixteenth and Curtis streets. The Bishop-Cass Investment Company, back of the project, purchased the site for $500,000. An old building now on the ground will be razed and in its place will be erected a three-story structure, 100 feet wide by 125 feet long.

The theater will be located in the center with store rooms around the outside. The plans as now drawn call for entrances to the theater from both the Curtis and Sixteenth street sides. These are Denver's two principal business thoroughfares. The theater will have a seating capacity of 1,800 and will have elevator service to the balconies.

Fisher & Fisher, architects, are in charge of the plans and they declare that "The America" will be the best ventilated, most brilliantly lighted and the most commodious in the United States. It will be entirely fireproof and it is promised will embrace a number of new features the nature of which are being withheld pending the completion of details.

Business Statistics for Neighborhood.

With the opening of The American the seating capacity of the Curtis street houses will have reached a total of approximately 15,000. This includes in addition to the seven high class or 10 to 25-cent houses, four second class or nickel theaters.

Each of these houses runs 12 hours a day. Six daily performances is the minimum and figuring that all showed to capacity at every performance it would be possible to accommodate 90,000 people in a day or almost half of the city's population.

This takes into consideration only those houses in the heart of the business district and does not include five nickle theaters on Larimer street, in the lower part of the downtown district, nor any of the 20 or more houses in the residence districts.

Most of the latter are now running full ten-cent programs or get an admission of ten cents on four or five nights a week.

Unicorn Office Opens.

Denver, Colo.—Louis Goldstein, late manager of the Universal in Denver, has altered his plans for opening a private office for the exclusive distribution of big feature pictures, and instead has accepted the management of the Unicorn exchange. An up-to-date office has been opened at 1442 Welton street.

Coincident with Goldstein's retirement from the Universal service comes the announcement that Carl Stern, manager of the Denver Bluebird office, has gone to Unicorn and will be in charge of one of the offices on the Pacific Coast.

W. P. Moran Managing Denver Universal.

Denver, Colo.—W. P. Moran, formerly in charge of the Mutual interests in Salt Lake City, has been made manager of the Universal exchange in Denver. He has assumed his new duties.

Moran is not new to Denver, but it has been several years since he worked in this city. He was initiated into the film industry, being one of the aides of H. H. Buckwalter when the latter was manager of the General Film Company exchange, and when this was the only film distributing agency in Denver.

L. E. Schaeffer Made Assistant Manager.

L. E. Schaeffer, road man and special representative of the V-L-S-E in the Denver territory, has been called into the office and given the position of assistant manager of the local exchange under Frank Harris.

Basin, Wyo.—Otto Schmidt, owner of the Big Horn theater at Basin, has sold his interest to G. H. Ellicott.

BASEBALL, TALK OF DALLAS.

City Major League Creates Much Interest—Enthusiasm Runs High.

By S. A. M. Harrison, Special Correspondent, 618 Comal St., Dallas, Tex.

DALLAS, Tex.—The City Major League, consisting of the Consolidated Cats, Motion Picture Cubs, Hurst Bros Bears and McGoldrick's Panthers, are at present playing some very interesting games, and each one is confident of being the winner.

Great enthusiasm was displayed among the exchange men of Film Row prior to the big game played Sunday, May 14. The Consolidated Cats and the Motion Picture Cubs were the contestants. A very fast game ensued in which the Cubs were winners, with a score of 2 to 0. This game ties the Cats and Cubs for second place.

Bears, 4; Panthers, 2. In the game of May 14, between the Bears and Panthers at Sears-Roebuck Park, the game resulted in favor of the Bears with a score of 4 to 2.

Cats, 2; Panthers, 0. On Sunday, May 7, the Consolidated Film & Supply Co.'s baseball team, known as the "Cats," defeated the McGoldrick's Panthers in a beautiful game, the final score being 2 to 0. At that time the Cats were leading the league. "Smiling Jimmy" Kelly, manager of the Cats, has great aspirations to winning the city championship.

Cubs, 3; Bears, 2. The Motion Picture Cubs beat Hurst Bros. Bears, Sunday, May 7, in a hotly contested game, the score being 3 to 2. The game was played as scheduled in the City Major League. The Bears were leaders until defeated in May 7 game, while the Cubs were tail enders in the league.

Winnsboro Theater Sold.

Winnsboro, Tex.—The Star theater has recently been purchased by E. G. Welch from J. E. Patrick. Mr. Welch will make a number of improvements in the house. Mr. Patrick, so it is said, is looking for a good location to open a new house.

Advance Showing of Patriotic Film.

Dallas, Tex.—The Old Mill theater of Dallas, Tex., gave an advanced showing on May 11 of the patriotic film, "Are We Prepared?" The Progressive Feature Film Company, who are figuring on purchasing the southwest territory on same, had it in their possession.

Will Remodel Rex Theater, Waco.

Waco, Tex.—LeRoy Bickel, who recently resigned his position with the Bluebird at Dallas, and bought out the Rex theater at Waco, is going right ahead to make his theater first-class in every respect. Plans have recently been drawn up for the remodeling of the theater.

Iced Air for Patrons.

Dallas, Tex.—E. H. Hulsey has installed a new cooling system in both the Old Mill and Queen theaters in Dallas, and will furnish his many patrons with iced air as well as first-class attractions all summer.

United Opens Office in Amarillo.

Amarillo, Tex.—The United Film Service has opened an office in Amarillo. It is under the management of C. E. Boswell, who was formerly with this company at Oklahoma City.

Greenville Theaters Sold.

Greenville, Tex.—J. D. Jones has sold out his interest in the Rex and Crystal theaters to his partner, F. E. Newman. Mr. Newman will pursue the same policy as heretofore.

Better Business at Paris.

Paris, Tex.—At present four theaters are operating in temporary buildings at Paris, and everyone doing the best business ever known in that town. It will be remembered that this city suffered a great fire loss recently, consuming the better part of the city.

Two Young Women Buy Theater.

Quitman, Tex.—Misses Eleanor and Jennie Richardson have purchased the Pastime theater at Quitman, Tex., and are now operating same.

Takes Over Southern States for World Film.

Dallas, Tex.—C. E. Tandy has taken over the eleven Southern States for the World Film Corporation of New York, with headquarters at Atlanta, Ga. Mr. Tandy is still connected with the Texas Paramount.

Trade Notes.

Dallas, Tex.—Harry Drumm, assistant general manager of the World Film Corporation of New York, paid the Dallas office a visit May 13.

Houston, Tex.—A. J. Xyidias of the Rex and Star theaters, at Houston, was among the many visitors to Film Row at Dallas during week May 8-13.

Dallas, Tex.—A. E Estes of the Busby theater, at McAlester, Okla., paid Dallas a visit during week of May 8-13.

San Angelo, Tex.—J. E. Keahey has opened a roof garden here, and is running dramatic stock and pictures and reports good business.

Hallettsville, Tex.—B. A. Burghardt has opened an airdome here.

Bonham, Tex.—An airdome has been opened at Bonham, by Ray Peeler. Musical "Tab" shows and pictures are being run there.

Denison, Tex.—Jess Cook has opened the Brookstone at Denison, and is running musical "tab" shows and pictures.

Denison, Tex.—The Mirror theater at Denison, formerly owned by J. C. Colby, has been sold to J. V. Smith.

Dallas, Texas.—James G. Sovelin is now the new traveling salesman in Dallas for Pathe. He was formerly with the Mutual.

Cleburne, Texas.—W. H. Griffith purchased the Majestic at Cleburne, Texas, and assumed control May 1. Marchant Little will now manage the theater, having succeeded J. F. Green, who has managed the hose for the past five years.

Nocona, Texas.—O. A. Alexander of the Nocona theater, Nocona, Texas, visited Dallas the week of May 1-6, re-arranging his bookings and looking after some new equipment.

Dallas, Texas.—A. W. Plues of Dallas, Texas, formerly associated with the Film Service Association, Peerless, and General

Film companies, and who recently managed the Social Pirates serial in the Dallas office, resigned from the Kalm Company May 8.

Pilot Point, Texas.—The Queen theater at Pilot Point, Texas, managed by Otto Hilz, will be remodeled in the near future. This is the only picture house in the town and is at present upstairs where it has been run by Mr. Hilz for the past eight years.

Wichita Falls, Texas.—Lake Wichita park on the Wichita lake, at Wichita Falls, Texas, has opened for the summer, and the Moving Pavillion reports business as excellent. Wichita lake is said to be the largest in the State of Texas.

Gainesville, Texas.—Mr. O. A. Roberts of Fort Worth, Texas, is contemplating building a theater in Gainesville, Texas, as soon as he can get the proper location for same. He intends making an investment of $50,000 in the new venture.

Wichita Falls, Texas.—The Gem theater has recently been purchased by M. Pois from Weidman Bros. Mr. Pois has remodeled, renovated and changed the policy of the house and reports business as excellent.

Corsicana, Tex.—M. Levine of the Ideal theater visited Dallas during week of May 8-13.

Plano, Tex.—The Palace theater was represented in Dallas during the week of May 8-13 by D. L. Wood.

Bowie, Tex.—S. C. Dodge of the Gem visited Dallas during week of May 8-13. Mr. Dodge is one of the oldest exhibitors in the State.

McKinney, Tex.—Chas. Kimball, owner of the Happy Hour and Pope theaters at McKinney, was a visitor to Dallas recently.

Sulphur Springs, Tex.—The manager of the Bufort theater, in the person of Mr. Geo. T. Stephens, visited Dallas week of May 8-13.

Sherman, Tex.—G. W. Batsell, of the King theater, was in Dallas week of May 8-13, rearranging bookings.

Cleburne, Tex.—J. F. Green of the Yale and Majectic, at Cleburne, paid the exchanges of Dallas a visit the week of May 8-13.

Houston, Tex.—Miss E. Johnson, of the Key theater, was a visitor in Dallas week of May 8-13, and while in the city gave the United Seating Co. an order for new chairs for her theater.

Cuero, Tex.—V. J. Grunder, of the Dreamland, one of the few exhibitors who very seldom visits Dallas, was in Dallas week of May 8-13.

Orange, Tex.—Hershel Thomas of the Airdome, accompanied by his wife, paid Dallas a visit during week May 8-13. This is his first visit to Dallas in several years.

Heard in San Francisco.

J. Knowles of the New York Amusement Company of Sonora, Calif., was a recent visitor here.

Otto Laurelle is preparing to start out upon the road with "East Lynne," visiting the small towns in the northern part of the state and making the trip by auto.

M. E. Cory, who recently became local manager for the World Film Corporation, has severed all connections with the exhibiting end of the business and the Fairyland and Cory theaters are now being managed by his brother, W. A. Cory. He has resigned from the Exhibitors' League, but is continuing his work against censorship, in which he has long taken an active part.

Marc Klaw of Klaw & Erlanger was a recent arrival here from Honolulu on the steamer Matsonia.

California News.

Fruitvale, Calif.—The Family theater has been reopened by Chris F. Otto and a Simplex machine has been installed by G. A. Metcalfe.

Marysville, Calif.—J. Edward Evans has purchased the Liberty theater from K. A. Adelberg.

Politicians Fear Hearst

San Francisco Agitation for Stricter Censorship Due to Fear of Prohibition Films —Hearst Expected to Use Power of Film to Advocate a Dry State—Real Forces Lined Up Over Matter.

By T. A. Church, Special Correspondent, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, Calif.—Within the course of a week exhibitors, producers and exchange interests of this city will know whether or not a strict board of moving picture censors will be in power here. The Police Committee of the Board of Supervisors, has recommended the passage of the ordinance prepared by the California Club and other interests, and it is now up to the board as a whole. At a recent meeting of the Board of Supervisors this matter came up for discussion, but upon the request of Attorney John T. Williams, representing the Motion Picture Exhibitors' League, a postponement of one week was granted as the attorney had just been called into the case and wished to prepare himself. The understanding was reached at this meeting that there would be no further postponements.

Fear Prohibition Films.

For some time the moving picture interests of the city have ben endeavoring to get to the bottom of the agitation for the creation of a board of censorship, but not until the last meeting of the Board of Supervisors were they able to understand it. At this meeting Cornelius Deasy, a member of the Police Committee, which had recommended the passage of the censorship ordinance, unwittingly exposed the whole scheme and made it very apparent that insofar as this committee was concerned the protection of public morals was not an issue and that the entire matter was merely a question of politics.

When a motion was made by one of the supervisors as an amendment to the ordinance under discussion that the Board of Censors be abolished Mr. Deasy arose and said: "I will say this to the members of the Board of Supervisors, although I did not say it in committee. I was in favor of abolishing the Board of Censors, but I understand that Mr. Hearst is interested in the moving picture business. There is to be a fight on prohibition in this city and state next fall. It is said that Mr. Hearst intends to use the moving pictures to put forward his propaganda in favor of prohibition. I, therefore, am not in favor of abolishing the Board of Censors."

This frank confession that a Board of Censors is desired for its power over political questions has been seized upon by film interests as a most convincing argument why the ordinance should not be passed and has brought forth a flood of editorials in the daily press opposing censorship in all forms. The Iroquois Club of San Francisco and the Carpenters' Union, each with a large membership, have passed resolutions against the proposed censorship ordinance and have so advised the Board of Supervisors.

Film Stars Appear in Person.

San Francisco, Calif.—The management of the Imperial theater makes splendid use of its large stage and with each Paramount picture shown an elaborate stage set is featured. Recently it has been enabled to present several film stars in person, two of these having appeared within a week. Anita King, "The Paramount Girl," appeared during the engagement of "The Race," in which she starred, and she was followed by Sessue Hayakawa, whose portrayal in "The Cheat" created a sensation here a short time ago.

Visits Los Angeles Branch.

San Francisco, Calif.—E. H. Emmick of the Peerless Film Company has left for Los Angeles to make a stay of two or three weeks and assist in stimulating business at the southern branch. During his absence the business of the local exchange will be looked after by H. Solmson.

Visiting Coast Branches.

San Francisco, Calif.—W. O. Edmonds, who has charge of the George Kleine interests on the Pacific Coast, made a short visit recently to Los Angeles to get the branch opened there in working order and has since left for Seattle and the Northwest on a similar mission. Business has been coming in in fine shape and the first showing of "Gloria's Romance," at the Tivoli theater, has proved to be a great success.

Nat A. Magner Goes East.

San Francisco, Calif.—Nat A. Magner of the Nat A. Magner Company, Pacific Bldg., is making an Eastern trip for the purpose of securing new feature films. His latest purchase, "The Dumb Girl of Portici," is still being booked heavily in this territory.

Walter Preddey Establishes Plant.

San Francisco, Calif.—Walter Preddey, who conducts a large supply business on Eddy street, has established a plant at Berkeley, Calif., for the refilling of mercury arc rectifiers and for all kinds of glass work connected with the moving picture business. He has been handling this class of work for some time, but is now engaging in it on a larger scale than ever.

Producing Company Very Busy.

San Rafael, Calif.—Marked success has been met with by the California Motion Picture Corporation in booking "The Unwritten Law," direct to exhibitors in California. Three prints are now working in the northern part of the state and long runs are the rule. At Sacramento, for instance, where three or four days are considered a long run, the production has been booked for a solid week at the Strand.

"Myra" Dinner Planned.

San Francisco, Calif.—Plans are being made for a "Mysteries of Myra" dinner and high jinks to be tendered the one hundred and more exhibitors in the San Francisco territory, who have booked this serial. Those who attend will be garbed in weird costumes and both the dinner and the entertainment will be thoroughly in keeping with the mysticism of the serial.

New Concerns Incorporate.

San Francisco, Calif.—The Animated Cartoon Film Corporation has been incorporated with a capital stock of $25,000 by F. W. Burgh, J. F. Forbes and T. L. Ford.

Articles of incorporation of the Stereoscopic Motion Picture Company have been filed by J. D. Grant, J. T. Edwards, V. L. Dumen, H. N. Duhem and Purcell Rowe. The capital stock is placed at $50,000.

"Battle Cry of Peace" Scores Hit.

Berkeley, Calif.—For four days the "Battle Cry of Peace" was shown to capacity houses at the Berkeley T. & D. theater, scoring one of the greatest successes ever witnessed in the College City. The production was well advertised and the plans for a number of novel stunts were worked out by former Manager M. O. Leonhard before his departure for Portland, Ore.

New Theaters Open

T & D Theater and A & H Hippodrome Inaugurate Their Shows With Fine Success—M. O. Leonhart Manages T & D—Municipal Red Tape and Censorship Are Disagreeable Features Encountered by New Enterprises.

By Abraham Nelson, Special Correspondent, 601 Journal Bldg., Portland, Ore.

PORTLAND, Ore.—Two big theaters have been added to the city's list of photoplay houses. The Ackerman and Harris Hippodrome, featuring photoplays and filling in with vaudeville, opened May 10. Although the opening day was in the middle of the week, the house enjoyed excellent patronage. About noon a line formed at the box office and by 1 o'clock, the opening hour, it was nearly two blocks long. The "Hip" has enjoyed S R O business since the opening day. The opening picture program consisted of the Gold Rooster play, "Big Jim Garrity," a "Lonesome Luke" comedy and a Pathe scenic. The vaudeville acts are booked through the Affiliated Booking Corporation and the Western States Vaudeville Managers' Association. Irving Ackerman of San Francisco and Adolph Ramish of Los Angeles were in Portland for the opening of the Hippodrome. The theater men already established in the city forgot their feeling of rivalry, if any existed, and joined in sending the Hippodrome a floral offering for the opening. The tribute was in the shape of a horseshoe bearing a legend of good wishes and was large enough to occupy a big portion of the Hippodrome's spacious lobby.

T. & D. Opens with Straight Pictures.

The T & D theater, Portland's biggest straight photoplay house, opened Sunday, May 14, to record breaking business. The Billie Burke serial, "Gloria's Romance," was featured together with Lubin's "Dollars and the Woman." A twelve-piece orchestra, the largest theater orchestra in the city, accompanied the pictures and an elaborate stage set was prepared for the Lubin feature.

M. O. Leonhart is manager of the new T & D. He hales from Berkeley, where he managed the local T & D house, and has been associated with Turner and Dahnken for four years.

Among the many changes that have been made to turn the T & D into a stright picture theater, the changes in the lamp room are important. This has been nearly doubled in size, new ventilators constructed and two Power's machines installed. The throw is 135 feet to an 18x24 screen.

Red Tape and Censors Bother.

The two new theatrical enterprises were confronted by the necessity of being compelled to unwind an excess of municipal red tape that the present administration has sought to wrap about the permission to transact legitimate business in Portland. The men who assisted in getting the two theaters ready for opening spoke not pleasantly of their dealings with the city administration and one man declared that with the batteries of municipal inspectors and investigators it was a wonder to him that the theater was ever opened at all.

The censor board initiated the T & D right off the bat. The board's viewers refused to pass "God's Country and the Woman," which was intended for the opening and the picture was put to the regular censor board on the Saturday afternoon before the Sunday show. Bruce Johnson saved any unpleasantnes with the board by substituting "Dollars and the Woman" at the last minute. Tom North made a flying trip down from Seattle when he heard of the board's action.

Audiences Want Mixed Programs.

Oregon City, Ore.—W. A. Long, manager of the Star theater here, recently took a vote from his patrons on the length of pictures they preferred. The result was big odds in favor of mixed programs of one, two and three reels. However, preference was shown for features one or two days a week. The growing tendency in the West to mix pictures with vaudeville also received attention from Mr. Long in his quest for opinions and he stated that the number of people who wanted vaudeville with their pictures and those who did not were about equal.

Business Good in Central Oregon.

Portland, Ore.—H. H. Brownell, travelling for Pathe out of this city, recently returned from a trip through the central part of the state, a territory not often made by road men, and stated that nearly all the theaters there were enjoying prosperity. At Bend there are now two theaters, the Dream, R. C. Rudow, and the Bend, Caltow and Donner. At Redmond a theater is operated by Mrs. Dobbs and at Heppner J. B. Sparks's house, the Star, is the only one in operation. C. C. Ghormely has leased his theater at Enterprise to S A. Gardinier, formerly of the Arcade at La Grande.

Service Film Company Moves.

Portland, Ore.—The Service Film Company is now established on Film Row next door to the General Film exchange. The number is 393 Oak street. Manager Pumphrey stated that the company would handle equipment exclusively and did not intend to enter into the exchange end of the business. The company has arranged to handle all machine parts in stock, obviating the long delays to which the exhibitors were formerly subjected in being required to send away for parts. The Service Film Company is the Pacific Northwest distributors for the American Standard machines and agent for other companies.

The Reliable Film, a New Exchange.

Portland, Ore.—The Reliable Film Service, organized by C. H. Johnson and E. A. Stone, has occupied the former quarters of the Service Film Company at 66 Broadway. The storeroom has been remodeled and enlarged and new fixtures have been installed. W. A. Stone, formerly president of the Service Film Company and well known in the film rental business in the Pacific Northwest, will handle the film department of the new concern. Peerless and United Service has been lined up. The new company will also handle films for outright sale and D. J. Chatkin, vice-president of the United Service, will visit Portland soon on business in connection with this department of the new company. An adequate projecting room will be maintained for outside films as well as for those of the company. Mr. Johnson, the president of the new company, was formerly a contractor in Portland.

Theater Notes of Interest.

Centralia, Wash.—The City Commission here appointed a censor board at the request of the Women's Civic Club. The board consists of seven members headed by Rev. C. W. DuBois.

Albany, Ore.—E. W. Hughes has sold the Opera House to C. W. Repass, formerly a real estate man of Portland.

Portland, Ore.—Lou Camplan, who with Zola Brooks conducts the Star theater at Goldendale, Wash., and J. H. Rose, owner of the Dome theater, Toledo, Ore., were in Portland recently booking service.

Portland, Ore.—Pete Sabo recently sold a new Power's 6A to the People's theater. The People's has another Power's 6A they have used for four years.

Portland, Ore.—H. W. Francis of the Pathe serial department was a recent visitor in Portland in the interests of Pathe's new serial, "The Grip of Evil." The story will run in the Evening Telegram.

BIG ORGAN'S PREMIER.

Salt Lake City's American Has Immense Instrument.

By H. W. Pickering, Salt Lake Correspondent of Moving Picture World.

SALT LAKE CITY, UTAH.—An audience of 3,500 people, the largest ever assembled at a motion picture theater in this city, was present at the American on Tuesday night, May 9, at the dedication of the gigantic new pipe organ.

The occasion was made notable through the presence of Governor William Spry of Utah, members of the military staff, Mayor W. Mont Ferry of Salt Lake, the city commissioners and other officials of the state and city government. President Joseph F. Smith and other authorities of the Mormon Church and many pastors of leading denominational churches were also present.

The formal address of the evening was made by Governor Spry.

The program began with a short speech by Maurice Tobin, the new manager of the American, Rex and Liberty theaters. Mr. Tobin introduced William H. Swanson as "the first exhibitor of motion pictures in the United States and the founder of the Universal Film Company."

At the conclusion of Governor Spry's speech, Prof. John J. McClellan, who is also organist at Mormon tabernacle, played the "Grand Toccata in F," by Widor, followed by "The Rosary," and "My Old Kentucky Home." All three selections were tumultously applauded and the organist responded with "The Star Spangled Banner" as an encore, during which the audience arose and the flag was flashed on the screen.

Summer Films at the Orpheum.

Salt Lake City.—Beginning May 27, the Orpheum theater will show motion picture features throughout the summer, with the exception of a week or so of a brief grand opera season next month. The pictures will continue at the big vaudeville house until the resumption of the regular circuit season next August.

C. W. Meighan With Swanson Circuit.

Salt Lake City.—Charles W. Meighan is now publicity director for the Swanson circuit houses in Salt Lake and is manager of the Rex and Liberty, under direction of W. Maurice Tobin. E. C. Schmidt continues as editor of the Swanson Circuit News, the weekly newspaper of the three houses.

IN NEBRASKA.

Special to Moving Picture World from Midwest News Service.

Filming Local History.

OMAHA, Neb.—Historical events of Nebraska are being reproduced in moving pictures by Frank A. Harrison, a newspaper man, under the auspices of the Territorial Pioneers' Association. He visits the scenes and wherever possible secures actual participants in the events and uses local residents to play the other parts. Simultaneously he is writing a series of articles dealing with these historical events. The series is being published by the Omaha News. None can estimate the value as the years go by of these events caught while the memory is fresh.

Oxford, Neb.—J. B. Reed has purchased the Gem theater.

OLD-TIME FILM MAN.

Long Service of J. M. Robertson of the Dominion.

By E. C. Thomas, Special Correspondent, 821 Rogers Bldg., Vancouver, B. C.

VICTORIA, B. C.—J. M. Robertson, manager of the Dominion theater in Victoria, is in point of service the oldest employee of the J. R. Muir of the Dominion Theater Company, having been associated with him in the early days of the industry in this province, when Mr. Muir conducted an exchange in Vancouver, handling Kleine releases. When the General Film Co. came into the territory and absorbed the exchange, Mr. Robertson took a position with them, and continued there for a year. On the completion of the Dominion theater in Vancouver he returned to the service of Mr. Muir, and when a year and a half later the Dominion in Victoria was built, he was placed in charge of that house.

Mr. Robertson is probably as well qualified to manage a moving picture theater as any man in this territory, as in addition to acting as manager for several years he is a qualified operator, an accomplished pianist and organist, and in the early days was a singer of illustrated songs, having taken up this work shortly after his arrival here from Scotland. He is a firm believer in the value of personal acquaintance with his patrons and in personal attention given to anticipating their desires, and the line of automobiles in front of the Dominion seems to indicate that his policy is the correct one.

Paramount pictures are shown at the Dominion, and Mr. Robertson reports that business is very satisfactory.

Earnest British Columbia Censorship.

Vancouver, B. C.—The Universal feature, "The Campbells Are Coming," has been rejected by the British Columbia censor, and it is stated that the reason behind the move is that Indian troops are shown in revolt against the British, whereas they are now fighting for the Empire. In view of the fact that the picture has been passed in other provinces, and has been used for recruiting purposes by the military authorities, its rejection for this cause seems somewhat inconsistent.

Vancouver Notes.

Winnipeg, Man.—The Starland theater is becoming widely known as the house of serials. Having completed "Graft" early in the month, the ones now being shown are "The Iron Claw," "Peg o' the Ring" and "The Red Circle."

Nelson, B. C.—The O-Row-Nay theaters, comprising the Gem at Nelson, the Star at Trail, and the Orpheum at Fernie, have contracted for Triangle features, and will run them for two days at each house. A few Big Four productions, which the Triangles are superseding as the program handled by the National Film Service, will be shown at these houses, and the feature admission price of 25 cents will be reduced temporarily to 15 cents on the balance of the Big Fours.

"Sixty Years a Queen" was run at the Gem in this city on the late Queen's birthday, and on the following day at Trail. "Tillie's Nightmare" is booked for an early showing.

Winnipeg, Man.—The Orpheum theater, playing Orpheum Circuit vaudeville, closed the 1915-16 season here May 6, and Manager E. J. Sullivan has left for New York.

Vancouver, B. C.—Manager James Pilling of the Orpheum theater did his best week's business in many months during the recent engagement at his house of "Canada's Fighting Forces," the official Canadian Government films, which were shown for the entire week of May 1 at prices ranging from 25 cents to $1.

Taxing Theater Patrons

Ontario Authorities Issue Tax Tickets to Go with Regular Admissions—Rates Are One Cent for Seats Costing to Ten Cents; Two Cents, Up to 50 Cents; Five Cents, to One Dollar; Ten Cents for Higher Priced Seats.

By W. M. Gladish, Special Correspondent, 1236 Garrard St., Toronto, Can.

TORONTO, ONTARIO.— Moving picture and theater patrons of Ontario from May 15th have been astir, because of the enactment of the Amusement Tax Act for the Province and also because of the application of important amendments to the Theaters and Cinematographs Act.

Starting that day the theater-goers purchasing an admission ticket not in excess of ten cents are required to pay a tax of one cent. For admission tickets, the price of which does not exceed 50 cents, the schedule of war tax rates calls for an assessment of two cents. Tickets of from 50 cents to $1 call for an extra 5 cents. On all tickets over $1 the tax **is 10 cents.** As a start the Government, through the provincial treasurer's department, made and distributed 10,000,000 tickets in reels of 2,000 each, the great majority being the one and two cent denominations. The authorities, incidentally, expect to dispose of at least 60,000,000 tax tickets during the coming year.

Arrangements have been made whereby a local officer in each city and town will look after the sale of the pasteboards to the exhibitors, but the moving picture exchanges at Toronto have also been given the privilege of distributing the coupons to the theater managers. The exhibitors are given a commission of ten per cent. and seven and one-half per cent. to enable the show managers to cover the cost of extra help at entrances if necessary and to pay the cost of a chopping machine in the lobby, which is now required by law.

Exhibitors will be required, under the new act, to make weekly reports to the Government of attendance figures and the number of war tickets sold during the week. With the use of turnstiles, which register the number of people admitted, no tax tickets need be sold to patrons, although the tax must be collected from the people in some way. In this instance sworn returns must be made to the Department at the close of each day.

Pass Holders Also Pay.

Under the provisions of the act passholders are not exempted—in fact the only persons who escape, beyond the employes in a theater, are the Government inspectors. In case a theater proprietor runs out of his supply of tickets, he must still continue to collect the tax by taking the money from the patrons. In this event he must make a return of the actual money so taken to the department at Toronto. By arrangement with the Government it will be permissible for the ticket-seller in the box office to deposit the war tax tickets in the chopper in which case the theater patron will not handle a tax coupon at all.

The decision of the Government is that patrons of fall fairs, country exhibitions, patriotic and church concerts are not affected by the act. In the event of patriotic events, however, the promoters must show that the proceeds are really for the announced purpose.

The Provincial Treasurer is empowered to revoke the license of any theater where a contravention of the act is proved. There are minor penalties for offences against the law, however. The responsibility of collecting the assessment is placed entirely on the shoulders of the exhibitors and show managers, however, who will, of course, have to pay for the tax coupons in advance.

Exhibitors Must Buy Two Licenses.

On the same day that the Amusement Tax Act went into force in Ontario the changes in the act governing the operation of the theaters themselves also became effective. An important feature of the modifications is that municipalities are now not only authorized to license local moving picture theaters when the latter are licensed by the Provincial Government, but they are obliged to do so. Every exhibitor in Ontario will, therefore, be required to pay for two licenses, a provincial and city or town license, in future. Many, so far, have escaped with only one license. The municipalities, further, are empowered to supervise and restrict the constructional features of new picture houses while the inspection department of the Provincial Hyro-Electric System, a Government corporation, now has charge of the installation and inspection of wiring, generators, transformers, etc.

The changes also provide for the equipment of theaters with standpipes whereever there is not a local water system.

The act now provides that no municipality shall issue a license to any theater until a Provincial license can be produced and also that no municipality can refuse to issue a license to any holder of a Provincial certificate.

Oh, wonderful and comprehensive is law!

Summer Films at Shea's.

Toronto, Ontario.—J. Shea, manager of Shea's theater, Toronto, the finest vaudeville house in Canada, has turned to moving pictures for the summer season in place of the usual stock company engagement. The prices will not exceed twenty-five cents for the evening shows.

Universal's Essay Contest.

Toronto, Ontario.—During the past six weeks the Canadian Universal has conducted an essay contest for boys and girls, through the medium of the Toronto Star Weekly, to ascertain what style of pictures the children liked to see.

Rebuilt Theater Burns.

Orillia, Ontario.—After L. W. Robbins has just completed the transformation of the Orillia hockey rink into an attractive moving picture theater at a cost of $2,500, the building was destroyed by fire. The theater had not yet been opened. The insurance amounted to only $900.

Schreiber House Opens.

Schreiber, Ontario.—The Princess theater, the only amusement house in this village, has been reopened as a picture house after being dark for many weeks.

Toronto World Has Film Section.

Toronto, Ontario.—The Toronto World, a local morning paper, has adopted the policy of running a motion picture section every day. The Sunday edition of this publication has long published a moving picture department which invariably occupies three whole pages.

New Incorporations.

Toronto, Ontario.—The Maple Leaf Amusement Company, Limited, has received its incorporation papers to own and operate moving picture theaters throughout the Province. The authorized capital is $40,000.

Canada Amusements, Limited, is the name of another newly incorporated company with the same amount of capital and organized for the same purposes.

Calendar of Daily Program Releases

Releases for Weeks Ending June 3 and June 10

(For Extended Table of Current Releases See Pages 1772, 1774, 1776, 1778.)

General Film Company.

Current Releases.

MONDAY, MAY 29, 1916.

	(Serial No.)
BIOGRAPH—The House With Closed Shutters (Drama) (Biograph Reissue No. 52)	20620
KALEM—Unmasking a Rascal (No. 10 of the "Social Pirates") (Two parts—Drama)	20621
LUBIN—Frilby Frilled (Comedy)	
SELIG—The Hare and the Tortoise (Three parts—Drama)	20615-6-7
SELIG—Selig-Tribune No. 45, 1916 (Topical)	20619
VITAGRAPH—The Rich Idler (Comedy)	20618

TUESDAY, MAY 30, 1916.

EDISON—Helen of the Chorus (Three parts—Drama)	20627-8-9
ESSANAY—The Song in the Dark (Two parts—Drama) (Reissue)	20622-3
KALEM—A Bunch of Flivvers (Comedy)	20624
LUBIN—The Final Payment (Two parts—Drama)	20625-6

WEDNESDAY, MAY 31, 1916.

BIOGRAPH—Woman Against Woman (Three parts—Drama)	20633-4-5
EDISON—(Title not yet announced)	20632
ESSANAY—The Fable of "The Willing Collegian Who Wanted to Get a Foothold" (Comedy)	20631
KALEM—A Smokey Adventure (Comedy)	20630

THURSDAY, JUNE 1, 1916.

LUBIN—The Code of the Hills (Three parts—Drama)	20641-2-3
SELIG—Selig-Tribune No. 44, 1916 (Topical)	20644
VIM—The Schemers (Comedy)	20645

FRIDAY, JUNE 2, 1916.

KALEM—Sis, the Detective (Comedy)	20649
KNICKERBOCKER STAR FEATURE—Shadows (Three parts—Drama)	20646-7-8
VIM—The Land Lubbers (Comedy)	20651
VITAGRAPH—The Lonelies	20650

SATURDAY, JUNE 3, 1916.

ESSANAY—Our People (Three parts—Drama)	20652-3-4
KALEM—The Spiked Switch (No. 82 of "The Hazards of Helen" Railroad Series) (Drama)	20659
LUBIN—Pickles and Diamonds (Comedy)	20655
SELIG—Crooked Trails (Drama)	20660
VITAGRAPH—Carew and Son (Three parts—Drama) (Broadway Star Feature)	20656-7-8

General Film Company.

Advance Releases.

MONDAY, JUNE 5, 1916.

BIOGRAPH—The Girl Across the Way (Drama) (Biograph Reissue No. 53).
KALEM—The Fangs of the Tattler (No. 11 of the "Social Pirates") (Two parts—Drama).
LUBIN—Otto, the Reporter (Comedy).
SELIG—A Temperance Town (Three parts—Drama).
SELIG—Selig-Tribune No. 45, 1916 (Topical).
VITAGRAPH—New York, Old and New (Scenic).

TUESDAY, JUNE 6, 1916.

BIOGRAPH—The Yaqui Cur (Two parts—Drama) (Biograph Reissue No. 54).
EDISON—Title not yet announced.
ESSANAY—Orphan Joyce (Two parts—Drama).
KALEM—Title not yet announced.

WEDNESDAY, JUNE 7, 1916.

EDISON—Title not yet announced.
ESSANAY—Vernon Howe Bailey's Sketch Book of Berlin (Cartoon-Comedy).
—A Scenic Subject on the same reel.
KALEM—Title not yet announced.

THURSDAY, JUNE 8, 1916.

LUBIN—The Scapegrace (Three parts—Drama).
SELIG—Selig-Tribune No. 46, 1916 (Topical).
VIM—The Sea Dogs (Comedy).

FRIDAY, JUNE 9, 1916.

KALEM—Juggling Justice (Comedy).
KNICKERBOCKER STAR FEATURE—The Stained Pearl (Three parts—Drama).
VIM—A Dollar Down (Comedy).
VITAGRAPH—She Won the Prize (Comedy).

SATURDAY, JUNE 10, 1916.

ESSANAY—Fool's Gold (Three parts—Drama).
KALEM—The Treasure Train (No. 83 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Two Smiths and a Haff (Comedy).
SELIG—Going West to Make Good (West-Dr.).
VITAGRAPH—The Strange Case of Robert Burnham (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and FeaturePictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

The Yaqui Cur

Biograph - D.W.Griffith

INDIAN SPECTACLE
IN TWO REELS

Released
Tuesday, June 6th
Through
General Film Service

Featuring
ROBERT HARRON
LIONEL BARRYMORE

WORLD PICTURES
WILLIAM A. BRADY
IN ASSOCIATION WITH
WORLD FILM CORPORATION
PRESENTS
MOLLIE KING
THE SUNBEAM OF THE SCREEN
CARLYLE BLACKWELL
CLARA KIMBALL YOUNG
ALICE BRADY
HOLBROOK BLINN
DORIS KENYON
KITTY GORDON
MURIEL OSTRICHE
GAIL KANE
HOUSE PETERS
ROBERT WARWICK
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ARTHUR ASHLEY
FRANCES NELSON
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IN A NEW STYLE BRADY-MADE WORLD PICTURE
A WHOLESOME PICTURE FOR SWEETHEARTS, YOUNG OR OLD.
"FATE'S BOOMERANG"
NOT A MERE MOTION PICTURE BUT A VISUALIZATION OF AN UNUSUAL MAN AND A CHARMING GIRL, A BIG RAILROAD JOB AND A PERFECT ENDING.
Directed by FRANK CRANE

Calendar of Daily Program Releases

Releases for Weeks Ending June 3 and June 10

(For Extended Table of Current Releases See Pages 1772, 1774, 1776, 1778.)

Universal Film Mfg. Company.

SUNDAY, MAY 28, 1916.

	Serial No.
LAEMMLE—No release this day.	
L-KO—Gamboling on the Green (Comedy)	01467
REX—A Gentle Volunteer (Three parts—Drama)	01466

MONDAY, MAY 29, 1916.

NESTOR—All Over a Stocking (Comedy)	01470
RED FEATHER PHOTOPLAY—The Iron Hand (Five parts—Drama)	01469
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring (No. 5, "The House of Mystery") (Two parts—Drama)	01487

TUESDAY, MAY 30, 1916.

GOLD SEAL—The Silent Man of Timber Gulch (Two parts—Drama)	01471
IMP—A Double Fire Deception (Comedy)	01473
LAEMMLE—The Fur Trimmed Coat (Drama)	01472

WEDNESDAY, MAY 31, 1916.

ANIMATED WEEKLY—Number 22 (Topical)	01476
BIG U—The Attic Princess (Drama)	01474
L-KO—Tough Luck On a Rough Sea (Two parts—Comedy)	01475

THURSDAY, JUNE 1, 1916.

BIG U—Brother Jim (Drama)	01478
LAEMMLE—Two Mothers (Two parts—Society—Drama)	01477
POWERS—It Can't Be True (Comedy)	01479

FRIDAY, JUNE 2, 1916.

IMP—Jim Slocum, No. 46393 (Two parts—Drama)	01480
NESTOR—Good Night Nurse (Comedy)	01481
VICTOR—No release this day.	

SATURDAY, JUNE 3, 1916.

BISON—Tammany's Tiger (Two parts—Comedy)	01482
JOKER—A Dark Suspicion (Comedy)	01484
REX—A Cad (Drama)	01483

SUNDAY, JUNE 4, 1916.

LAEMMLE—The Wire Pullers (Drama)	01486
L-KO—No release this day	
REX—As In a Dream (Three Parts—Drama)	01485

MONDAY, JUNE 5, 1916.

NESTOR—Never Again, Eddie (Comedy)	01489
RED FEATHER PHOTOPLAY—The Madcap (Five Parts—Drama)	01488
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 6 (Two Parts—Drama)	01506

TUESDAY, JUNE 6, 1916.

GOLD SEAL—The Rose Colored Scarf (Two Parts—Drama)	01490
IMP—His Little Story (Comedy)	01491
REX—No release this day.	

WEDNESDAY, JUNE 7, 1916.

ANIMATED WEEKLY—Number 23 (Topical)	01494
L-KO—Billie's Waterloo (Comedy)	01493
VICTOR—Object—Matrimony (Two Parts—Comedy)	01492

THURSDAY, JUNE 8, 1916.

BIG U—The Sea Lily (Drama)	01496
LAEMMLE—Alias Jane Jones (Two Parts—Drama)	01495
POWERS—Mr. Fuller Pep, He Breaks for the Beach (Cartoon)	01497
—Pygmies of the Zoo (Ditmars-Educ)	01497

FRIDAY, JUNE 9, 1916.

NESTOR—Twixt Love and the Iceman (Comedy)	01500
REX—The Code of His Ancestors (Drama)	01499
VICTOR—The Scorpion's Sting (Three Parts—Dr.)	01498

SATURDAY, JUNE 10, 1916.

BISON—The Cage Man (Two Parts—Drama)	01501
JOKER—No release this day.	
POWERS—Betrayed by the Camera (Comedy)	01502

Mutual Film Corporation.

SUNDAY, MAY 28, 1916.

	Serial No.
BEAUTY—The Pork Plotters (Comedy)	04768
GAUMONT—"Reel Life" (The Mutual Film Magazine)	04770
VOGUE—National Nuts (Comedy)	04769

MONDAY, MAY 29, 1916.

AMERICAN—The Releases of Dan Forbes (Two parts—Drama)	04771-2
FALSTAFF—Disguisers (Comedy)	04773
MUTUAL MASTERPICTURE DE LUXE—The Man From Manhattan (American—Five parts—Drama) (No. 105)	

TUESDAY, MAY 30, 1916.

THANHOUSER—The Nymph (Two parts—Drama)	04774-5
VOGUE—Shy Thirty Cents (Comedy)	04776

WEDNESDAY, MAY 31, 1916.

BEAUTY—The Comet's Comeback (Comedy)	04778
GAUMONT—See America First No. 38 (Scenic)	04779
—Kartoon Komics (Cartoon)	04779
MUTUAL WEEKLY—Number 74 (Topical)	04777

THURSDAY, JUNE 1, 1916.

AMERICAN—The Trail of the Thief (Three parts—Drama)	04780-1-2
MUTUAL MASTERPICTURE DE LUXE—Other People's Money (Thanhouser—Five parts—Drama) (No. 106)	

FRIDAY, JUNE 2, 1916.

CUB—Sawdust Love (Comedy)	04785
MUSTANG—A Man's Friends (Two parts—Drama)	04783-4

SATURDAY, JUNE 3, 1916.

CENTAUR—Clouds In Sunshine Valley (Two parts—Drama)	04786-7
FALSTAFF—Peterson's Pitiful Plight (Comedy)	04788

SUNDAY, JUNE 4, 1916.

BEAUTY—Ima Knutt Gets a Bite (Comedy)	04789
GAUMONT—"Reel Life" (Mutual Film Magazine)	04791
VOGUE—Nailing on the Lid (Comedy)	04790

MONDAY, JUNE 5, 1916.

AMERICAN—Jealousy's First Wife (Two parts—Drama)	04792-3
FALSTAFF—Advertisementers (Comedy)	04794
MUTUAL MASTERPICTURE DE LUXE—Whispering Smith (Signal—Five parts—Drama) (No. 107).	

TUESDAY, JUNE 6, 1916.

THANHOUSER—John Brewster's Wife (Two parts—Drama)	04795-6
VOGUE—A Plane Story (Comedy)	04797

WEDNESDAY, JUNE 7, 1916.

BEAUTY—Billy Van Deusen's Operation (Comedy)	04799
GAUMONT—See America First No. 39 "Montgomery, Ala." (Scenic)	04800
—Kartoon Komics (Cartoon)	04800
MUTUAL WEEKLY—Number 75 (Topical)	04798

THURSDAY, JUNE 8, 1916.

GAUMONT—The Flames of Vengeance (Three parts—Drama)	04801-2-3
MUTUAL MASTERPICTURE DE LUXE—Soul Mates (American—Five parts—Drama) (No 108)	

FRIDAY, JUNE 9, 1916.

CUB—Jerry's Big Lark (Comedy)	04806
MUSTANG—The Pilgrim (Two parts—Drama)	04804-5

SATURDAY, JUNE 10, 1916.

CENTAUR—The Lion's Nemesis (Two parts—Dr.)	04807-8
FALSTAFF—Where Wives Win (Comedy)	04809

NOTICE
To EXHIBITORS

DO NOT accept any Universal Moving Picture Ticket fractions or Admission Coupons after May 29, 1916.

No doubt you will receive inquiries from Merchants who still have some of these tickets on hand. Should you receive any inquiries from Merchants please refer them to us at once.

If you have any tickets on hand yourself that you want redeemed, and your local station hasn't taken care of you, get in touch with us immediately.

Moving Picture Ticket Corp.
18 East 41st Street, New York City

Stories of the Films

General Film Company

VIM.

BABY DOLL (May 25). Business having slackened with Plump and Runt, our small friend decides to write to his uncle for a little cash. Uncle tells him to make a man of himself by marrying. To this, Runt immediately replies saying that he has taken a spouse, and arranges with Plump to impersonate the lady.

Uncle leaves the farm to visit his new relative and on his way is inveigled into a flirtation with Plump who is returning from the costumer arrayed in female attire. So delighted is Plump with his powers of deception that he encourages the old man to the point where the gay old sport will not quit. Time is passing and Plump has to rid himself of his too ardent admirer by dropping him into the river.

Poor Runt, meanwhile, is in a fever of anxiety at his proud wife's non-appearance. Finally, Plump arrives and relates his experience as a female impersonator. On the point of giving up hope of the uncle's visit, Plump is about to disrobe, when Uncle arrives and meeting his erstwhile charmer, bursts out into rage. Unhappily for him, his wife, who has also determined to visit her nephew, appears on the scene. Caught between two fires, poor Uncle has to keep quiet and incidentally part with the $5,000.

KALEM.

A ROGUE'S NEMESIS (Episode No. 7 of the "Social Pirates"—Two Parts—May 8).—The cast: Mona (Marin Sais); Mary (Ollie Kirkby); Goodwin Clay (Thomas Lingham); "Buck" Minter (Frank Jonasson); The Judge (Edward Clisbee). Directed by James W. Horne.

At the trial of the Clay divorce suit, Mona and Mary have their sympathy aroused for the wife who is being cast off by means of perjured testimony. Learning that she has been left penniless, they set about to teach Clay a lesson and also secure funds for the wife. Mary arouses Clay's interest, but appears to be intensely afraid of her jealous husband, whom she describes as an eccentric musician. The trap is laid, and with Mona masquerading as the husband, Clay is forced to pay a bitter penalty for his wrongs.

THE TANK TOWN TROUPE (May 9).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); The Sheriff (A. Edmondson); His Daughter (Norma Nicholls). Directed by Harry Edwards.

Ham and Bud are seen as "The Balance Brothers," a traveling acrobatic act. When they stop at the sheriff's house on their way to the village the music of their bass drum and trombone causes the sheriff to ask, "Can it be angels playing?" Especially do they score with the sheriff's fair daughter. Her stage ambitions, given new flame, she steals away from the homestead the following morning to follow the "actors." The sheriff also follows, with dire thoughts concerning Ham and Bud, who are entirely innocent. In the midst of their vaudeville act—which, by the way, is a scream—the sheriff and his cowboy friends bust up the show. A chase follows that brings one exciting happening after another clear up to a smashing finish.

NOT WHAT THE DOCTOR ORDERED (May 10).—The cast: Jennie (Ethel Teare); Monty (Jack MacDermott); Brown (Victor Rottman); The Butler (Gus Leonard); The Nurse (Myrta Sterling). Author, Burk Symon.

Brown thinks he is sick—until the doctor writes out a yard-long prescription and says that he is sending a nurse around to keep the invalid in the house. The real nurse has an engagement so she consents to let Jennie, who would be a nurse, take her place. Monty arrives on a visit to Brown just in time to see the pretty nurse on her way, and when he hears Brown's complaint readily offers to be a substitute invalid. All works well until Brown also gets a view of the nurse, and then there is a fight to see just who will be the invalid. Brown plans revenge and before long everything is in a tangle and poor Jennie has a hard time tending all the invalids in the house.

A LUNCH ROOM LEGACY (May 12).—The cast: Sis Hopkins (Rose Melville); the chef (Henry Murdock); the proprietor (Richard Purdon); the cashier (Mary Kennedy); the dancer (Olive West); the lawyer (Frank Minzey); his clerk (Arthur Albertson). Author, Samuel J. Taylor. Director, Robert Ellis.

Word that she has inherited a restaurant causes Sis to pack up and leave the farm. On her arrival in the city the lawyer's clerk takes her to the restaurant which turns out to be a fashionable cabaret palace. Sis proceeds to clean up according to her own quaint ideas of what a restaurant should be. The cabaret dancer is put to washing the dishes, the waiters quit because they are not allowed to take tips, the substitute waiters' incompetence and Indifferent Ignatz's mixtures as chef cause the newspapers to glory in the new foreign restaurant novelty.

THE BRIDGE OF DANGER (No. 79 of the "Hazards of Helen"—May 13).—The cast: The Operator (Helen Gibson); Superintendent Thomas (Roy Watson); Bob Bates (P. Pembroke); "Pop" Bates (G. A. Williams). Author, Herman Blackman. Producer, James Davis.

The new superintendent is an apostle of Efficiency. His first order on taking the post eliminates the men whom he terms old, which costs "Pop" Bates his job as Helen's relief operator. His next declaration is that active railroad work is no place for women, and Helen is also dropped from the service. While Helen is breaking the news to Bob Bates, the new superintendent is bustling about the road yard speeding up the work. "Put more snap into your switching," he tells the men.

A minute later, while he is making an inspection inside a box car with defective airbrakes, a switching engine rams the car. The force of the impact—heightened by the recent orders—throws the superintendent to the floor stunned, and starts the car on the down grade. In a few moments it is speeding along the road and there is consternation among the men for a washout down the road means that it is headed to certain destruction.

Helen prevails on Bob to set out in pursuit in his engine on the parallel track for a daring plan has suggested itself to her. After a thrilling pursuit they arrive alongside the box car and Helen throws a lasso over the brakebeam. Climbing out from the cab she then goes hand over hand to the box car. There is a tense struggle with the brakes before the car is brought to a stop within inches of the washout point. Needless to say, the superintendent's ideas of efficiency are somewhat altered by his experience.

LUBIN.

FRILBY FRILLED (May 29).—The cast: Svengarlic (Davy Don); Frilby (Patsy De Forest); Diggo (George Egan); Gilly (Charles Ebbinger); Sculptor (Bernard Siegel). Written and directed by Edwin McKim.

Svengarlic, a German musician, discovers by accident that he is a human magnet. While playing the piano at a friend's studio he meets Frilby, the artist's model, who insists he hear her sing Ben Bolt. Her singing is bad. Svengarlic tries his powers. While under the mesmeric spell she sings so well everyone is held under the spell.

Svengarlic arranges a concert to make her debut. Frilby enters, but cannot sing. Svengarlic from a box makes the mystic passes, but his power is waning. He hurries away to the city power house to absorb more of the deadly current, only to find the engineer on the lookout.

Frilby's young lover having watched Svengarlic on a previous trip to the power house bribed the engineer not to allow Svengarlic in, and to stop the dynamo at 9 o'clock. Svengarlic rushes madly back to the theater, where everything is in an uproar. He enters, but his power is gone. Frilby's lover jumps upon the stage takes her in his arms and rushes out.

THE FINAL PAYMENT (Two Parts—May 30).—The cast: Richard Ayres (L. C. Shumway); Effie—his wife (Helen Eddy); Mrs. May Benton (Velma Whitman); Douglas Benton (Melvin Mayo); The Burglar (George Routh). Written by Maude Thomas. Directed by Leon D. Kent.

Richard Ayres, a young clerk, gives his butterfly wife, Effie, for safe keeping, the final payment on their bungalow. Effie is invited to an afternoon party by her rich friend, Mrs. Benton, and takes the money with her. Mrs. Benton's guests indulge in a game of bridge. Effie is surprised to learn that they are playing for money, but with foolish pride, pays what she owes, although it take all her savings. Mrs. Benton slips the money in her purse. In the purse is a pendant which Mr. Benton has that day given her. Mrs. Benton hastens to keep a dinner engagement with her husband at the country club, and in her hurry leaves her front door ajar.

Effie stops to rest in the park, and discovers that she has left her scarf at the Benton home. She returns for it and, finding the door open, enters. She calls for Mrs. Benton, and receiving no answer, gets her scarf from the bedroom. There she sees Mrs. Benton's purse. There is a struggle with temptation, but she finally succumbs and puts the purse in her bosom. She then disarranges the room to give the impression that burglars have broken in. Then she goes home. A burglar watches her from the window.

Effie is horrified to find that the purse contains not only the money but the pendant. She puts it in her dresser as she hears her husband coming. He notices her agitation, and she feigns illness. That night the burglar enters Effie's room and steals the purse. He is chased by a policeman, and throws the purse under shrubbery in the park. The next morning, Ayres shows his wife the paper which gives an account of how a burglar entered the Benton home. Effie is agitated. She goes to her room and finds the purse gone. Her husband telephones that he forgot to take the money with him, but will be home promptly at noon.

Effie wanders to the park. A child finds the purse under the shrubbery and Effie sees her. After a little persuasion, the child gives her the purse. Effie's better self then awakens, and she determines to go to Mrs. Benton and make a clean breast of everything. But her courage fails her, and she sends a newsboy with the purse instead. Mrs. Benton is overjoyed at the recovery. Effie goes home to await her husband. He enters and she is about to confess all as she sees him going to the hiding place for the money, when there comes a ring at the door. She opens it and there is Mrs. Benton's maid with a note. Effie opens the envelope feverishly, and there is the cherished money. The note states that Mrs. Benton knows that Effie's position is not such that she can afford to lose such a sum as this, and that Mrs. Benton meant to return the money the day before, but had forgotten to do so. Effie goes to her husband, and with a glad smile hands him the money, saying, "Here it is! Haven't I taken good care of it?"

THE CODE OF THE HILLS (Three Parts—June 1).—The cast: Jim Lane (Melvin Mayo); Matt Lane (Millard Wilson); Mrs. Lane (Adelaide Bronti); Judge Cary (Bird Hopkins); Robert Emerson (Cecil Van Auker); Nan Lane (Lucy Payton); Grace Caldwell (Evelyn Page); Nan—the daughter (Lucy Payton). Written by Millard Wilson. Directed by Melvin Mayo.

Robert Emerson, a rising young District Attorney, is ordered to the mountains for his health. While hunting one day he accidentally wounds Nancy Lane, adopted daughter of Mrs. Lane, and a love affair springs up. Nan is loved by Jim Lane, the leader of the Lane Clan, who, with his younger brother, Matt, is jealous of the "furriner." The girl loses her heart to the stranger and after an impetuous wooing a wedding takes place.

Back in the city, the mountain girl soon feels the difference between her husband's friends and herself. Unused to society ways, Nan's mistakes embarrass her husband and his lack of patience starts a coolness between them. Unwittingly she offends a political power, whose assistance Emerson was seeking, and the breach between husband and wife widens, until finally stung by her husband's indifference, Nan returns to the mountains not telling Robert of her approaching motherhood.

The baby girl arrives but Nan does not recover and in her delirium constantly calls for her husband. Believing his presence might pull her through, Lane travels to the city and forces Emerson to come to his wife. They arrive too late. Nan has died, exacting a promise from Mrs. Lane not to tell her husband of the arrival of the baby. Emerson returns to the city alone and ignorant of his parentage. Back in his home, he realizes Nan's true worth and his own shortcomings and devotes himself entirely to his profession.

The daughter, Nan, grows to girlhood, ignorant of her father's name. She is worshipped by her "Uncle Jim and Uncle Matt" and one day insulted by a member of the opposite clan she tells them about it. Jim's gun is taken from the mantel and the man is killed. Jim is arrested for the murder, and through the strange workings of fate the two enemies, Lane and Emerson, come face to face at the trial, Emerson being the Judge. Lane is found guilty and sentenced to ten years in the penitentiary.

The news of his conviction is brought to the hills and Nan filled with rage and hate against the man who sentenced her Uncle Jim, starts to the city to kill him. Unknown to her, Matt has also gone to the city, where, seeking out Emerson, he confesses to the murder of Powell,

explaining the circumstances. The Judge immediately writes the Governor, requesting Lane's pardon, when Nan enters and is about to carry out her threat and kill Emerson when Matt explains the relationship between the two.

PICKLES AND DIAMONDS (June 3).—The cast: Adolph Pfefferschnitzel (Francis Joyner); Louisa Pfefferschnitzel (Florence Williams); Lena (June Daye); Elliott Leffingwell (Kempton Greene). Written by Dave Reed. Directed by Clay M. Greene.

Adolph Pfefferschnitzel, proprietor of the once prosperous Peerless Pickle Emporium, finds his business on the verge of failure. Consultation with his wife results in the decision that the only remedy to avoid ruin is to find a rich husband for their daughter, Lena, and inveigle him into buying a half interest in the pickle factory. Lena protests but when she sees father's bank book showing a cash balance of $1,000, she approves of the plan. Father agrees to place Lena on exhibition as the daughter of the "Peerless Pickle King," hoping to attract the desired rich husband. They finally become established in sumptuous quarters in Atlantic City.

Conspicuous among the guests of the hotel is Elliott Leffingwell, who poses as owner of vast diamond fields in South Africa, but who is merely a fortune hunter there on the same mission as Lena. Attracted at once by Lena's striking appearance, he immediately lays plans to annex himself to the old man's money. A dance at the hotel that night brings about the meeting. Father, fooled by Elliott's appearance and talk, thinks he has landed the object of his search, so does all in his power to hasten the match. But the pace finally becomes too speedy for father, his money giving out, so he suddenly returns with his flock to their city home. Elliott follows.

One night Elliott decides that the time is ripe to test his chances of separating father from some of his coin so decides to sell him an interest in his business for the paltry sum of $10,000, and by a strange coincidence, father has devised the same scheme at the same time and for the same amount of money. They meet at father's office. Father boasts that he has just received an order for a million pickles. Elliott, not to be outdone, boasts that he has just filled an order for a million diamonds. Father, awed by Elliott's bluff, hurriedly signs a check for Elliott, expecting his money in return but Elliott assures him he will settle his obligation as soon as the steamer arrives bringing his draft from London. Father is suspicious after Elliott leaves, calls up his bank to ask them to "swing" the amount, but the president angrily upbraids him. Finding the check "N. G." Elliott returns and threatens father with violence for trying to cheat him.

Lena, meanwhile, having called at the office tries to pacify Elliott. Father shows him a bona fide large order he has just received, promises to make good, and tells him to take Lena as security. He then asks Elliott for his money. Elliott replies, "The steamer has been sunk by a German submarine." Father glad to lose his money for the German cause promises Elliott a half interest in his business for a wedding present, and tells him he may perhaps make a good pickle salesman.

SELIG.

SELIG-TRIBUNE NO. 37 (May 8).

With the U. S. Troops in Mexico.—After a long hot march through the sand and cactus, with the alkali dust grinding into every pore, a bit of a stream like this seems mighty welcome.

San Antonio, Tex.—These pretty rosebuds add charm to the annual Flower Carnival here.

Hewlett Bay Park, L. I.—Society attends the spring opening of the amateur racing season at the Rockaway Hunting Club.

Juarez, Mexico.—General Obregon arrives here for conference with General Scott and Funston.

Philadelphia, Pa.—The 22d annual Relay Athletic Carnival is held under the auspices of the University of Pennsylvania on Franklin Field.

Boston, Mass.—Assistant Secretary of the Navy, Franklin D. Roosevelt, boards the P. S.-1, flagship of the volunteer power squadron and inspects the fleet of submarine chasers.

Annapolis, Md.—Husky naval cadets defeat the Pennsylvania varsity crew by several boat lengths.

El Paso, Tex.—General Funston closely followed by General Obregon, leaving private car after conference with General Scott at which a tentative agreement was reached concerning American troops in Mexico.

Chevy Chase, Md.—President Wilson inspects the National Service school preparedness camp here, which has an enrollment of 1,000 young women from all parts of the United States. Among the corps newest recruits are Mrs. Robert Lansing, wife of the Secretary of State, Mrs. George Dewey, wife of Admiray Dewey and Mrs. Scott, wife of General Scott.

SELIG-TRIBUNE NO. 38 (May 11).

Portland, Ore.—Young women members of the Multnomah Athletic Club participate in open air dancing for the benefit of the Charity Fair.

El Paso, Texas.—In an effort to make long days in the hospital pleasant to those who were wounded in Mexico, the high school girls here play at Red Cross nursing.

With the U. S. Troops in Mexico.—Something of a problem for the Commissary Department to feed 20,000 men, and the necessary number of horses and mules, now 200 miles below the border.

Philadelphia, Pa.—The new dreadnaught Oklahoma goes into commission with inspiring ceremony of raising "Old Glory."

New York, N. Y.—Striking garment makers, and the allied trades, join with the Socialistic party in parade and mass meeting in Union Square.

London, Eng.—English society women employ their spare time working in munition factories.

Portsmouth, Eng.—British middies keep in good physical condition racing for the championship of fleet.

El Paso, Texas.—Fire completely destroys the beautiful new Country Club here, entailing a loss to its members of $250,000.

Muscatine, Ia.—With the Mississippi River at flood stage here, residents are obliged to vacate their houses and property amounting to thousands of dollars is destroyed.

Ft. Bliss, Texas.—Sending these troops into Mexico and leaving the border unprotected, results in a raid by Villa bandits at Glen Springs, in which three troopers and one boy are killed.

San Francisco, Cal.—Spring is ushered in here with a street pageant and unusual attractive May-pole dances by the children.

THE HARE AND THE TORTOISE (Three Parts—May 29).—The cast: John Drake (Harry Mestayer); Sidney Drake (Edw. J. Piel); Richard Drake (Harry Lonsdale); Marion Lee (Fritzi Brunette); Mrs. Lee (Lillian Hayward); Ethel Martin (Edith Johnson); Guy Benedict (Wm. Scott). Written by Wm. Anthony McGuire. Directed by Wm. Robert Daly.

Brothers and classmates, John and Sidney Drake are opposites. John is studious—a plodder, while Sidney thinks only of his own pleasure. While John plods along working hard for success on graduation day, Sidney springs lightly here and there like the festive hare. The result is that Sidney Drake shines at football, but fails to receive his diploma.

Richard Duke, the millionaire father of the boys, resolves to start them in his steel mills and learn the business from the ground up. "If I must toil with my hands," exclaims Sidney, "I shall not work."

Both boys love beautiful Marion Lee—John secretly, but no less earnestly—Sidney, with that glittering superficiality that marks him. John has always stepped aside that his more brilliant brother may have his way. More and more does Sidney Drake waste his time in riotous living, and when the father of the boys dies, the result is that the steel mills go to the more steady son, John, while Sidney is given a hundred thousand dollars.

Sidney squanders his money in the wheat pit, and returns to his brother with a plea for funds. Desperate, because the money is not forthcoming, Sidney says, "John, you love Marion. You can have her if you will give me money." John draws a check, saying, "I shall give you the money in order to save Marion from you." The girl overhears the pact, and from that minute holds Sidney Drake in contempt.

Sidney squanders his newly acquired wealth just as he did his inheritance, and in the end becomes penniless and a wanderer, while John Drake, who has been held in such disdain, wins Marion. Written and produced by Tom Mix.

CROOKED TRAILS (June 3).—The cast: Dick Taylor (Tom Mix); Irene Norris (Victoria Forde); Wm. Norris (Pat Chrisman); John Robertson (Sid Jordan); Poncho (Joe Ryan). Written and produced by Tom Mix.

Irene Norris returns to the ranch from boarding school. She sees Dick Taylor, ranch foreman, win over Poncho, a half-breed, in a bucking broncho contest. She admires Dick's ability as a rider, and a friendship springs up between them much to the rage of Poncho, who loves the girl.

Robertson, a cattle buyer, visits the ranch with a large sum of money. Poncho resolves to get this money, and with confederates, captures Robertson, but not before Irene, who is with him, makes a sensational escape. Dick and the cowboys seeing Poncho in pursuit of Vicky, capture him. They then go in pursuit of the other outlaws, surround them and after a battle in which Dick is wounded, the desperadoes are overcome.

ESSANAY.

THE CONDEMNATION (Two Parts—May 23).—The cast: Clara Stewart (Nell Craig); John Stewart (Darwin Karr); Roger Noel (Edmund F. Cobb); Guilberta Allen (Jane Thomas).

John Stewart is greatly jealous of his wife. That she danced twice with Richard Noel, fiance of a girl friend, Guilberta Allen, while the four were together in a cafe, made him furious. However, next day he invites his wife to take lunch with him downtown as a peace offering. She pleasantly declines, pleading indisposition. Guilberta calls to exhibit flowers sent her by Roger and persuades her to meet him at lunch. John is absent from his office and they cannot locate him to include him in the party. He happens to drop into the same cafe just as Guilberta goes to telephone, leaving Mrs. Stewart and Roger seated at the table.

Only the return of the girl erases his sudden fury. But the pang of jealousy has not yet been eradicated from Stewart's make-up. The day following the girl again visits Mrs. Stewart to tell of a lovers' quarrel. The latter attempts to arrange matters. She dresses the younger woman in one of her prettiest frocks and phones Roger to come to her home immediately. Crossed wires put Stewart on the line and he is vivid with rage. He rushes home and seeing Guilberta in his wife's dress clasped in the arms of Roger, in the room beyond, points a revolver at them. His wife rushes in before he shoots. The young couple are unaware of the action. John Stewart, prostrated by the narrowly averted tragedy caused by his ungovernable jealousy, has learned his lesson and his wife is content.

CANIMATED NOOZ PICTORIAL NO 10 AND SCENIC (May 24).—Miss Stake, a society girl who makes a pet of a monkey, is pictured in the Canimated Nooz of this issue. Because of a certain resemblance the artist nnds it necessary to indicate which is the pet monkey. Pete and his "Kelly" get caught in the rain and another argument against buds for masculine hat trimming is furnished. Kernel Willyum Jenninks Bryan demonstrates how our defenses are adequate. The pop-gun, which is absolutely harmless, is a very effective means of fighting the enemy, he maintains.

When the pop-gun does not frighten them away more violent means are resorted to—the squirt gun and grape juice. When the juice fails to blind the advancing enemy dash a number of cream puffs in their faces and shout, "So there! Take that—and that!"

THE SCHEMERS (Three Parts—May 27).—The cast: Roy Jones (John Junior); Bill Barton (Harry Dunkinson); Grace Melville (Elizabeth Burbridge); Mrs. Melville (Francis Raymond).

Roy Jones and Bill Barton, money gone, leave college. The boys dislike to see them go as they were great favorites. One young Frenchman especially is perturbed. A letter reaches the boys at that moment telling that an obscure uncle has left them his estate. They hasten to the village where he lived and discover the estate consists of a general store, submerged in debt. Percival Van Bergen, a young millionaire, drives into the village after a wild night and is so hungry he buys the whole store for $300 to get something to eat.

The boys take the money and go to the city. They become stock brokers. Roy spends most of his time making love to Miss Jane, the stenographer, and Barton is keeping off the bill collectors. The young Frenchman bursts in on them and announces he has a commission from his government to purchase two million dollars worth of ammunition. The boys persuade him they are the proper persons to execute the order. From Van Bergen, who does not recognize them, they obtain an advance of $1,000. The war order is forgotten and they go to a winter resort and Barton poses as Van Bergen, with Jones as his secretary.

Barton and Grace Melville fall in love and elope. Van Bergen comes in time to discover the deception and have Jones arrested. Barton confesses all to the girl and she marries him anyway. However, they haven't any money to pay the justice and he has them arrested. At the jail they meet Van Bergen, Jones and Mrs. Melville. As the boys are about to be thrown into cells the Frenchman and Miss Jane appear and square everything with Van Bergen. The young millionaire and the boys decide to form a company to manufacture the war supplies and connect with the $2,000,000 of the French Government. Miss Jane and Roy indicate that another wedding will follow.

THE SONG IN THE DARK (Reissue—2 parts—May 30).—The cast: Richard, Angela's fiance (Richard Travers); Angela (Gerda Holmes); George, her brother (Bryant Washburn); John, a bird vendor (John Cossar).

It was quite natural that Angela and Richard should be engaged. They have been sweet-

hearts since childhood. Angela, who loved nature, purchases a canary from a bird vendor. When she discovered the bird to be blind, she seeks out the vendor. He explains that all birds are blinded purposely, as they sing better thus. She becomes furious and has the vendor arrested. Her brother, George, an attorney, prosecutes the case and the vendor is severely punished. Then fate took a hand. The day was set for the wedding. Everything was in readiness. An accident cost Angela her eyesight. Would Richard forget he had asked her to become his wife? She was blind—never to see light again. But with all she found herself strangely happy with the canary as her only companion.

Richard's ardor had cooled of late. But one evening he was at her home playing chess with George. She stole softly down the stairs and found her way to the piano. When the music reached Richard's ear, he came quietly to her side and said, "It is I who am blind; I love you."

THE FABLE OF THE WILLING COLLEGIAN WHO WANTED TO GET A FOOTHOLD (May 31).—Once there was a young Man with a College Education. He wanted to break into a Learned Profession and get the Coin without working hard for it. The Medical Profession, as a dignified snap, struck him as soft. The Graduate went to the Family Physician for a few tips. "We have in this country," said the "Doc," "four Medical Degrees to every case of Tonsilitis and are kept so close to the Carpet that we buy last year's Magazines to put in the Waiting Room." So the Collegian hurried over to old Judge Caveat to get a side-hold on the Law. "The only ones who get there," said the Judge, "sell their Souls to Corporations and can be elected anything but Senators. Don't join us." The young man sought the Chief of a Big Concern. "We'll start you juggling boxes," he said. "In ten years you will rise to $60 a month, and then at the Wind-up get a Floral Pillow from your Fellow-Employes." "Speculation is very Demoralizing," said the stockbroker to whom he went next. "Buy outright. You can do this after you have earned your first Million as a stenographer." He tried to be an Actor and was told he was a Ham—a sugar-cured Ham. Then a Hunch—Matrimony. Many a girl has money and needs some one to help her count it. All right, be a Gentleman and help her.

MORAL: Every Man knocks his own Line of work and sticks to it like Glue.

OUR PEOPLE (Three Parts—June 3).—The cast: Ed. Bryce (Bryant Washburn); Ellen Calhoun (Gertrude Glover); John Calhoun (Thomas Commerford); Hank Goliday (Richardson Cotton); Aunt Hattie (Florence Oberle).

Ed. Bryce is editor of the Ninevah Free Press. Ninevah is of such size that Ed. can be a regular Horace Greeley. He believes the citizens of the little town to be his people and labors to establish his ideals. "My people" becomes "our people" with the acquisition of Ellen Calhoun, daughter of John Calhoun, the town banker and leading citizen, as his chief assistant and only reporter.

The banker is incensed at the selection of occupation by his daughter, but she likes to meet people and ask them questions so she wins his consent to continue. But when she and Ed. fall in love with each other the old man objects strenuously. He forces Ellen to leave her work. Ed. barred from the Calhoun home, takes up cards and there is constant a midnight session in his office. The constable arrests the party finally. When the case comes up next morning Aunt Hattie, sinfully rich and from the city, goes to see the young man who is in love with her niece, Ellen.

The resourceful aunt finds ways for the two to meet and the courtship progresses. A time of panic comes on, the village feeling its effect. Hank Goliday, the town miser, puts $70,000 in the bank. He is alarmed when the unusual deposit is announced in Ed.'s paper. He hurries back to the bank next day and demands his cash. It is more than the bank can produce and Hank's crazed talk creates a run. The bank is in danger of collapse and John Calhoun is stricken by the shock..

Aunt Hattie comes to the rescue, however, on condition that he give his consent to the marriage. The only way to announce that the rich woman will pay the frightened depositors is through Ed.'s paper. He rushes out Ninevah's only extra in record time. But his word, it seems, is sufficient with the people of Ninevah. The run is frustrated and Mr. and Mrs. Ed. Bryce continue to edit the Free Press for "our people."

EDISON.

THE COWARD'S CODE (Three Parts—May 23).—The cast: Daniel Gordon (Curtis Cooksey); Alice Gordon, his wife (Helen Fulton); Lillian Scott (Grace Williams); Frank Warren (Billy Sherwood); James Scott (Robert Brower); George Barr (later Bentley) (Augustus Collette); Bill Wick (John Sturgeon). Directed by Frank McGlynn.

James Scott, suffering for the crime of another, is sent to the penitentiary for life. George Barr, the guilty man, is blackmailed by Bill Wick, who has seen the crime committed, but has failed to testify at the trial. Anxious to get Wick out of the way, Barr sends him West where, trying to avoid the sheriff, he is mortally wounded. Wishing to clear himself of his terrible secret, he crawls to the cabin of Daniel Gordon, a prosperous miner. Here, before, dying, he makes a complete confession, accusing Barr and telling Gordon how he may be identified.

After having acquired riches in the West, Gordon makes for New York. He marries a worldly society woman, but finds her false to him. Barr meanwhile, unmolested by Wick, has become a wealthy financier and social lion. Through his wife, Gordon meets Barr, now known as Bentley. Unconscious of Bentley's real identity, he becomes his partner in business. Scott has escaped from prison and is living in seclusion with his daughter, Lillian. By a strange twist of circumstances, she is working as stenographer in Gordon's office.

Desirous of winning the affections of Gordon's wife, Bentley attempts to show her that Gordon is unfaithful. He points out the little stenographer and accuses her of having an affair with Gordon. But the justice of God is all-powerful, and ever present. Gordon discovers the villainy of Bentley who has tried to invade his home and to rob him of his fortune. A duel in the dark, and Bentley in death makes amends for his sins in life.

HELEN OF THE CHORUS (Three Parts—May 30).—The cast: Helen Toussot (Sally Crute); Jimmy, a fireman (Herbert Prior); Etien Toussot (Charles H. Martin); Jean Desias (Robert Kegerreis); Lizette Desais (Eldean Steuart); Francois Desais (Loel Steuart); Ed. Morton (Harry Eytinge); Harrigan, ward leader (Bob Harvey); fire chief (John Sturgeon). Author, William Addison Lathrop. Director, George Ridgwell.

Living happily in the same rooming house, Jean Desias and Etien Toussot are disturbed by the news of war. They must return to France to fight for their country. Lizette and Francois, Jean's motherless children, are left in the care of Helen, Etien's daughter. Together with Jimmy, a fireman, rooming in the same house, Helen bids farewell to the two patriots at the steamer's dock. On the way home Helen's purse is stolen and all the money left her to tide over the stormy times of war is gone. She is left penniless. Forced to earn a living for herself and the kiddies, she accepts a position as chorus girl in "Big Ed" Morton's theater. In her innocence, she does not understand the meaning of Morton's attentions to her.

Jimmy has been assigned as fireman to Morton's theater. Helen and he have become fast friends, and spend many evenings together, enjoying the pranks of the kiddies. He welcomes the opportunity of being near her at the theater. Morton has invited his friend, Harrigan, the ward leader to the theater. In a rage, Jimmy watches their ugly advances to Helen. As Harrigan embraces her and whispers an insulting offer, Jimmy springs upon him and soundly thrashes him. Morton, attempting to assist Harrigan, also feels the force of Jimmy's wrath. In revenge, Harrigan exerts his political influence and secures the discharge of Jimmy from the fire department. Morton, enraged by the failure of his aim, discharges Helen.

Little Lizette, searching for her doll, sets the house afire and before long the frame structure is a mass of seething flames. Jimmy, returning from a search for work, sees the fire and, with the instinct of a true fireman and heedless of his own safety, he rushes into the building. Jimmy is in the hospital. In saving Helen and the children, he has been injured, but not without reward. His bravery has won back his position in the department and, more important yet, it has won him the love of Helen. Jean and Etien are returning and soon the little family will be together to see the beginning of a journey which will take Jimmy and Helen through a happy life, made beautiful by an undying love.

KNICKERBOCKER STAR FEATURE.

SPELLBOUND (Five Parts—May 17).—The cast: Elsie York (Louis Meredith); Harrington Graeme (William Conklin); Major Cavendish (Bruce Smith); Katti Hab (Edward J. Brady); Mematu (Frank Erlanger); Azetic (Edward Peters); Graham (R. Henry Grey). Direction H. M. and E. D. Horkheimer.

Major Cavendish returns from India, bringing with him an idol he has picked up. His ward, Elsie Yorke, is in love with Harrington Graeme. The major asks her to marry him, and she laughs at the idea. Graeme, in ill favor with the major, asks Elsie to elope with him. She is to meet him in the grounds at midnight. As she passes through the library she is fascinated by the ugliness of the idol. Her guardian enters and startles her. Graeme, through a window, sees the girl in the major's arms, and goes away, thinking he has lost her.

Later he returns from abroad and, having learned that Elsie is still unmarried, ventures to call. Elsie is receiving friends whom she has invited to hear a lecture on Indian morals by the noted yogi, Katti Hab. She is impressed by his statement that even inanimate objects have a strange power. Katti Hab sees the idol and gives a start of recognition. Graeme wins Elsie's forgiveness. The major enters and orders him from the house. He returns that night to walk under Elsie's window. Katti Hab and one of his servants enter the house to steal the idol, and kill the major. Graeme puts them to flight and is found on the scene with the knife in his hand. Held for trial, he is freed on the testimony of yogi's servant, who bears against his master a grudge.

Graeme and Elsie are married. Elsie undergoes a change. Graeme discovers that she is gambling and pleads with her to stop. She flouts him. An admirer abets her and lends her money. Graeme, also changed, has an affair with an actress. Katti Hab, in hiding, resolves to risk all on another attempt to steal the idol. Elsie's physician informs her that she is about to become a mother. She rebels at the thought, and hates her child when it is born. Katti Hab, surprised in the house, conceals himself in a closet and is imprisoned by a spring lock. He calls on the god for deliverance, and the idol moves, upsetting a lamp which sets fire to the house. The valet telephones Graeme, who rushes homeward.

Elsie, returning from a ball at which her admirer has revealed his true character, sees the fire, and her maternal instinct is aroused. She saves the child, but is herself overcome. Graeme rescues her. Katti Hab is killed by the fire. The image is broken, and Graeme finds jewels in its head. Both feel that a sinister influence in their lives has been removed, and they are happy with their child.

THE FLIRTING BRIDE (Three Parts—May 26).—The cast: The bride (Jackie Saunders); Her husband (William Conklin); Count Max (Edward J. Brady); The commandant (Henry Stanley). Direction of H. M. & E. D. Horkheimer.

From the moment when, at the conclusion of the ceremony, the bride's old flames come forward to kiss her, she starts on a flirting campaign that causes her husband to gnash his teeth. On the start of the wedding tour there are complications; the bride is left at a station where she insisted on getting out for refreshment. She is accompanied by an old admirer.

Once more united with her husband, she accompanies him to a little European kingdom, where fresh trouble starts. The commandant of the garrison and his officers become her slaves. Count Max, detailed to the garrison, falls a victim. The bride goes boating with him and he gives her a packet, requesting her to forward it to his mother if he falls in battle.

A spy informs the commandant that the bride is a fellow conspirator with Count Max, who is suspected of being a foreign emissary. She flees from arrest and is captured by brigands. Count Max is also caught, but released when he proves that he is an enemy of the government. The soldiers, raiding the bandits, rescue the bride. She is chained in a dungeon. Her husband arrives with the American consul, and she is released on condition that her husband take her out of the country before she makes a victim of the crown prince. Tearfully she swears never again to look at a man.

Universal Film Mfg. Co.

POWERS.

A TOYLAND ROBBERY (May 18).—Dolly is a telegraph operator; and Jerry, the engineer, is his sweetheart. He always stops at her station on his return to greet her. She has a little dog, of which she is very fond. One day Jerry tells her that on the next trip he is going to bring the pay-roll. Black Mike, the villain, who has a gang of train robbers, overhears him, and determines to get the money. When Jerry is gone, he enters the telegraph office with his gang and, overpowering Dolly, he cuts the wires. Then he leaves her bound. But her dog comes to her rescue, and gnaws her bonds in two. Dolly, realizing that the wires are cut, knows that she must find some other way of warning the train that the robbery will be attempted. She sets out on a handcar to meet the train at the bridge.

Mike and his men are on the trestle, preparing to saw the timbers through, so that the train will be wrecked. But Dolly reaches the train at the junction, stops it and gets into the cab with Jerry. Jerry and his fireman, warned in time, fire at the crooks, and to escape their fire, the gang runs away over the trestle, and, falling through, are buried

under the broken timbers. The passengers cheer the lovers, as the picture ends.

7,000 POLICEMEN PARADE (On the same reel as foregoing).—More than 7,000 New York policemen marched in the annual parade of the force on Saturday, May 6. Among those who were in the reviewing stand were Police Commissioner Woods and his staff, Governor Whitman, Major General Wood, Mayor Mitchel and all the heads of the municipal department.

The policemen assembled at Eightieth street and Fifth avenue and proceeded south about 1 o'clock. The procession was led by the police band, followed by Chief Inspector Max F. Schmittberger and his staff. The parade passed the reviewing stand and U. K. Whipple, the Animated cameraman at Fifth avenue, between Twenty-fourth and Twenty-fifth street, about 2 o'clock. In a mock hold-up before this reviewing stand a policeman, posing as a thug, was accidentally shot by a patrolman, who thought the "hold-up" was a real one.

IT CAN'T BE TRUE (June 1).—The cast: The Kids (Irma Sorter, Gordon Griffith, Frank Butterworth and Ernest Butterworth); The Manager (H. Griffith); His Wife (G. Griffith).

The manager sent his company to the park to make some exterior scenes, and they did not notice that the children had tied their wagon on behind the auto. The manager was rather jealous of the attentions of his leading man to his wife, who played the feminine leads. The company rehearsed the scene of an elopement, watched intently by the children.

As the boss was not present, the director and his staff decided to take time off for a "little game." The leading man urged the leading lady to come and rest with him under a neighboring tree. The children got hold of the camera and decided to make a picture on their own account. They acted a burlesque of the scene they had just seen, and then fate inspired them to experiment with the panorama handle.

The next day the company was invited into the projection room to see yesterday's results. The kids managed to sneak in, too. Then was revealed how the actors wasted their time, and the pressing attentions of the leading man to the Manager's wife gave that gentleman a painful shock. Everybody was fired, but the children were rewarded with slices of pie by their loving mother for having kept their clothes so clean!

L-KO.

A BUSTED HONEYMOON (May 24).—The cast: The Bride (Alice Howell); The Groom (Ray Griffith); The Bad Man (Fatty Voss).

It was his wedding day, but he wandered from the wayside and dropped into one of his old haunts, where he partook of a little more than was good for him. The bride, knowing his haunts, after an hour or two of waiting, decides to call up his old place and find if he is there. She begged him to hurry home, but he was in no condition to be called sweet names and resented her interference.

He wandered out into the park, where he found some girls to his liking, but hardly had he got started to making love before the husband of one of the girls, a very bad man, came on the scene and it was curtains for the groom. He hurried to the side of his fiancee whom he knew he could bluff. The wedding was hastened with all speed and the groom immediately appropriated his little wife's hard-earned savings and back to Mike's place he went. The bride gives up her flat and returns home.

The mercenary landlady soon afterwards rented the flat to a man who happened to be the bad man the groom had encountered that morning in the park. Later at night the groom, after a hard evening, decided that he would return home to his little wife Not knowing that his flat had been rented to others, he entered and got into bed with the bad man. There was some excitement. Wife and brother entered just in time to avert a murder.

GAMBOLING ON THE GREEN (May 28).—The cast: The husband (Gene Rogers); the wife (Elsie Cort); the lover (Reggie Morris); his sweetheart (Ann Darling).

Paw and Maw were all right till Paw started to flirt with Reggie's sweetheart. Then Reg got peeved and Paw ran away with his girl. A queer intruder, known as "Squirrel Food," stole Paw's watch and sold it to Reg for the price of a feed. Then, with a full stomach, he got himself a job as janitor in Paw's office.

Reg came along, saw his girl with Paw and made a vow with Maw to "get" them. They got them all right, but The Nut, grasping his opportunity, copped a watch and Maw's purse, and then flew the coop. Paw and the bunch gave chase and overtook The Nut in time to see him sell Maw's purse for one dollar to a pawnbroker. The latter opened the purse and found a fortune in it. The Nut saw this and died of heart failure as a penalty for his crimes.

TOUGH LUCK ON A ROUGH SEA—(Two parts—May 31).—The cast: Commodore Alimonio (Dan Russell); His Son (Sammy Burns); The Girl (Carmoll Meyers).

Is it polite to tell your son's fiancee that the man of her choice is subject to chronic measles? Is it polite to try to grab off your son's fiancee? Is it polite to shove your poor old Dad out to sea? And is it polite to shove another guy overboard because you think he knows something about you? Decidedly not.

But the gentlemen concerned in this tale were neither polite nor well mannered. On the contrary, they were positively downright rude and overbearing, and it was a question who was the rudest. Anyway, the son who did all the above dirty work, took passage to escape the consequences of a little crime of his. The ship, however, picked up the father he had set adrift, and father was in a rip roaring frame of mind and thanked heaven he had lived for vengeance. The son might have stayed safely hidden in his stateroom, but there was a wild sea that night and son got pitched right in on top of father.

The scene that followed between father and son had best be left untold. Suffice to say that the storm got heavier and the ship went down. Father and son forgot their enmity in trying to get into a lifeboat. Unfortunately, the Captain said "women first" and father and his offspring tried to impersonate ladies to save their skins. They were very poor female impersonators, however, and the Captain's spare eye was their downfall. Anyway the lifeboat went down safely, but the ship didn't. She went down unsafely, and father, son and another female impersonator went with her. The only pleasant thing about the whole affair was the girl's escape. She got away in a lifeboat and made eyes at a strange gentleman, who afterwards married her and with whom she lived happily ever after.

UNIVERSAL.

ANIMATED WEEKLY NO. 21 (May 24).

Spring's Birth Shown in Dance.—Girl students in graceful gyrations greet new season, Newcomb College—New Orleans, La.

Tigers Fast on Water.—Princeton beats Middies, Columbia and Pennsylvania for Childs' Cup—Philadelphia, Pa. Subtitle: Navy Four wins easily.

Britain Welcomes Serbian Prince.—Throng sees Royal visitor escorted through city by troops—London, England. Subtitle: Sir Thomas Lipton, host to Serbians.

Citizen Soldiers Guard Border.—New Mexico's national guard, first State troops at line—El Paso, Texas. Subtitles: Off to Columbus base. Carranza's envoy says "good-bye." Obregon, wife and child on private car. War Minister's train guards. First train takes supplies to U. S. Army. Major Langhorne wins high jump. After Glenn Springs' raiders, Col, Taylor saying farewell.

Last Honors to War Hero.—Private Morris Cohen, slain when Mexicans raided Glenn Springs' Army Post, buried—New York City.

Navy on Parade.—Citizens see exhibition of "Preparedness" by Uncle Sam's sailors—Charleston Navy Yard, Mass. Subtitle: Speedy submarines only periscope for foe to see.

To Teach Preparedness.—National Guard gives monster show to educate U. S. to defense program—Sheepshead Bay, N. Y.

Boy Scouts Visit Roosevelt.—Young exponents of "Preparedness" get good advice from former President—Oyster Bay, N. Y. Subtitle: "Don't be Mollycoddles"—T. R.

Winning Kentucky's Famous Derby.—Thousands cheer Equine kings in 42d annual battle for Blue Grass classic—Louisville, Ky. Subtitles: At the post. The winner. Gov. Stanley gives jockey roses.

1,700 Race through City.—Throngs sees country's star runners battle for Evening Mail Marathon honors—New York City. Subtitle: The winner.

Nine Die as Building Falls.—Few of fifty escape death or maiming when restaurant collapses—Akron, Ohio.

Cartoons by Hy Mayer.

IMP.

THE HEALTH ROAD (May 23).—The cast: Stephen Van Dyck (Allen J. Holubar); Daphne Purcell (Jean Webster); Tom Stanhope (George MacQuarrie); Jimmy (Willie Bergh). Written and produced by Allen J. Holubar.

Stephen Van Dyck's heritage at birth was that of a weakling. His way of living and overindulgence in cigarettes helped further to undermine his weak constitution. Daphne Purcell has a sentimental regard for him, but he is compelled to share her regard with Tom Stanhope, an athlete. Tom calls on Daphne and impresses her with his handsome presence. While he is waiting for her Stephen arrives with a bouquet of flowers to lay at Daphne's feet. Tom sneers at Stephen's sentimentality.

While weak in body, Stephen's spirit is strong, and resenting Tom's sneers, the two men are about to come to blows when Daphne enters. She reminds them that "In day of old, when knights were bold, they fought for their lady loves"—adding significantly, "to the victor belong the spoils." So her two ardent admirers retire to an open space in front of her window to battle with their fists for her favor. Tom has little difficulty in besting the weakling. Stephen is helped to his feet by MacFadden's class of marathon runners, who have witnessed the contest while engaged in their daily sprint. They advise Stephen to go into training and one of them suggests that he get MacFadden to fix him up.

Later we see Stephen at the office of MacFadden, who tells him that in the first place he must leave off smoking cigarettes. Six months later we see Stephen no longer a weakling, but a clean-up athlete.

Daphne is unable to get the weakling out of her thoughts, wondering whether he has recovered from the unequal contest with the brutal athlete, and realizing that it is Stephen that she really cares for. Daphne goes to MacFadden's gymnasium and there finds Stephen has not only fully recovered, but has developed into an athlete. She tells him how proud she is that he has made good, and now admits she was mistaken in bestowing her favor on Tom. As the picture fades out we see Daphne smuggling close to Stephen, who enfolds her in his muscular arms.

THE UNCONVENTIONAL GIRL (Two parts—May 26).—The cast: Mrs. Joy (Mrs. J. H. Brundage); Mr. Joy (Joseph W. Girard); Helen Joy (Edith Roberts); Dorothy Joy (Mary Moore); Sylvia Brentano (Sydell Dowling); Dave Brentano (Stanley Walpole); Frank Worthing (Anthony Merlo). Written and produced by Robert F. Hill.

Helen Joy, the daughter of wealthy parents, is thoroughly unconventional, to the despair of her fashionable mother. The guests have assembled in the Joy drawing room for a dinner party, but are detained by Helen's absence. Helen, meanwhile, is having a glorious time coasting down hill on a bob-sleigh with about six or seven boys. She succeeds in pacifying her indulgent dad, who goes out to look for her, and she finally arrives home and seats herself at the dining room table ahead of the guests with her two Pekinese dogs in a high chair beside her. Mrs. Joy enters with the guests and is horrified but in spite of her protests the dogs remain and the dinner is served.

The scene then shifts to a kitchen and general living room in the slums, where Sylvia Brentano is trying to quiet her baby. Seeing her care-worn expression, her brother, Dave, assumes a determined look as he moved toward the window, where he picks up a screw driver and places it in his pocket with a knowing look. At the dinner in the Joy mansion Helen is seen to cause a sensation as she announces to the assembled guests that she would like to be a burglar. Frank Worthing, who is engaged to Helen's sister, Dorothy, tells Helen that burglary is not a woman's job.

Back in the tenement house Dave tells Sylvia that he must raise money somehow to keep them from starving. When he has left Sylvia comes to a sudden determination as they are in desperate straits. She hastily writes a note, then leaves the house holding her baby under her shawl.

While the guests at the Joy mansion are engaged in a game of bridge, Helen goes, unobserved, to her bedroom, takes a cloak from the closet and glides down into the hallway, where we see her removing some keys from the overcoat belonging to Worthing, and goes to his home. Suddenly she turns to the window where, to her horror, she sees silhouetted in the moonlight the figure of Dave, who is opening the window with a screw driver. He moves toward the center of the room and Helen shrieks with fear as he drags her into the firelight. He takes her for Worthing's sister and laughs fiendishly as he exclaims: "His sister shall pay as mine has." Helen shrinks from him as he betrays his purpose of lustful revenge. As they look into each other's eyes Dave realizes that he has made a mistake, and tells her that a year ago he was an expert accountant at the office of Frank Worthing, where he introduced him to his sister, Sylvia. Worthing ruined Sylvia and she left home.

He went to Worthing and asked him if he was going to marry his sister. When Worthing answered his question with a sneer he pulled his gun and shot at the betrayer of Sylvia's honor. Owing to Worthing's recovery and the extenuating circumstances of his assault the judge at his trial merely sentenced him to a year's imprisonment on Blackwell's Island. On

the day of his release Sylvia was waiting for him with a baby in her arms. Suddenly they hear a noise outside and on going to the window they see Sylvia placing her baby on the front stoop. Pinned to the baby's dress is a letter from Sylvia notifying Worthing that he must take care of the child, as she cannot support it any longer.

Helen and Dave rush downstairs and Helen takes the baby from Sylvia, who, not understanding her motive, snatches the baby back. Dave reassures his sister, however, and then they all enter a taxicab which Helen engages. Meanwhile, in the Joy household they discover Helen's absence and are getting somewhat worried when the taxicab drives up and Helen, followed by Dave and Sylvia carrying her baby, breaks into the drawing room.

Helen denounces Worthing. Dave assumes a threatening attitude as Helen tells Worthing he must marry Sylvia to legitimatize the child. Worthing protests, but Dave, exhibiting a pistol, warns him that this time he will make a sure job of it if he doesn't do the square thing by Sylvia and her child. Dorothy is overcome by this revelation of villainy on the part of her fiancee. Among the guests is a clergyman, who is called upon to marry Worthing and Sylvia. Sylvia only consents to the marriage for her child's sake and on condition that she shall be Worthing's wife in name only. The couple then step up to be married, and after the ceremony Worthing is ignominiously ordered out of the house. As the picture fades out there are indications that some day the "Unconventional Girl" may become Dave's wife.

A DOUBLE FIRE DECEPTION (May 30).—The cast: Sam (Matt Moore); Polly (Jane Gail); Marion (Clara Byers); Gideon Gault (Allan Holubar). Scenario written by Norbert Lusk. Produced by Matt Moore.

Polly, the cook's hoyden daughter, is to get the chance of her young life when Miss Marion Earle, her mother's mistress, proposes to train her as her maid. Marion, her future benefactress, while awaiting them in her drawing room, repulses an earnest young man who is proposing to her, making it clear that she wants money rather than love, every time.

About this time, word comes from an attorney announcing that the latest of the many codicils of her late uncle's will stipulates that she is to receive one-half of his fortune only on condition that she marry his protege, Gideon Gault. The lawyer goes on to say that he has arranged for Mr. Gault to visit her in order that they may become well acquainted. Marion's delight turns to fury. She wants all the fortune.

Meanwhile Gideon Gault is starting for Marion's home, accompanied by his valet, Sam. The valet has high social ambitions, the master has none. The valet dresses as well as he dares, while Gideon wears the plainest black of severe cut. Gideon is interested in "uplift" work, religion and missions. Polly is brought before Marion, and, with the coming of the gawky girl, Marion gets a startling idea. She announces that, for the time, Polly must be the heiress, while Marion will be her maid.

Gideon and Sam stop on their way to Marion's. Gideon is attracted and shocked by the sight of a crowd of boys shooting craps on the sidewalk. He gets out of the machine and tells Sam to inform the heiress he will follow. Sam drives on to Marion's suburban home, where, on account of his smart appearance, he is mistaken for his master and received by Marion, dressed as a maid, with all honors. He is introduced to Polly. Sam realizes what he's fallen into, and determines to take all that's coming to him—until something happens. Marion slips Polly a note, "Make him love you—he's a millionaire." Polly in her clumsy way begins to try her powers of fascination upon the puzzled Sam.

He sees Gideon calmly walking up the path and tells his master what has happened. Gideon mildly remarks, "Keep up the deception, Sam, it may give me the chance to do great good." Gideon, the supposed valet, is introduced into the servants' hall, where he proceeds to reform everyone. Marion, listening at the keyhole, overhears Sam making love to Polly, and thinks her deception is progressing splendidly. Under the influence of Gideon's saintly personality, the servants get religion in various ways. Gideon at last has come to the right place.

Sam proposes to Polly and they are quietly married that night. In the drawing room, Marion has had prepared a supper, waiters having come in from a caterer's. She invites all the servants into the drawing room, and they come marching in single file, led by Gideon, singing "Onward Christian Soldiers." Polly rushes to the big fat cook, crying, "Mother." Sam begins to see light. Something is wrong.

While Sam rages, Marion pertly says: "I'm the heiress, your wife is my maid—and you lost your share of the fortune." Sam bursts out laughing. Marion looks troubled. Then Gideon comes to the rescue. "Thanks for finding my valet a wife—I am Gideon Gault," he says. Marion is dumbfounded.

At this instant a messenger boy enters with a telegram. He hands it to Marion. She reads: "Last codicil to uncle's will leaves all to put up a monument to himself."

Marion swoons dead away and Sam promptly uncorks a bottle of champagne in her face. Gideon and the servants congratulate Sam and Polly, as, after all, no harm seems to have been done by the wholesale deception.

JOKER.

A DARK SUSPICION (June 3).—The cast: Bill Binks (William Franey); His Wife (Gale Henry); Sam Green (Milburn Moranti); His Wife (Lillian Peacock); Policeman (Charles Conklin). Written and produced by Allen Curtis.

Bill Binks is a married man, and a very much "henpecked" one at that. As Bill is preparing the noonday meal he enters his wife's room and finds her primping to go out. He upbraids her for making him do all the menial work. He lays down the law to her and tells her that she will hereafter do the housework or they will move to a hotel. The wife thinks this will be a good idea and persuades Bill to accompany her to the hotel.

At the hotel live Sam Green and his wife, and they are a typical couple of newlyweds. They have troubles of their own. While Sam is taking a bath the tub springs a leak and he tries to stop the flow of water with his wife's new hat. The wife is pressing his trousers and in the excitement they become severely burned. They are arguing with the hotel clerk when Bill and his wife arrive. Mrs. Green recognizes an old sweetheart in the person of Bill and there is a happy meeting between the two. Mrs. Binks and Mr. Green are very much surprised at the meeting and both become jealous of their respective mates. Green takes his wife back to their room, while Mrs. Binks orders her husband into their apartments.

Green decides that a public hotel is not a place for a pretty newly wedded woman and decides to seek out a bungalow. Mrs. Green meets Bill and tells him of looking for a place. Bill suddenly thinks of his own home and tells her that he has the very place they are looking for. He suggests that she accompany him to look it over. Mrs. Binks misses her husband and Mr. Green misses his wife at the same time and they come out of the hotel just in time to see Binks and Mrs. Green leaving in a taxicab. Both, believing their "better halves" are eloping, set out in pursuit. Binks and Mrs. Green arrive at the house, not knowing they are pursued, and Binks is showing her about the place.

Green and Mrs. Binks have many mishaps, but finally arrive at the house. Mrs. Binks tells Green that she has long suspected her husband of chasing "chickens" and she is glad to find him out at last. They take refuge in the cellar while trying to catch Binks and Mrs. Green spooning. While they are thus hiding the delivery man begins to unload the ordered coal and it is all dumped in the cellar. Binks and Mrs. Green hear the scrambling down stairs and believe it is burglars. They call for the police. Poor Green and Mrs. Binks are buried under the heap of coal. Binks and Mrs. Green, unable to bear the idea of remaining in the house with burglars, jump out of the window just as the cops arrive. All are taken in charge by the cops and leave to catch the burglars.

Green and Mrs. Binks finally wiggle out from under the coal and knock on the door for assistance. The cops open the door, but before Green can explain the cop bangs him on the head with his club. Mrs. Binks grabs her husband and then turns upon Mrs. Green and demands to know what she has been doing in the house with another woman's husband. Mrs. Green calmly pulls out a slip of paper and opening it displays to the astonished eyes of Mrs. Binks a receipt for six months' rent. Mrs. Binks and Mr. Green are ashamed of their unjust accusations of their respective husband and wife. In desperation Mrs. Binks tells the crowd that she was endeavoring to rent the house to Mrs. Green. Mr. Binks and Mrs. Green never found out that they had been followed by an avenging husband and a desperate wife.

VICTOR.

THE LIMOUSINE MYSTERY (Two Parts—May 24).—The cast: James Crosby (Joseph W. Girard); Mrs. Crosby, his wife (Mary Fuller); George Kingsley (Anthony Merlo); Fownes (Bert Busby); the chauffeur (William Welsh). Scenario written by Catherine Carr. Produced by Lucius Henderson.

Mrs. Crosby, a society favorite, drives out with her husband in a closed limousine. The husband gets out to enter a jewelry store and tells the chauffeur to drive on. George Kingsley, a well known clubman, enters the limousine from the other side of the street and the chauffeur drives on unawares of his new passenger. Presently Kingsley alights and Clymer Blakford, a fellow-clubman, notes that he came out of the Crosby car. On arriving home the chauffeur opens the door of the car. Mrs. Crosby seems to have fainted. The chauffeur and butler carry her into the house, where Dr. Benton, accompanied by the noted criminologist, Fownes, makes an examination and declares that Mrs. Crosby has been stabbed to death.

The chauffeur testifies at the inquest that the last person seen with Mrs. Crosby was her husband. Crosby doesn't deny that he was with his wife, but indignantly proclaims his being put under arrest. Fownes gets permission to view the body of the victim, while Blackford appears at police headquarters and reports that he saw Kingsley come out of the car after Crosby had left it. On the strength of Blackford's testimony Crosby is released and Kingsley faces a charge of murder. Fownes, determined to solve the mystery, offers his services to Kingsley, whom he believes to be innocent. Kingsley admits to the detective that he was Mrs. Crosby's lover and that she had promised to leave her husband for him, but insists that when he left the car she was alive and happy.

The detective picks up a dagger-shaped paper cutter during an interview with Crosby and pockets it unseen by Crosby. At the ensuing trial, the detective is placed on the stand and informs the court that the late Mrs. Crosby, upon his investigation, had been a dancer who appeared under the name of Yola in an East Side dance hall, and that her lover at that time was a young gangster known as Budd Kennedy. Subsequently, she made a hit at an uptown cabaret. It was there that Crosby became acquainted with her and paid her marked attention, thus arousing the jealousy of her lover. Believing in the girl's innocence, Crosby asked her to marry him and she thereupon indicated to Budd that she was tired of wearing cheap clothes and that he never gave her any jewels. This caused Budd to commit burglary in order to provide her with a diamond necklace and other jewels.

Yola, however, learning that he had stolen them, was afraid to keep them. Accordingly, she dropped the diamond necklace into his pocket. Budd, subsequently, while under the influence of liquor, had a fight with another gangster in an East Side saloon in the course of which the diamond necklace had dropped from his pocket causing his arrest and subsequent sentence to a term in prison, Budd being fully convinced that Yola had betrayed him.

After getting rid of Budd, Yola married Crosby. Five years later they had a quarrel when she told him frankly that she had only married him for his money and the social position he could give her. After making this statement, Fownes says: "According to my deduction, the following events occurred upon the fatal day. A new chauffeur drove the car. Crosby and his wife had a violent quarrel. Upon the husband leaving the car, the lover, Kingsley, took his place. The murder was committed after Kingsley had left the car by a man who used a knife affected by a certain set of gangsters on the East Side."

Fownes then takes a gangster's knife from his pocket and accuses the chauffeur who drove the car. The chauffeur arises indignantly and denies the accusation. Fownes insists that the chauffeur is no other than Budd Kennedy, who, after his release from prison, was consumed with a desire for revenge on the woman who had thrown him over. The detective asks for the arrest of Budd, who tries to make his escape, but is overpowered by the police. Slipping his hand into the chauffeur's pocket, Fownes pulls out a knife similar to that shown during his testimony.

Budd, realizing that his case is hopeless, laughs hysterically and says, "She double-crossed me. I waited and planned to get her. She had her day. You've got me—I got her. Everybody crowds around to congratulate Kingsley, who insists that the solution of the mystery is due to the cleverness of the criminologist.

LAEMMLE.

THE FUR TRIMMED COAT (May 30).—The cast: Walter McPhail (Rupert Julian); Adelbert (Douglas Gerrard); Clara McPhail (Elsie Jane Wilson); Nellie (Francelia Billington). Scenario by E. J. Clauson. Produced by Rupert Julian.

Mrs. Clara McPhail receives a beautiful sealskin coat. The note which accompanies the package is signed "Adelbert," and requests that it be worn for his sake, in remembrance of

days past. Clara examines the coat, then sits gazing at it, lost in perplexed meditation. Finally she rises, packs the coat, puts on her wraps, goes out and pawns the coat.

That night at dinner, Clara hands her husband, Walter, a pawn ticket, explaining to him that she found it and asking him to look into the matter the next day and see if it amounts to anything. The following afternoon Clara makes a casual inquiry in regard to the pawn ticket. McPhail says he forgot about it, but will drop into the pawn shop and look it up. However, he does not mention the matter next evening on his return from work.

The next day she decides to go on a little shopping expedition, and calls at her husband's office with a request for some money. McPhail turns to the stenographer and requests her to get the money for him. With a superior air, Nellie calmly gets up from her desk, walks to the closet and a moment later appears gaily bedecked in the fur trimmed coat! McPhail contiuues turning over the papers on his desk, wholly unconscious of the shock his wife has received upon observing the coat in the possession of the stenographer. Clara says nothing, but she registers a vow that there shall soon be a settlement with Friend Husband.

TWO MOTHERS (Two Parts—June 1).—The cast: Richard Angus (Alfred Allen); Dick, his son (Gordon Griffith); Nina Angus, his wife (Virginia Southern); Violetta Andree (Dorothy Davenport); Violetta's Second Husband (Emory Johns). Scenario by Calder Johnstone. Produced by Lloyd Carleton.

The boy was a twelve-year-old edition of his father. The man was an invalid, and the boy's stepmother was an opera singer. Everything depended upon her securing a contract with the Grand Opera Company. When she returned home after the first trial, she told her husband that she had a rival—a woman who could sing much better than she; and after the boy had gone to bed, she told her husband who the woman was. Veroni, the rival singer, was no other than Violetta Andree, the first wife of Richard Angus and the mother of his boy Dick.

Late that evening, Violetta called upon Mrs. Angus, determined to have her boy back. She offered the wife any inducement, even going so far as to promise not to sing, and thus permit the wife to secure the engagement; but the wife refused, believing all that her husband had told her of how the other woman had wrecked his life and left him with the boy.

But the woman told her side of the story—of how the husband drank heavily, how she supported him for several years, and how the man came into her life who was now her husband, and of how her first husband had misunderstood their friendship. But Mrs. Angus realized what she had done for the boy, the sacrifices she had made, and the evil influence his own mother would now have over him.

The next evening in her dressing room, Violetta was surprised to receive a card from Mr. Richard Angus. She instructed the call-boy to show him in. A boy of twelve years, in a somewhat worn evening suit, stood before her. She then learned that he was her son. The boy plead for his mother; and slowly the woman drew the truth from him, realizing for the first time that the boy believed his own mother to be dead. The lad showed her a worn and faded photograph of his mother—her own picture when she was a young girl. She bade him return to his mother, and to tell her that she would do all she could to help them. When the boy was gone, she sent the manager word that she was ill and would not go on, and advised him to send for Nina Angus.

GOLD SEAL.

THE SILENT MAN OF TIMBER GULCH (Two Parts—May 30).—The cast: The Man (Robert Leonard); His Wife (Ella Hall); The Stranger (Marc Robbins); His Granddaughter (Ella Hall). Written and produced by Robert Leonard.

Like a wounded animal seeking the cover of the woods, the man had come to Timber Gulch. Taking possession of an abandoned cabin, he had lived a lonely existence. He was never known to say a word to the other inhabitants, keeping his business to himself and his queer actions had become the subject of speculation among the natives. At other times his nature would seem to change and the sound of a gun shot would have a strange effect upon him. He had been known to trace the sound of a shot and violently wrest the gun from the hands of the hunter.

One day a stranger and a child arrived in the camp. The boss of the camp meets the stranger and it turns out that he and the stranger are old friends. They talk of old times and the boss asks his friend about the child. The friend tells him that the child is his grandchild and that several years before a stranger had drifted into the home town, and after a rapid fire wooing had married his daughter. He was liked by all who knew him, but after the marriage the young husband got into bad habits.

At first his home life was happy, but the husband became addicted more and more to drink. It was an easy step from drink to gambling, and he went from bad to worse. In the meantime a child was born to them, and she was the bright spot in the mother's life. One night, while the husband is at the dance hall, one of the girls flirts with him and arouses the jealousy of her lover. A fight ensues and the lover is killed by the husband. The husband escapes, and that is the last that is heard of him. Meanwhile the little wife tires of waiting, and dies of a broken heart. The baby girl is left in the old man's hands to raise as best he can. He finishes the sad story and the boss tries to comfort him. They go out to find the little child, but she is missing.

The child has wandered on into the woods and becomes lost. All join in a frantic search for her, but can find little trace. The child wanders about until exhausted and then spies a cabin among the trees. She stumbles inside and falls on the bunk asleep. The silent man has wandered outside and, returning, sees the bundle on his bunk. He finds the child, and is struck by the remarkable resemblance to his dead wife. He clasps her in his arms, and opening the locket, finds the face of his wife inside. The stranger and the boss, hearing voices, come in. Recognition follows and the man is told of his wife's death, but finds consolation in the recovery of his memory and the presence of his little girl.

NESTOR.

ALL OVER A STOCKING (May 29).—The cast: Mrs. Newlywed (Ethel Lynn); Mr. Newlywed (Eddie Lyons); The Stenographer (Betty Compson). Written by Arthur Mackley. Produced by Al. E. Christie.

Mr. Newlywed's wife is extravagant. A notice of a bargain sale is to Mrs. Newlywed an invitation to buy, and she seldom allows one to pass without getting something.

One day she sees a notice of an extremely cut-rate bargain sale on stockings. She shows her husband the notice, stating that the guaranteed five dollar silk stockings will be sold for two dollars, and asking him for the money. Newlywed refuses her request. In spite of the fact that Mrs. Newlywed has several dozen pair of stockings, she insists on getting some at this bargain, and her husband leaves the house after the two have a fuss over the matter.

Arriving at the office, a stenographer requests leave of absence to go on an errand; and shortly after she leaves, Newlywed sees the same ad that provoked the discussion between his wife and himself. He decides to surprise his wife by buying a pair of stockings and takes them home as a peace offering. Not to be denied, Mrs. Newlywed borrows the necessary funds from the maid and sets out for the bargain counter. The stenographer buys her stockings, and is so pleased with them that she puts them on before leaving the store.

Ethel sees her husband at the bargain counter and is happy, believing that he is getting the stockings for her. To be on the safe side, however, she purchases a pair of the stockings and sets out for the office. Eddie has returned to the office, and is met by a customer, who desires to see some property. He leaves with the customer, and tells the clerk that should he not return before five, to close the office. He also leaves the package of stockings he has bought for his wife.

Finishing her shopping, Ethel returns to her husband's office and finds him missing. She determines to wait until he returns; and while waiting, discovers that the stenographer has on a pair of the bargain hose. Suspicion against her husband is aroused, and she awaits his return with injured feelings. When five o'clock arrives and Eddie does not return, the office is closed. Ethel is forced to return home alone. Shortly after she leaves, the stenographer, while placing some letters on Eddie's desk, discovers the package of stockings, and, written upon it is a little note stating it is for his wife.

The stenographer, thinking he has forgotten the package, determines to take it home. When Eddie arrives home that night he runs into a tornado in the person of his wife with her injured feelings. In the midst of her raving, the stenographer comes in with the package, and Ethel, in her frenzy, tries to beat up the girl. She finally sees the note on the package, and her anger subsides. Explanations follow, and Eddie decides that never again will he try the bargain counter.

GOOD NIGHT, NURSE (June 2).—The cast: J. Nutt (Neal Burns); Stella (Stella Adams); Billie (Billie Rhodes); Harry (Harry Rattenberry). Scenario written by Al. Christie. Produced by Horace Davey.

Neal, while sitting in his room, notices an accident in the street and kindly goes to the man's rescue with his car and takes him to the hospital. The nurse assigned to the case, Billie, makes a great hit with Neal.

That night at the club Neal cannot get the pretty nurse out of his mind. He pretends illness, and is rushed off to the hospital, but, much to his disappointment, Stella is assigned to him. He throws pillows at her and altogether gives the impression that he is violent. A new nurse is put on the case, but when Neal discovers that it is not Billie, he again raves. Harry and Stella try to soothe him and Harry promises to give him another nurse, but again Neal is disappointed, and the two start fighting.

He decides that he will leave the place. As they have taken his clothes he wraps a sheet around him and starts out. A chase follows through the ward which disturbs the patients very much. Billie is attending a woman in a private room. Harry and the others finally capture Neal and tie him in bed, but he manages to get loose again. In the hall he encounters one of the attendants and the two grapple. Another chase follows through the ward, and back into the hall, Neal knocking down a couple of cripples and Harry.

Neal finally manages to barricade himself within one of the rooms and escapes through the window, but his escape is soon noted and the attendants give chase. Neal hides in an apartment house, and from there runs to an alley. Billie, who has left her patient, is walking along the street when Neal spies her, and, oblivious to everything, rushes up to her and commences to talk. The attendants soon come on and they take him back to the hospital, where Billie is installed as his nurse.

BISON.

TAMMANY'S TIGER (Two Parts—June 3).—The cast: Jim Little (H. Griffith); Percy (Lee Hill); Arena (Marie Walcamp); Robt. Riot (L. C. Shumway); Spuds (E. N. Wallach). Written and produced by Henry McRae.

A committee of old-time Tammany leaders determine to revive the "Grand Old Party." The chairman of the committee, in an effort to make their emblem a feature of the revival, suggests they secure a stuffed tiger to be displayed during the reception. Jim Little, the former owner of a circus, sees a chance to make some money in securing an animal. Jim tells them that there is no such thing as a stuffed tiger in the country, but that he will get one and have it "fixed" so the animal will be perfectly harmless.

Jim has a daughter, Arena, who has a hobby for strange pets. Percy Peace, the son of Little's bitterest political enemy, is an ardent admirer of the girl, but not of her pets. Percy is caught love-making by Arena's father, who orders him off the grounds. Robert Riot, who is a firm political friend of Little's, is also an admirer of Arena's. Shortly after Percy's undignified retreat, Little takes up the question of securing a tiger with Robert. Robert suggests they visit a circus with quarters nearby and get a veterinary to dope one of the tigers. Percy has slipped back, but, seeing the two talking confidentially, he overhears their plot. He beats them to the veterinary's shop and fixes matters with that gentleman. Robert and Little make arrangements for the tiger to be doped for two hours. When the real doping takes place, however, influenced by Percy's previous visit, the veterinary gives the tiger only enough dope to last thirty minutes.

Little and Robert arrange to have the tiger brought to the hall during the middle of the meeting. The meeting opens with a rush. The doped tiger is brought in and placed in the middle of the crowd on a table. As the chairman ardently argues for the revival of the party, stating that now is the time to put life into Tammany, the tiger's eyes begin to blink and its tail to twitch. Percy makes a hasty retreat. Little and his friends are comparing the time. They figure that they have an hour left before the tiger will come to, but are nervous in spite of this fact. At the end of a particularly vehement outburst, the Tammany Tiger comes to life, and there is a mad scramble to get outside.

It is the custom of the Tammany party to have a parade each evening. The parade consists of several animal cages drawn by a huge elephant, and is in full swing passing the hall when the tiger bursts out. The elephant stampedes, the wagons are overturned, and the animals scatter in the city streets. There is excitement among the citizens. The elephant becomes thirsty, and, smelling water in a nearby house, runs his trunk through the window. Unfortunately, the room is occupied by an old maid taking a bath. She suddenly feels the water receding from about her, and upon turning around sees the elephant's trunk. When she becomes hysterical, the elephant grabs her with his trunk and jerks her out of the window.

In another part of the city a bunch of women are trying on gowns. Tammany's Tiger sud-

denly appears upon the scene—and there is a record race to see who gets out first. Some of the lions take refuge in a street car. The passengers are frantic, and the car runs wild. In the rush to escape the animals, Little is trampled, and the doctor orders him to be taken home and to have absolute quiet. For some unknown reason, the different animals make a bee-line for Little's home, and there is anything but quiet there for him. Numbers have proven too much for Robert, and he has taken refuge in a safe deposit vault.

Percy calls on Arena and finds the house filled with animals. Being cornered, there is nothing left to do except run the animals out of the house. Although his knees are violently shaking, he succeeds in driving the animals away, and Little grants his consent to the marriage of Percy and the girl.

UNIVERSAL SPECIAL FEATURE

PEG O' THE RING (Episode No. 5—"The House of Mystery"—Two parts—May 29).—The cast: Peg (Grace Cunard); Dr. Lund, Jr. (Francis Ford); Flip (Pete Girard); Marcus (Irving Lipner).

At the end of the fourth episode, we find Peg locked in the circus box in the burning tent, with her only friend, Dr. Lund, Jr., unconscious near her. Dr. Lund regains consciousness, only to find himself in the burning tent. Struggling to his feet, he looks for a means of escape, and is about to make a try for the entrance of the tent when he is attracted by the muffled cries of a woman in distress. He finds that the noise comes from the box, and learns it is Peg. Nearly suffocated with the smoke and fire, he succeeds in cutting a hole in the tent, and with his fast ebbing strength, he pulls the box through the hole and into the night and safety, while he falls exhausted nearby.

The circus people, attracted by the fire, miss Peg and search for her. Passersby see the unconscious Dr. Lund, Jr., and, failing to revive him, send him to the hospital. In the excitement, some roughnecks see the box in which Peg is hidden, and, thinking it contains circus goods which they can convert into money, they take the box to their counterfeiting den. Marcus, with the letter he stole from Flip, tries to locate Mrs. Lund and receive his reward. Failing to find her at her home, he starts out to look for her.

Peg, while in the box, feels herself taken through many passageways and secret entrances and finally laid in what seems to be a den of some kind. Listening, she learns she is in a counterfeiting den. She is not there long when her captors, or rescuers, try to open the box she is in. Breaking the locks, they are about to open it when several crooks run in and announce that the "Boss" has just been driven up outside. Leaving the box, they all rush upstairs. Feeling sure she is alone, Peg succeeds in getting out of her prison and hides behind a secret door. The gang enters with the "Boss," who is none other than Mrs. Lund. She warns them that the Secret Service are on their trail. In her hurry to leave, she loses her purse containing letters, etc., which are found by Peg after the roughnecks take Mrs Lund upstairs. Keeping the purse for evidence against Mrs. Lund, Peg starts to find a way out. Watching the others go through secret panels, she waits for an opportunity to do the same.

In the meantime Dr. Lund, Jr., escapes from the hospital, much to the worry of the doctors and nurses, and starts on a search for Peg. Arriving at the smouldering circus grounds, he makes inquiries regarding the box, and learns from some boys that the crooks took it to their den. Learning its location, he starts in pursuit. Peg, in the secret passage, starts to find a way out, when she feels a dampness and the floor slowly go down with her. Hearing running water she finds she is drawing near an underground river or sewer. Screaming for help, she is engulfed in the dark water as the episode ends.

BIG U.

THE ATTIC PRINCESS (May 31).—The cast: Hilda Dawn (Zoe Bech); Hiss Holt, her aunt (Marjorie Ellison); Warren Berghmann (Thomas Jefferson). Scenario by Calder Johnstone. Produced by George Cochrane.

Hilda's parents were killed in the Fayton Railroad disaster. She was five years old at the time, with no one in all the world to care for her except her aunt, and so to this relative she went to be cared for. Miss Holt was a prim sort of woman, hard at heart by reason of a life of self privation and self pity.

Then came a surprise to the unmarried, unloved aunt. In the will left by Hilda's father it was decreed that his entire estate should revert to his little daughter when she has reached her majority, but in the event of her passing away, the fortune was to go to the aunt. Miss Holt plotted to secure that fortune. And so, Hilda was relegated to the attic, fed on the leavings of the family table and clothed scantily.

But it chanced that a rich artist had long since used the attic across the way as a studio, where he came several days a week and painted at his leisure. And one evening, when he returned unexpectedly to remain for the night, he heard the little girl crying, and looking across the court he discovered little Hilda. He learned of her neglect, of her scant bedding, of her hunger. The next day he brought a warm blanket, and as the days passed he brought other things—the little girl believing that fairies visited her.

Then came discovery. Whereupon Miss Holt accused her of stealing the good things—but Mr. Berghmann, the artist, overheard the accusation and he climbed into the attic and defended the little girl. This was followed by his having her taken from the aunt and legally adopting her himself. And thus the child's unhappy days ended and she became a little Princess such as she dreamed she might be.

BROTHER JIM (June 1).—The cast: John Marsh (Tom Jefferson); Jim Marsh (Frank Newbury); Margie Marsh (Lena Baskette).

John Marsh is a farmer of Scotch descent. His wife is dead, but he has a son and a little daughter. The boy is in his teens and the father toils hard to educate the lad, sending him to an agricultural college away from home. The youth, Jim, who has never been away from home before, and who has known nothing but hard work all his life, begins his school work by making every day a holiday. He soon finds that his small income is insufficient for his needs and he writes home for more money. The father draws from the bank and sends what his boy asks. The demands for money become more frequent, and at last he has to refuse his son. Jim in debt from gambling, is tempted to steal, is found out and expelled from college. His father at this time decides to pay the boy a secret visit as a surprise.

He arrives at the college the day the boy is expelled; learns the cause, pays the sum stolen and returns home heartbroken. He tells Jim never to set foot across the threshold of his home again. Little Margie and her big brother were always boon companions, and as soon as she learns how to write a little she begs her father to show her how to write "Bruv'ver Jim." With an aching heart the old man traces out the letter, holding to the baby's fist, and so it goes on week after week, the little girl writing to the brother, the old man putting the letter in the rural delivery mail box, and when the child is asleep, slippling into the box a letter in reply which he has written. Then he reads the letters to her, each telling how finely Jim is getting on and telling her he will "soon come home."

Jim, on leaving college, loafs a little, despondent and hopeless. Then he goes down hill until he becomes a hobo. He wanders from town to town, taking odd jobs and drinking too much. The home instinct is too strong and memories of his father and sister bring back his manhood. He resolves to see the old home once again, even if he cannot enter it. He comes in the night, and as he leans against the old mail box his hand opens it. He finds a letter in baby handwriting to himself. It is from little Margie, and in baby fashion tells him how much she loves him and wants him to return, and ends with a funny little P. S., asking him to "be sure and bring me home the pony you promised.". The letter has a decided effect on him. He takes it and after leaving a reply, written in pencil on the back of an envelope.

Thus the father learns that he has been home, for Margie finds the letter the next morning and runs with it to the old man. Jim goes to the nearest city, gets a job, works hard for a small wage, saves one hundred dollars and sends it back to his father in part payment for what the old man has done for him. The money is received at a time of particular need, when a bill for farm implements is received with a demand for remittance, as the account is long overdue. It also gives his address and that night the father and baby write him a real letter which he really receives. Baby's birthday arrives, and with it the anticipation of receiving the longed for pony. But morning brings no pony, and the baby who expected the return of her brother is almost heartbroken. The father, too, is deeply affected and holds the weeping child to his breast.

Jim, meantime, has taken his entire savings, amounting to about fifty dollars, and has speculated with a bucketshop. He loses and later learns that the deal was a fake. He goes to the man and demands his money back, is refused, beats up the man, who forks over the money, plus what the stock, he was supposed to have invested in, really advanced on the market. Jim hurries out, buys the pony he had his eye on and rides him back to the old farm, arriving late the night of Margie's birthday. There is a happy reunion and the future seems bright for all.

UNIVERSAL (STATE RIGHTS)

WHERE ARE MY CHILDREN? (Five Parts).—The cast: Richard Walton (Jerome Power); Mrs. Walton (Helen Riaume); Mrs. Brandt (Marie Walcamp); Walton's housekeeper (Cora Drew); Lillian, her daughter (Rene Rogers); Roger (A. D. Blake); Dr. Malfit (Juan De La Cruz); Dr. Homer (C. Norman Hammond); Eugenic Husband (Wm. J. Hope); Eugenic Wife (Marjorie Blynn); Dr. Gilding (Wm. Haben). Scenario written by Lois Weber. Produced by the Smalleys.

Behind the Portals of Eternity, the soul of little children waited to be born. Within the first space was the great army of "Chance Children." Without a distinguishing mark they went forth to earth in great numbers. Then came those sad Unwanted Souls that were constantly sent back. They were marked morally or physically defective, and bore the sign of the serpent. And then in the Secret Place of the Most High were those souls, fine and strong, that were only sent forth on prayer. They were marked with a cross.

Richard Walton, District Attorney, was a great believer in eugenics. The sight of the poor defectives constantly passing through the police court always left him sad.

It was a great grief to the District Attorney that his wife was childless; but never dreaming that it was her fault, he concealed his disappointment. His sister has contracted a eugenic marriage, and Walton watched the result with interest. When her first child was born, his pride and delight in it was only equal to that of the parents themselves. As the child grew up, Mrs. Walton watched with surprise her husband's interest and pride in it. A faint regret stirred in her that she had deliberately elected to remain childless.

About this time, Mrs. Walton's chum, Mrs. Brandt, was disappointed to find herself on the road to motherhood. A coveted invitation to a smart house party made her further discontented with her condition. Confiding in her friend, Mrs. Walton referred her to her own physician, Dr. Malfit, and even escorted Mrs. Brandt to his office. Thus one of the "Unwanted Ones" returned, and a social butterfly was again ready for house parties.

A case had come to trial that greatly interested the District Attorney. A fanatic on the subject of welfborn children had written a book and attempted to send it broadcast, in which the truth about unwelcome motherhood, birth regulation and other sex questions were set forth. The District Attorney began to think more and more of his unborn children.

It happened that Mrs. Walton's brother Roger, a young rake, was visiting her when the housekeeper's daughter, Lillian, came home from school. Having no place to put the girl, the housekeeper asked permission to keep her until some further arrangement could be made.

It was inevitable that Lillian, young and innocent, should fall a prey to the schemes and wiles of Roger. Presently another of the "Unwanted Ones" had come to Lillian. The District Attorney, who had come to enjoy the sight of this bright young creature about his place was one of the first to notice the change that came over her.

At last Lillian realized what was wrong. In an agony of fear and grief, she sought Roger and confided her trouble. It was the same old story. Roger's attitude was that of a badly used man. His contempt for Lillian did more to break her heart than her condition.

Trapped, Roger went to his sister to find a way out of his trouble, pretending he was interested in the case of a friend. Her suspicions aroused, Mrs. Walton was not slow to discover the truth. Her fear that her husband would discover the state of affairs existing was even greater than her horror of the deed. It was not hard to persuade her to give Dr. Malfit's name and address. This time the great Dr. Malfit blundered. Lillian lived long enough to tell her mother the truth; then she paid the price of her folly with her life.

Her distracted mother confronted the family with the tragedy and although Roger escaped by leaving the country and Mrs. Walton's part in it was not discovered, the District Attorney got the one criminal of whom he knew, Dr. Malfit, and brought all his efforts to bear upon convicting him. Fighting for his life, Malfit wrote to Mrs. Walton, threatening her with exposure unless she influenced her husband in his favor. This she was unable to do; but Malfit's effort to bring the names of his clients into the case were unsuccessful, and he was given a heavy sentence. In revenge he sent his day book to the District Attorney, with the pages marked on which Mrs. Walton's accounts with him were registered. In this way the Dis-

trict Attorney learned why his home was childless. A bitter scene ensued that broke Mrs. Walton's spirit of selfishness forever, awakened her to a sense of the wrong she had committed and brought repentance.

Repentance came too late. The Portals were never again opened to her. Throughout the years with empty arms and guilty conscience she must face her husband's unspoken question, "Where Are My Children?"

REX.

LOVE TRIUMPHANT (Two Parts—May 21).—The cast: Gerald Hargrave (Kingsley Benedict); Martha Hargrave (Adele Farrington); Egbert Dollard (Val Paul); Aime Leighton (Gretchen Lederer). Written and produced by Harry S. Stafford.

Gerald Hargrave, a young bank clerk, is in love with Aime Leighton, a woman some years older than himself, who is the proprietress of a fashionable gambling house. Encouraged by Aime, young Gerald has patronized the various games of chance, until his small patrimony is exhausted and he finds himself in debt to the establishment.

Martha Hargrave, Gerald's sister, who is some ten years older than he, has just engaged herself to Egbert Dollard, who, supposedly, is a man of wealth. In reality, Dollard is the business partner of Aime Leighton.

Aime and Dollard meet with a run of bad luck, and, needing money, decide to "call" the I. O. U.'s of Gerald Hargrave. Approached by Aime, Gerald pleads inability to take up his "markings." Enraged, Aime not only spurns the infatuated Gerald, but gives him the alternative of choosing between immediate settlement and exposure to the officials of his bank.

Overcome with fear of exposure, Gerald is tempted to "borrow" from the bank. His nerve fails him, however, and he replaces the cash which he has taken. That night, Dollard accompanies Martha home from the opera, bids her good-night and hastens to Aime Leighton's establishment. Martha, on her way to the room, hears the restless pacing of Gerald's footsteps in his room. She demands admittance, and, after an effort, succeeds in drawing from Gerald the confession of his gambling operations. Upon his promise to sever all relations with Aime and her establishment, Martha agrees to take up Gerald's I. O. U.'s. The boy is delighted, and prepares to go to the Leighton establishment. But Martha, unwilling to trust him, informs him that she will transact the affair. Gerald demurs. Martha yields, but stipulates that Gerald shall not enter the gambling house. In Gerald's auto, brother and sister drive to the Leighton establishment. Martha meets Aime, expresses a desire to take up Gerald's I. O. U.'s and hands Aime the cash. Aime, not a little amused, asks Martha to be seated while she (Aime) gets the "markers." Dollard in the salon, gets in an argument with one of the croupiers. His voice carries to Martha, but she while recognizing it, believes it a coincidence.

In an angry mood, Dollard exits from the salon and runs into Martha. In the midst of their scene Aime enters, sees Dollard's effort to square himself, and quickly withdraws. In her room we see Aime securing a six-shooter and hastening to return to the scene. In the street, Gerald becomes alarmed at the prolonged absence of Martha and enters the Leighton house. Above, in the drawing-room, Aime's hand, in which is the gun, is seen protruding through the portieres, the weapon covering the arguing Martha and Dollard. The gun is fired, the bullet entering the door, which Gerald is in the act of opening.

Aime enters the room. In the scene which follows, Martha and Aime each demand of the other Dollard's relationship. The question settled, Aime hands Gerald his sister's thousand dollars, then tears up the I. O. U.'s hurls the bits into Dollard's face and then orders Gerald to conduct Martha from the house. They exit and return to the Hargrave home. Aime fusses a moment with the gun, then lays it on the table, glances at Dollard, summons the negro servant and bids him get Dollard his hat. Dollard passes out, leaving Aime defeated, yet triumphant. In the Hargrave home, Gerald expresses to Martha his gratitude.

VIRGINIA (May 23).—This picture was originally scheduled for release on May 9, but was later postponed until May 23. "War in Mexico" was released on May 9. A description of "Virginia" can be found on page 1218 of the issue dated May 13.

HARMONY IN A FLAT (May 26).—The cast: Benjamin Holbrook (Ben Wilson); Rosalie (Dorothy Phillips); the janitor (Charles Ogle); Professor Hunt (Frank Baker). Written by William Addison Lathrop. Produced by Raymond L. Schrock.

Ben and Rosalie are about to be married. In discussing their plans the question arises as to where they shall live, and Ben pictures to Rosalie the advantages of a cosy little Harlem flat. Rosalie, however, is of the opinion that the hotel, such as the one in which they happen to be living, would prove more desirable than a flat, but Ben assures her that a hotel would be far too noisy for them.

After a glorious honeymoon the happy couple are ushered into a Harlem flat by the rough janitor, who proceeds to instruct them in regard to the rules and regulations of the place. Everything goes along smoothly until they retire for the night. Then the twin beds loom up before them and to Ben they seem miles apart. About 1.30 A. M. a deafening noise shakes the building. Ben and Dorothy are awakened and cling to each other in dismay, but they have no cause for alarm, however, as it is only Professor Knutt teaching his pupils the latest society dances in the upper flat.

The couple return to slumberland. As the sun is rising about 5 A. M. they are awakened by the buzzing of the dumbwaiter. Ben gets out of bed and discovers that the janitor is calling for his garbage can. He complies with the request and returns to the bed. Presently he is again awakened by the gruff janitor who imparts the important information that his can has been returned. On his return to the bedroom Ben moves the twin beds a little closer together, hopeful that at last he will be able to sleep. There is another awful ringing of the bell, and Ben is informed that the milkman has delivered the milk.

Later he is aroused by another vigorous ring, only to discover that the iceman has brought the ice. Cursing his luck and the Harlem flat, Ben carries his pillow into the kitchen and stretches himself out beneath the dumbwaiter. Suddenly the telephone bell rings, this time in the front of the flat. Ben picks up his pillow and ambles toward the phone, where Rosalie has taken down the receiver and is telling a certain intoxicated individual on the other end of the line that "Sadie" doesn't live in their flat. This is the limit, and Ben and Rosalie return in a dejected mood to the bedroom, where, with the two beds now in close proximity, they discuss the situation and decide that living in a Harlem flat is not "a thing of beauty and a joy forever."

Rosalie pictures to Ben the joy of living in a hotel apartment in future with servants at their beck and call. Ben apparently agrees with her. Early next morning the janitor looms up with the lease and urges Ben to affix his signature. The loving couple are now dressed for travel. Ben takes one look at the lease and with a howl of derision, tears it into a thousand pieces, which he scatters about the room. While the gruff janitor is catching his breath and stands before them dumbfounded, Ben and Rosalie, with their bags packed, cross the threshold of the room and bid him a sarcastic farewell.

A GENTLE VOLUNTEER (Three Parts—May 28).—The cast: Paul (Ben Wilson); Cleo (Dorothy Phillips); Virginia (Sydell Dowling); Emmy (Vivian Prescott). Scenario by Olga Printzlau Clark. Produced by Ben Wilson.

An old man wandering up on the mountain side stops to rest 'neath a pine tree. As he discovers a grave and leans over the stone, the scene fades to a southern darky plantation. Craven, the owner, has made Emmy, a mulatto girl, his mistress. She is despised by the other darkies for her submission to Craven. Craven goes one day to the slave market and purchases Hester, a slave and, her little girl, Cleo. As time passes, Emmy is cast off by Craven and is put to work in the fields, where the darkies are at liberty to show their hate. Hester is horrified as she listens to Craven's proposal. Craven threatens to sell the child if she refuses to become his mistress. Hester promises.

Emmy has overheard the conversation, and is filled with hate and jealousy. That night she goes to Hester and, feigning sympathy, helps her to escape. After Hester and little Cleo are safe on their way in the woods, Emmy tells Craven of the escape, and as a result the bloodhounds are sent out. In the woods Hester falls and injures her leg. In the distance she hears the baying of the dogs. Hester realizes that death is near. She resolves to die alone, and kisses her little Cleo and urges her to go on. She is later torn to pieces by the dogs. Early morning finds little Cleo asleep under a tree near the edge of the woods. Paul, the ten-year-old son of a wealthy southerner, finds the child and takes her home. They decide to adopt her, thinking she is a white child.

Fifteen years pass, and Paul is a young man of twenty-five, while Cleo is a beautiful girl of eighteen. Paul attends a select college in the South. He is friends with the Mayor's son of the college town. Paul visits his home and, while strolling in the garden, idly plucks a rose and places it in Cleo's hair. He kisses her and then mounts his horse for a ride. She kisses the rose with passion and places it in her bosom.

Paul's visit at an end, he returns to college. At a ball he meets Virginia. They fall in love with each other. The Mayor's son also tries his suit and, as Virginia refuses to have him, he becomes bitter to Paul.

Paul enlists in the Inner Guards, an order that prohibits its members to marry till they are advanced in rank. The two men, during a violent quarrel over Virginia, arrange a duel. Paul is the victor, but the Mayor's son is so outraged that his father compels Paul to leave the town. Virginia promises to await his return. Shortly after Paul's return home a town crier dashes through the streets with the news that Lincoln has called for troops. Paul enlists at once.

Cleo learns that she is of colored blood, from a man in the army. Realizing she can never be Paul's wife, she goes to him to tell of her terrible discovery. Paul cannot make her consent to go home till he goes. She turns in the thicket for a last look at Paul standing on the cliff top. Suddenly she starts. In the dense thicket a spy crawls along. He stops and aims his gun at Paul. Cleo quickly takes out her gun to prevent it. A misstep—a fall over a loose branch and the spy turns his gun upon her and fires.

Cleo is shot down as she rises to fire. The spy escapes, and Paul rushes to Cleo. He carries her back to the camp fire. She dies in his arms with his kiss upon her lips, faithful to the end. The soldiers tenderly bury her in a narrow grave which they dig by the side of the little mountain trail, and march away, while Paul lingers at the grave of the little sister who gave her life for him.

Finally he is coaxed from the grave and joins the soldiers as they march away. On the crude headstone they had marked: "A Gentle Volunteer." This is the same stone which is found by the old man years later in the opening scene of the picture.

A CAD (June 3).—The cast: Billy Garrick (Ben Wilson); Herbert Gale (Geo. W. Gerard); Violet Masterson (Dorothy Phillips). Scenario written by Dwight Cleveland. Produced by Ben Wilson.

Billy Garrick is accidentally shot by Herbert Gale while they are on a hunting trip. While he is delirious, Herbert steals a locket from him containing the picture of his promised wife, Violet Masterson. Herbert was also a suitor of Violet's, but Billy won her heart and hand. Billy grows worse and Herbert sees in his death a chance to marry Violet. He pays an Indian to make sure of his rival's death and goes back to the city and tells Violet and her family that Billy was shot and killed by an Indian for trifling with an Indian girl's affections.

At first Violet does not believe the story, but finally Herbert shows her the locket and convinces her. An Indian girl hears of the plot to kill Billy and determines to save him. The Indian thinks the fever will kill his charge and spends most of his time drinking, which gives the Indian girl a chance to nurse Billy back to health. Herbert forces his attentions upon Violet and she finally consents to marry him. As Billy gets stronger, the Indian becomes more watchful and Billy cannot find an opportunity to escape. The day of the wedding approaches and Violet repents of her promise to marry Herbert, but thinks of Billy's supposed unfaithfulness and becomes reconciled. At last Billy manages to slip down the river in a canoe and escapes.

Violet is about to marry Herbert. The minister starts the ceremony when Billy enters the room. Violet, thinking he is dead, faints. Billy denounces Herbert, who is driven out of the house. Violet recovers and the minister unites the lovers in marriage.

Mutual Film Corp.

MUSTANG.

JACK (Two Parts—May 26).—The cast: Jack (Frank Borzage); Gilman (Dick La Remo); Frances (Anna Little); Eva, Gilman's daughter (Margaret Nichols). Scenario by Karl Coolidge.

Jack is just a cowboy on the Gilman cattle ranch. Born and bred of the West, he is broad minded and easy going. In direct contrast to him is Frances, a girl of the East, who comes to the West with Gilman's daughter. Frances has been born and brought up in wealth and culture, and does not understand the cowboy who refuses to cater to her whims but who tries to dominate her. Later, when he proposes to her, she accepts him. She leaves for the East, promising to marry him when her course at school is finished.

Jack sets about to build a cabin for their home. While at her home in the East, Frances is constantly being urged by Raymond Welton, a club man, to forget the rough cowboy, and to marry him. In the end she agrees. Jack's cabin has been completed, when one day he receives a letter from Frances, in which she tells him that she has made a great mistake, and asks that he release her from their engagement. Stunned, he goes to the cabin which he has so carefully finished, and pouring oil about it, set it afire.

Gilman, from his ranch, sees the flames.

Jack is taken from the burning cabin. A doctor is hastily summoned, and pronounces the burns very serious. Too late Frances realizes that it is Jack she loves. Downstairs the guests are waiting for the bridal couple to appear. Then comes a telegram from Gilman's daughter stating that if Frances cares to see Jack alive, she must come at once. Quickly she tears off her trousseau, and donning a traveling suit, she rushes away from her hysterical mother, bursts through the astounded wedding guests,—and reaches the railroad station. The doctor states that a man in Jack's condition, especially when he does not care to live, has no chance, but at this juncture Frances arrives, and when Jack realizes that she is with him his attitude changes and he survives.

GAUMONT

SEE AMERICA FIRST No. 36 (May 17). The Yosemite National Park is the pride of the Department of the Interior, and the pictures presented in this release are official and show the care with which the park, the animals and the natural landmarks are being looked after. The pictures were taken by a government cameraman, and are obtained by Gaumont for the Mutual by special arrangement. The beautiful scenery, the wonderful water falls, the magnificent natural grandeur, and the unequalled animal preserves are all shown. The richness of the landscape has been admirably caught by the lens of the camera. This release is an amplification of a previous number, as it was found that it was impossible to do the vast subject justice in a half reel.

SEE AMERICA FIRST, No. 37 (May 24).—This release takes the spectator to the port of Georgia and the second largest city of the State. Savannah is one of the most important cities of the rapidly developing South and it has an extensive export and coastwise trade. It has many diversified industries and manufactures extensively. The Telfair Academy of Arts and Sciences is the pride of the city and contains a collection of casts, paintings and art objects that have historical value. All of the interesting points of Savannah are faithfully pictured in this release. "Nosey Ned and His New Straw Lid" is Harry Palmer's funny contribution for this issue of the split reel. Ned's hat gets into endless difficulties and so does Ned.

AMERICAN.

REPAID (Two Parts—May 22).—The cast: Jack Hardin (Edward Coxen); His Father (Harvey Clark); His Mother (Louise Lester); Harriet Lawrence (Lizette Thorne); Norman Hardin (George Field); Jasper Wade (Charles Newton).

Jack Hardin, the black sheep of his family, returns after an absence of five years. He remains a moment motionless and then goes on into the house. He looks into the library, and sees a figure at work before the wall safe. He enters the room, but the figure slips out before Jack can reach him. Jack crosses to the safe and reaches in to see what is missing. As he does so, his father working late in his private study off the library, enters. Jack endeavors to explain, but his father grows more and more excited. The accusation follows and Jack answers with an emphatic denial. Their voices arouse his mother. She sees the situation and begs her husband's mercy, but the old man is unrelenting. Jack, feeling the unjustness of the accusation slips upstairs to his own room and throws a few personal belongings in a bag. Meanwhile, his brother, Norman, arrives and learns the cause of the trouble. As Jack leaves Norman realizes that at last the field is open to him. A vision of Harriet Lawrence, whom he has loved as a rival to Jack, comes before him. Forgetting the selfishness of it, he feels a bit of satisfaction that Jack is out of the way. Jack, who is now by the outside gate, decides to see his mother once again. Going to the window he raps softly on the window of the room in which his mother is seated. She sees him and goes to him. Just then his father appears and orders him away. Again his mother intervenes and this time with success. His father relents, and all is forgiven.

Sitting alone with Harriet in the garden of her home Norman proposes, but as happened before, Harriet refuses him. She confesses it is the thought of Jack which keeps her from accepting Norman and the best he can hope for is her promise that if she does not hear from Jack within the year she will marry him. When Norman reaches home he is greatly astonished to learn that his brother has been taken back.

Jack goes to work in his father's office. Hardin, Sr., and his partner, Jasper Wade, are the sole owners of a prosperous mercantile company. Norman has been with them a number of years and it is Hardin's intention to buy a place in the firm for him. Accordingly he gives Wade his note for a part of his interest, which he turns over to Norman. The note indicates that Hardin is short of ready money and Wade determines to block business to such an extent that Hardin will be unable to pay off the note out of the returns from the company. Jack's inquiries as to how Harriet is, frightens Norman, for he knows if they meet again Harriet will immediately accept Jack. So the first time Jack speaks of her to him he tells him confidentially that she has promised to marry him. This is to Jack the last blow.

At last the fact that Hardin, Sr., is in trouble becomes known to Jack. He finds out that Wade has deliberately caused the business to shrink in order to force his father out of it with the note as a lever. Jack has kept away from Harriet and she has accepted this to mean he no longer cares, consequently she accepts Norman. Their wedding invitations are sent out.

Jack overhears the conversation between his father and his mother, in which his father confesses his inability to meet Wade's note. It will, he says, result in his withdrawal from the firm for his note now, based on current earnings, would represent more than his share is worth. Jack waits until his mother is out of the room and then enters to his father. Jack explains what he has learned about the conditions under which Wade has been handling the business. His father waits until he has finished, then ask him what he means. Jack tells him he should repudiate the check. His father sneers at him. Morning comes and Jack is resolved. He goes to the office and works until noon. It is Saturday. As his father and Norman leave Jack seeks Wade in his private office and tells him that he has come to redeem his father's note. Wade is disappointed, but has to accept. Jack tenders him his personal check for an amount in excess of the value of the note.

Home again in his own room he slowly packs up a few belongings and leaves a note for his mother. Jack boards a train and leaves, without a regret except for his mother. Back home she finds the note and reads it heartbroken.

Monday morning comes and Wade visits the bank. There the check is refused. Jack has not even an account there. He returns to the office and confronts Hardin. The note is gone and the check is worthless. Hardin realizes his gravest fears. It is what he thought all along, the black sheep has gone wrong again, but as Wade leaves he remembers the burden is removed from his shoulders, he can repay as he wishes, his worry is over. He breathes a sigh of relief and then sees a glimmer of light—perhaps, after all, the black sheep was not so black.

THE RELEASE OF DAN FORBES (Two Parts—May 29).—The cast: Dan Forbes (William Stowell); Alice Forbes (Helene Rosson); Piper Stark (Harry Von Meter); Slic Moran (Harry McCabe); Jim Corbin (Perry Banks).

The flickering flame of manhood flashes long enough in the breast of "Piper" Stark to prompt him to clear Dan Forbes of the charge of murder and to place the stamp of virtue on the brow of Alice Forbes. Nearing the end of his prison term, Dan Forbes is filled with tender thoughts of the little wife he left behind. He is wondering if she will be there—if she has remained true—will she love him?

Wearied at the glove counter of a department store, Alice, his wife, is beset with the double danger of poverty and sin, the latter held alluringly before her face by "Piper" Stark, who tries by every argument and bribe to lure her from her allegiance to her prisoner husband.

By good behavior Dan saves several months on his term, and on his release goes back to look for Alice. He cannot muster up the courage to enter the department store where she works, and wanders in a saloon. Unknown to him "Flick" Moran, the man who turned the state's evidence that sent him to prison, is also in the saloon. During the bartender's momentary absence, "Flick" is murdered and because of Dan's known animosity toward him, circumstantial evidence points to him and he flees. The evening newspapers accuse him of the crime.

Unaware of this, Alice is again approached by "Piper" Stark, whom she endeavors to avoid. She rushes into a vacant flat in which she suddenly finds her husband hiding. There is an affecting scene in which she falls upon his breast with all her old love and confidence renewed.

"Piper" appears, and Dan hides for safety in a closet. "Piper" renews his attentions to Alice—handles her roughly, and stirs the anger of Dan, who, rushing from his place of concealment, grapples with "Piper," fights down three flights of stairs and into the hands of the police.

Bruised and bleeding from his severe beating at the hands of Dan, "Piper" recovers consciouness for a moment and in a flash of manhood, declares that he saw the murder committed, that "Dan is innocent and that Dan's wife is straight."

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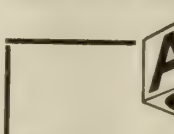
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MUTUAL MASTERPICTURE.

THE MAN FROM MANHATTAN (American Five Parts—May 29).—The cast: Willoughby Whipple (Wm. Stowell); Whipple, Sr. (Chas. Wheelock); Virginia Winters (Rhea Mitchell); Her Invalid Mother (Jo Taylor); Squire Benjamin Barton (Jack Prescott); Spence (Warren Ellsworth); Ed. Wheelan (Otto Nelson); "Daddy" Eggleston (Perry Banks); Hiram Blodgett (George Bally); Skin-Flints (Harry Edmonson and William Tedmarsh).

Willoughby Whipple, son of a New Yorker, invests his all in a rundown country newspaper, after his father discharged him for writing poetry, instead of attending to business. The paper turns out to be a "lemon," but Willoughby is determined to make a success of it. With the assistance of Virginia Winters, a practical young woman of high ideals, and "Daddy" Eggleston, a tramp printer, whose worse enemy is drink, "The Bugle" finally shows signs of coming to life. Then, Squire Barton, who has announced himself as a candidate for mayor, and who owns the building in which "The Bugle" office is located, calls on Willoughby, and offers him rent free if he will agree to boost the Squire's candidacy.

In the next issue of "The Bugle," Willoughby denounces the Squire a grafter, and exposes his attempt at bribery. Meanwhile, Willoughby has protected Virginia from the unwelcome advances of Spence, the Squire's son, and has gained his enmity. As a result the Squire calls on Willoughby and orders him to get out of his building. When Willoughby goes in search of a new location, he discovers that the Squire owns every other available store building in the town. Not to be beaten, Willoughby moves his print shop into a tent, and later, in a public encounter, threatens to get even with the Squire, and defeat his candidacy for mayor.

To get Willoughby out of the way, the Squire plans to set fire to the old Bugle building, and to use Willoughby's threat as evidence that he committed the crime for revenge. The night that the Squire plans to commit the outrage, "Daddy" Eggleston goes on a spree, and through force of habit wanders back to the old Bugle office, now an empty storeroom, and falls asleep on an old abandoned couch. Later, he catches the Squire in the act of saturating the premises with coal-oil, and in a struggle that follows, is knocked senseless. Regaining consciousness, "Daddy" discovers the building on fire, and drags himself into an old vault, to escape the flames. The building burns down, and Willoughby, reminded of his threat to "get even" with the Squire, is arrested, charged with the crime.

While an angry mob clamors about the jail, Virginia telegraphs Willoughby's father, who starts for Homeville. The mob has broken into the jail and are about to drag Willoughby forth, when a tramp, looking about over the ruins, discovers "Daddy" Eggleston's dead body in the old brick vault. Daddy, who has died of suffocation, has left a chalked message on the vault wall, implicating the Squire. The discovery exonerates Willoughby, and the Squire and his son, Spence, meet with their just deserts.

The citizens of the town nominate Willoughby mayor in the Squire's stead, and are carrying him aloft on their shoulders, with shouts and cheers, when Willoughby's father speeds into Homeville. When Willoughby announces his engagement to Virginia, the old man is so pround of his boy that he promises to build him the finest newspaper office in the state for a wedding present.

CENTAUR.

CLOUDS IN SUNSHINE VALLEY (Two Parts—June 3).—The cast: Robert Wilton (William Clifford); Jim Carr (Al Garcia); Mary Mills (Margaret Gibson); Old Mills (Frederick Montague); Pedro Gonzales (Fernando Galvez); Juanita, his wife (Grace Wilson).

Jim Carr is the owner of the water rights which irrigates a great number of ranches. He is an unscrupulous man and decides to confiscate all the ranches by ruining the ranchers. This he does by raising the already high rates to an impossible price per acre.

Robert Wilton owns a ranch and is the accepted lover of Mary Mills, the daughter of a rancher. This arouses Carr's jealousy. When Wilton, whose lands are already perishing for water, receives the notice of the extortionate raise, he rides furiously to the dam and accosts Carr, whom he finds there. Carr laughs him to scorn. Wilton rides to the sheriff and hopes that he may invoke the law, but the sheriff is "fixed" and he finds himself helpless. Murder comes into his heart almost when he thinks of the ruin that is coming to himself and other ranchers, who have pioneered and have made the desert to blossom like a rose and now are threatened by ruin.

Mary's father deeply fears Carr, because his land is mortgaged to him, and when the outraged ranchers form a mob to take the law into their own hands, he joins the faction that comes to Carr's defense. One of the poor ranchers who has toiled for years on his little piece of land is a Mexican. He joins the mob, and in the deadly battle that ensues, he and Mary's father are killed.

Robert in the meantime has refused to join the mob, believing that the law can still be invoked. After the battle, the Mexican woman, Pedro's wife, goes mad with grief and despair. She swears vengeance over her husband's dead body. She goes to Carr's cabin and shoots him. In the morning Robert goes to plead with Carr. He, to be sure that his own passion of soul does not master him, empties his gun and leaves it near the house. This, with the many quarrels and his words to the rancher, "Do not do this boys, there is a better way," forms a chain of circumstantial evidence that convicts him of killing. In the meantime, the Mexican woman has gone into the desert but, realizing that another life is coming, she returns. Mary finds her and nurses her and it is through this charity that Robert is saved. Justice at last hands down a decision and peace and love at last reign in the valley.

BEAUTY.

THE COMET'S COME-BACK (May 31).—The cast: Professor Peedeeque (John Steppling); Fuller Speed (John Sheehan); Claire (Carol Halloway); Hess E. Tate (Dick Rossen).

Fuller Speed flirts with the law when he tries to make eyes at a fair damsel nearby. But she was one of the chaste variety and straightway called over a bluecoat to rout the fresh young man. Fuller didn't even look when he made his getaway and happened to stroll into a lecture hall where Professor Peedeeque, aided by his pretty daughter, Claire, was giving a lecture on "Speed-Speed." The Professor told his listeners that the world was speeding itself to death and unless it stopped shortly there would be no world in 1926. Fuller is more interested in Claire than he is in the lecture, so sticks it out.

Hess E. Tate, Claire's sweetheart, anxiously awaits her coming at the Professor's home. While the young folks make merry the Professor takes his telescope and scans the sky. Suddenly he darts back in amazement. High up in the blue sky is a strange comet! The Professor takes a withered parchment from the safe and anxiously reads it. He finds that Hoe Kem, an ancient astronomer, in the year 916 had discovered a comet, which he claimed would return at the end of every thousand year period. The gases emanating from the comet "slowed up' the world to the extent that every moving body barely crept along.

The maid's call for dinner interrupts the Professor's discourse. After the meal the young folks go for a stroll into the garden, and the Professor to his "oxygen studio" to watch the moving comet. The comet moves towards the earth; but the young folks bask in the moonlight. Suddenly, however, they are taken with a strange feeling and cannot understand what is coming over them. The Professor in his studio watches the dial and realizes that the comet is emanating its gases. He remembers the young folks and hurries them into the studio. Here they revive and watch through the portholes the people of the earth being changed into slow mechanical beings. As they watch they rejoice in being safe from the effects of the comet, but their safety is not long-lived. The depressing air creeps into the studio and the Professor rushes to his dial to find the trouble. He returns and informs the young folks that the machines contain only enough oxygen for three and that one of them must go.

Fuller and Hess look at each other and realize that one of them must go into the world of "slow-dom." Lots are drawn and

(*Continued on page 1754.*)

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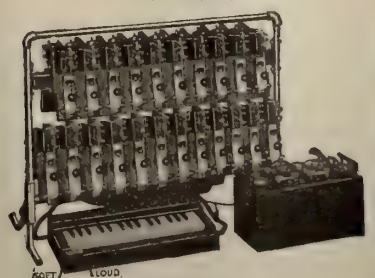
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(Continued from page 1751)

the tension increases. Fuller draws the long straw and is forced to accept the inevitable. He is launched into the air through one of the portholes in the studio. Claire watches with tear-dimmed eyes.

Fuller "floats" to his feet and after many slow and sad wavings of the "au revoire" type slowly moves into the sphere of the "gas" laden world, while those in the oxygen studio, immune from the action of Hoe Kem's comet, sadly watch him drift into oblivion.

VOGUE.

SHY THIRTY CENTS (May 30).—The cast: A Country Boy (Rube Miller); His Sweetheart (Madge Kirby); King of the Gypsies (Arthur Tavares); His Dirty Workers (Edward Shaw and Charles Evans). Scenario written by Thomas Delmar. Produced by Rube Miller.

Rube has a sweetheart, Madge, whom he is going to marry in the near future. One day when they are taking a walk, they see a gypsy man beating an old hag. Rube interferes and saves her. Later the Chief of the Gypsies sees Madge and has her kidnapped, sending her father a note telling him that if he does not come across with the sum of one dollar, that his daughter will kick the bucket.

The father gathers all of his savings, which is only seventy cents, and takes it to the Chief. That is not enough, and Madge is condemned to be tied to a tree and blown up with a keg of dynamite. Rube tries to rescue her, but is foiled and tied up himself. However, the old hag releases him, and he pleads to be allowed ten minutes to return with the thirty cents that is shy. The Chief tells him that he will, but he lights the fuse as soon as Rube is out of sight.

Rube has his money buried six feet deep underground. He digs it up and hurries back. He arrives just in time to throw the keg of dynamite after the fleeing gypsies and blows them up. They land in a hole that he has dug his savings from, so Rube just shovels the dirt in on top of them, and lives happy ever after.

CUB.

SAWDUST LOVE (June 2).—The cast: Simpkins (Billy Armstrong); Jigger (Tommy Hayes); Nina (Mlle. Ottawa); Bigguts (Carl Lang); Tonno (Ed. Roberts).

Simpkins and his friend, Jigger, are awakened one morning by the noise of much hammering and shouting. Arising from their soft bed in a fence corner they are surprised to see a small traveling circus getting ready for business near by. Curiosity leads to the scene. The most attractive object to Simpkins is Nina, daughter of the owner, Bigguts. Simpkins also loses his heart, when Nina gives him more than a friendly look. Then and there he decides to be nearer this charming girl. He asks Bigguts for jobs for himself and Jiggers, and they are employed. Simpkins gives more attention to Nina than to his work. Tonno, the clown and strong man, who is himself in love with Nina, notes this, informs Bigguts, and Simpkins and Jiggers are ordered off the lot. They take refuge in the fence corner; Simpkins in his misery ever sees the face of Nina.

Both manage to get into the night show without benefiting the box office. Seated well up in the stands, Simpkins is overjoyed when Nina appears to do her act. A mad rush over the spectators, and he lands in the front row. The disturbed spectators raise a strong protest. Nina, turning to see what the row is about, observes Simpkins. Ah, she loves him! With outstretched arms she goes to him. The people demand her to go on with her act.

Bigguts and Tonno rush in and throw Simpkins and Jiggers out. Nina refuses to go on and returns to her dressing-room in tears. Simpkins, who has been wandering around outside, passes Nina's room and hears her sobs. Under the canvas he goes; but his joy is short-lived, for father and mother enter. Father chases Simpkins and they run back into the big tent. Tonno has gone on with his act and has made a failure; spectators hiss him. Into the ring rush Simpkins and father. Simpkins does several stunts while being chased, and is vociferously applauded. Bigguts is amazed at his work and offers him a job at his own price. Simpkins replies the price is Nina.

Here Tonno and mother raise a row, but Bigguts accepts the terms. Tonno determines revenge. Simpkins is doing a trapeze turn. Tonno cuts one of the ropes, but does not get out of the way quick enough and Simpkins falls on him and lays him out. His act cut out for the night, Simpkins retires and is met in loving embrace by Nina. Suddenly Simpkins wakes up to find that he has been embracing Jiggers—and that it was all a dream.

MUTUAL.

MUTUAL WEEKLY NO. 72 (May 17).

Washington, D. C.—Capital Horse Shop opens.

San Francisco, Cal.—Oil tanker "Acme" is added to fleet. Million dollar vessel goes off the ways.

New York City.—Annual parade of New York's "finest." Subtitle: Bird's-eye view of the parade.

El Paso, Texas.—Generals Funston and Scott confer here with General Obregon about the withdrawal of American troops from Mexico.

Boston, Mass.—Girl swimmer dives off West Boston Bridge into ice cold water.

Paris, France.—50 auto ambulances ready for the front.

Washington, D. C.—Ezra Meeker leaves here on transcontinental trip in schoonermobile.

Fresno, Cal.—Raisin festival stages classic race. 17 drivers start 300-mile grind.

Boston, Mass.—Massachusetts Institute of Techonology book rush.

San Francisco, Cal.—Pacific Coast yachting season opens. Corinthian Club holds first cruise of the season.

New York City.—Archaic conveyance makes last trip. Gasoline motor ousts old horse cars.

Berkeley, Cal.—Inspection of cadets at California's University.

Selma, Cal.—"De-Canning a town. Children clean up ten carloads of junk for prizes.

New York City.—Parade of "movie" stars opens Picture Exposition at Madison Square Garden. Subtitle: A balloon ascension announces the opening of the doors.

Atlanta, Ga.—Caruso sings over 'phone to San Francisco.

Cincinnati, Ohio.—First school for baseball umpires is opened here. Subtitle: "Peerless Hal" Chase. The League's premier first baseman.

MUTUAL WEEKLY, NO. 73 (May 24).

New York City.—150,000 loyal citizens march 15 hours for "Preparedness." This demonstration transcends in numbers anything ever held in this country.

Sonora, Cal.—Old-fashioned Wild West rodeo. Cowboys compete in annual event here.

Washington, D. C.—High school boys and girls in Shakespearean festival.

Seattle, Wash.—"Stuffing" machine proves worth. The Post-Intelligencer adopts new invention which will hasten delivery of its Sunday edition.

Paris, France.—Newest modes in spring bonnets. (Courtesy of Galleries Lafayette.)

New York City.—Metropolitan handicap race at Sheepshead Bay Motor Speedway. Speed kings in 150-mile grind for $15,000 trophy. Subtitle: Carl Limberg and his mechanic in a Delage car, which was wrecked and burned, both men losing their lives.

Paris, France.—New regiments off for the front.

Washington, D. C.—Suffrage envoys return from the West. Great throng welcomes campaigners on Capitol steps.

San Diego Cal.—Uncle Sam's flyers at prac-

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Cincinnati, O.—Nation's musicians organize monster band of 250 pieces at 21st annual convention here.

San Antonio, Texas.—State troops called out to patrol Mexican border. Scenes as guardsmen arrive at camp. Subtitle: The machine gun squad in action.

Fresno, Cal.—Rotary club plants trees along State highway. Subtitle: As the highway will appear three years hence.

Gardena, Cal.—40,000 spectators see baby autos in exciting grind. Road race has many dangerous turns.

FALSTAFF.

DISGUISES (May 29).—The cast: Oscar (Claude Cooper); His Bride (Louise Emerald Bates); Conrad (Frank E. McNish).

When Oscar returned from his honeymoon with his beautiful bride, Conrad was jealously unhappy, for Conrad had been one of the suitors she rejected. So when Conrad happened to read "Othello" he decided to cast the trustful Oscar as the Moor, and be himself a successful Iago.

The plotter's way was made easier by the sudden arrival of a man who Pearl introduced as "My Uncle Dave of Dakota." Oscar was suspicious of him from the first, and Conrad fanned the flames successfully. He tried to induce the "wronged husband" to inflict upon Pearl the fate that befell Desdemona, but Oscar, who first showed signs of yielding, regained self-control, and simply said, "Spy upon my wife? Yes. But pillow her? No." So Conrad had to be content with an agreement to closely watch Pearl and any callers she might have.

Oscar and Conrad were their own detectives, and gained admission to the house in various disguises, but with uniform ill luck. First they were janitors, next painters, who damaged the place beyond repair, and finally plumbers. During this final appearance, "Uncle Dave of Dakota" appeared and the husband, from his place of hiding, saw him kiss the beauteous Pearl. Then he went for a pillow and tried to smother uncle Dave, only to find he had made a terrible mistake, for Uncle Dave was really an uncle and had called with a deed for a house and lot as his wedding present. After the way he was treated it is not surprising that he tore up the deed. In the meantime Conrad had been having all sorts of trouble as an amateur plumber. He nearly drowned out the family, dropped the dumbwaiter and Oscar down the shaft while the unhappy bridegroom was trying to escape, and was landed in jail after a lively battle with a policeman. In court Conrad was sent to jail, but Oscar was set free after his wife had promised to "see he never did such things again."

All the same, Oscar was far from happy, and as he shook hands with Conrad before the latter was led to his cell, Conrad said enviously:

"Lucky man! You are going to jail, but I, I am going home."

For Oscar knew he was in for a lively session with the angry Pearl.

THANHOUSER

THE NYMPH (Two Parts—May 30).—The cast: The Girl (Barbara Gilroy); Her Fiance (Robert Vaughn); The Artist (Thomas A. Curran); Girl's Aunt (Inda Palmer); Girl's Uncle (Arthur Bauer).

Strangers never came to their island home, and the girl lived there happily, "a child of nature." One day, however, a stranger did arrive. He was an artist, who was rowing past the island, and, struck by its beauty, decided to land. While on his tour of exploration he discovered a little mermaid bathing in the sea—the fisherman's little daughter. The girl, trusting to the absolute seclusion of the island, did not wear a bathing suit, and as the artist was so struck with her beauty of form that he decided to engage her as his model. On her way home when the artist overtook her and offered to pay her well if she posed for the painting "The Nymph." When she realized the meaning of his offer the girl refused it and the artist was compelled to abandon his proposed picture, for he felt that no other model would be as satisfactory.

Several weeks later wealthy relatives of the girl came to the island and induced her father to permit her to return with them to the city. There the girl was provided with handsome clothes and became a part of the social life of the city. She met a wealthy young man with whom she fell in love, and promised to marry him. The artist, who was well known in the city, met the girl at her relative's home, and asked her to marry him. To his dismay she told him of her engagement. The girl thought that the artist was a gentleman, who would never mention the meeting on the little island, but, spurred on by jealous rage the artist determined to have revenge.

When he invited her to attend an exhibition of his paintings she came to his studio with her aunt and uncle, and there she felt the brunt of a cruel revenge, for upon the walls was displayed a painting of an unclad girl at the water's edge, called "The Nymph," and the face in the painting was her own! The artist told the girl's relatives that he and she had been very good friends when he visited the island, that she had posed for the painting willingly, and he had no idea she would object to its exhibition. The relatives knew that the girl and the man had met at her old home, and circumstantial evidence was so plainly against her that they refused to listen to her pleas of innocence, and requested her to leave their home.

The girl was heart-broken. When her sweetheart learned of her trouble he alone believed her story and went to the artist's studio to compel him to tell the truth. There he forced the artist to write a confession, saying that he had used another model for the figure shown in the painting, but to secure his revenge had made the face of the painting that of the girl who had rejected him. With the proofs of his fiancee's innocence the young man called upon her relatives, only to learn that she had returned to her home on the lonely little island, resolved in her misery to forget even him, but he followed her to the wilderness and saved her as she was preparing to take her own life. Then she learned the deep, noble character of the man she had promised to marry and realized that by living and become his wife she would make him happy, and so the "little nymph" forgot her troubles of the past in contemplating the happiness of the future.

FOR UNCLE SAM'S NAVY (Two Parts—May 23).—The cast: Lieutenant (Edwin Stanley); His Sweetheart (Kathryn Adams); Niece to Secretary of Navy (Louise Wirth); Conspirator (John Lehnberg); J. L. Richards (Jere Austin).

An American admiral invented a new torpedo, which tests proved to be one of the most destructive projectiles ever invented. A submarine or torpedo boat destroyer, while out of range of a battleship's guns could launch this torpedo at the battleship and destroy its powerful antagonist. The invention made it possible for a small American fleet to defend the coast against a powerful squadron of vessels.

"We must secure the plans of this torpedo," the head of a foreing secret service said to Captain Rudolph, one of his trusted aides. In America the foreign officer appeared in the guise of an American naval officer, who had bene reported killed in the Philippine Islands several years before. Captain Rudolph looked like the missing officer, and he accounted for his long absence by saying that he had been held prisoner by the Moros and had just escaped. He was welcomed back to the navy and assigned to a post on the Admiral's flagship.

As time passed, the member of the foreign secret service gained the confidence of the Admiral, and the love of the latter's daughter, but one person distrusted him—the niece of the Secretary of Navy. It seemed to her that she had met him when she was in Europe. One day a man who had served in an army abroad, met the naval officer, recognized him, and gave him the stiff military salute characteristic of the foreign army, receiving an answering salute before the officer realized he had betrayed himself. Then the naval secretary's niece saw the act, and then she recollected how she had met him while she was abroad last summer.

Her first impulse was to inform the naval authorities and cause the officer's immediate arrest, and then knowledge that the admiral's daughter loved the guilty man caused her to stay her hand. She decided to tell "Captain Rudolph" that his identity was known, and permit him to make his escape before he had accomplished any mischief. It seemed that her merciful decision was misplaced, for that evening she learned from the admiral that the plans of the torpedo had disappeared, and that several of the officers of the warship, including the man she knew to be Captain Rudolph, were under suspicion. She had discovered the man who carried away the plans and knew where he had

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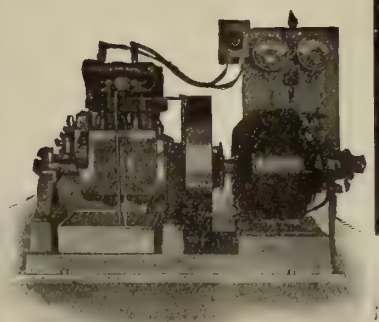

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taken them. Should she denounce the officer, or should she try to secure the stolen documents and permit him to escape? Consideration for the admiral's daughter prompted her to adopt the latter course for not even the overwhelming evidence against her sweetheart could make the girl believe that he was guilty.

The two girls gained admittance to the headquarters of the foreign spies, and by a daring ruse gained possession of the missing documents, but before they could escape, one of the band who was a trusted member of the American secret service, arrived and exposed them. The spies decided to place the girls on a steamer bound for South America, to ensure their silence until their captors could escape from the country, but as this plan was about to be carried into effect, "Captain Rudolph" appeared and took charge of the situation. He did not seem to care at all for the open scorn with which the two girls regarded him, and coldly told his subordinates that he would himself see that the two girls were safely placed on shipboard, but before he could leave the room with the girls a most unexpected message came over the telephone, which resulted in the spies making "Captain Rudolph" their prisoner.

Then the girls learned the truth about the mysterious officer. While "Captain Rudolph" had been in the foreign secret service for several years he really was the officer who had been reported killed in the Philippines, but the American government desired information concerning a powerful European government, and he succeeded in hoodwinking the foreign secret service, and succeeded in being sent to secure information concerning the new torpedo. He was suspected at last, and now he was a prisoner in the hands of his country's enemies.

The girl he loved and her friend who had suspected him, bitterly regretted their unjust suspicions, and they realized that he would probably pay for his bravery with his life, but they did not know that the house was surrounded by agents of the American government, who swarmed into the place a few minutes later and took the spies into custody. The arrival of the Admiral cleared up the mystery. The spies had not secured the plans at all, but merely blank paper which had been substituted for the real documents, to trap the spies for whom the government was searching for months, but it took "Captain Rudolph" to turn the trick. The young naval officer was complimented for his daring, but it did not seem to please him half so much as the fact that he was soon to wed the admiral's daughter, while as for the naval secretary's niece, strange to say, she never was in love with the young officer, and was sincerely glad that he was to wed the girl of his choice.

Pathe Exchange, Inc.

PATHE NEWS, No. 40 (May 17).

Columbus, N. M.—U. S. Transport drivers are given revolvers to guard against threatened attacks by Mexicans. Subtitle 1.—A few of the hundreds of auto trucks which are being used in Mexico.

Genoa, Italy—Hundreds of mattresses are sent to soldiers at the front by kind-hearted citizens.

Vincennes, France—M. Rene Husson, former cameraman for Pathe Weekly, receives a military medal for wounds obtained while taking motion pictures of an important enemy operation.

Sheepshead Bay, N. Y.—Driving his little racer at an average of 96 miles an hour, Eddie Rickenbacker captures the 150-mile Metropolitan Trophy. Subtitles: 1 The winner. 2—The wrecked car in which Carl Limberg and his machinist were killed while speeding round the steep curve at 106 miles an hour.

Oyster Bay, L. I.—Colonel Theodore Roosevelt reviews a squad of Boy Scouts as they exhibit the fine results of their youthful training. Subtitle: 1—He tells them to grow up brave and sturdy citizens, ever ready to do their duty when the nation calls.

New York City—Private William Cohen, who gave his life for his country while fighting the Mexican bandit raiders at Glen Springs, is buried with full military honors. Subtitle: 1—As his body, draped with an American flag, is lowered to its last resting place, soldiers fire the national salute and the bugler blows his "Taps."

Boston, Mass.—Warships, destroyers and submarines in full dress join in celebration of Naval Day at Charlestown Navy Yard to aid the Naval Relief Fund. Subtitle: 1—(Boston only.) Governor McCall visits the fleet.

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Somewhere in Mexico. American troopers pass through a typical Chihuahua town on their way to Colonia Dublan. Subtitles: 1—The Commissariat Department gets busy. 2—Searching for snipers in the village alley.

America Prepare!—Is the silent cry of 150,000 patriotic New Yorkers of all industries, as they march in the greatest civilian demonstration ever held. Subtitles: 1—The Spirit of '76 leads the citizens. 2—Thomas Edison heads the Naval Advisory Board. 3—The women also demonstrate their loyal spirit. 4—Then for thirteen hours this great wave of patriotic feeling sweeps on to rouse the country to Preparedness.

PATHE NEWS NO. 41 (May 20).

Paris, France.—General Cousin decorates soldiers' widows with honors gained by their husbands at Verdun.

Bois le Pretere, France.—A giant forest tree is used as an observation post to obtain information of enemy movements. Subtitles: What a communication trench looks like. Making a barbed wire entanglement. The trench mortars are fired by slow burning fuses on account of their powerful "kick."

Saint Cloud, France. Boys of the Class of 1917, called to the colors, march off to the battlefront to fill the gaps in the invincible line of heroes fighting for their country. Subtitle: They have their own artillery corps.

Greenwood, S. D.—One hundred and sixty Sioux Indians, who are admitted to U. S. citizenship, receive patents of land from the Government in observance of American Indian Day. Subtitles: Secretary of the Interior, Franklin K. Lane, administers the oath of allegiance to the new citizens. The squaws also receive the blessings of the nation. The chieftains are present in their full war costumes, which they don for the last time.

Phoenix, Arizona.—Four companies of the National Guard, called out at the request of President Wilson, leave for the border to aid the regulars in protecting the Mexican frontier.

Somewhere in Mexico.—Led by Mexican guides, little squads of American troopers continue the vain trail over the rocky mountain passes which Villa haunts.

Marathon, Texas.—Uncle Sam's Cavalrymen "tune up" for their work in avenging the murder of their comrades by Mexican bandits at Glen Springs.

THE IRON CLAW, NO. 13, "The Hidden Face" (Feature—Two Parts—May 22).—The Laughing Mask suddenly appears at the Golden house and intimates to Margery that the missing secretary, Davy, may still be alive. But the officers are on his trail and he is compelled to flee. He goes in search of Legar and finds him in a hotel. He is discovered and made a prisoner. However, he contrives to communicate with the office by means of an electric light, and is rescued. Legar gets away. The mysterious Mask then goes again to the Golden home and asks Margery to secret him. This she refuses until he reveals his identity. Accordingly, he tears of his mask and wipes the putty from his face. But the disclosure is not for us, however.

WHO'S GUILTY? NO. 3, "The Tangled Web" (Arrow—Two Parts—May 22).—This picture tells of Ruth Alden, a young girl, the ward of Mrs. Winthrop, who has social ambitions but a slim purse. Ruth is in love with Fleetwood Blair, a promising young man, and her love is reciprocated; but Estelle Kendrick, a friend of Ruth's, is also fond of the young man. They announce their engagement to Mrs. Winthrop, but she is beside herself with rage and orders young Blair from the house. Mrs. Winthrop

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then sends a note to Fleetwood telling him that Kendrick will offer him a large salary to travel for his firm. She urges her fiance to accept the offer, and he does.

Kendrick, with a clear field, finally marries Ruth and makes her life miserable. She, in turn, proves most extravagant, and Kendrick tells her that her promiscuous purchases must cease. In time Blair returns from his trip and goes to Ruth. But he learns that she has wedded Kendrick and is broken hearted. Kendrick is in the midst of a big deal in copper and Ruth tells his secrets to a rival firm, these people using the information to bring about his ruin.

Later in the day Ruth asks Blair to come to her home and there they learn of the forged letter that Mrs. Winthrop sent to the young man. Kendrick returns home, a beaten man, while Fleetwood is in the house, and a violent altercation follows. He is armed, and before help arrives fires at his wife and her sweetheart. When the smoke clears away two bodies lie stretched out on the floor—dead. "Who's Guilty?"

LUKE'S LATE LUNCHERS (Rolin May 22).—Luke starts off as the proprietor of a bean foundry, where the gentle little flies mingle with the peaceful butter cakes. But they're the best butter cakes, so Luke feels no qualms for the flies' digestions. It does worry him, though, when the beard of one of his customers gets into the soup. Luke ties the beard about its owner's neck, and the old man Niagara's on. It worries Luke again when one of his customers insults his china by calling it cracked—when there'e only a hair on it! The old dish rag, soaked and wrung out as occasion requires, is the source of all soup, through which, ever and anon, a resigned bean is passed, to give the dish atmosphere. Of course, Luke can't get away with this stuff, and the picture ends in a scrap that is "enjoyed by all."

SAVING THE SHAD SUPPLY (Pathe—May 22). This film is an official picture made for the U. S. Bureau of Fisheries and released by Pathe with Government approval. The shad, famous wherever people eat, for its well known roe and other succulent parts, is decreasing so rapidly along the Atlantic Coast, that commercial extinction is prevented only by the artificial hatching which the Bureau of Fisheries conducts. These pictures were made at the Government's principal shad hatchery, Albemarle Sound, N. C.

This picture shows how the shad is caught in gill nets, pound nets, and seine nets. The fish culturist is shown selecting ripe shad from the catch, squeezing mature eggs from the females and fertilizing them by mixing them with a small quantity of milt from the males. The eggs are hatched in a jar, the fish swim out of the top of it and into waiting tanks by the outgoing current. The little shad then are removed from the tanks, taken out to sea and dropped overboard.

YUNNAN-FOU (Southwest China—On same reel as foregoing).—The picture shows Yunnan-Fou, the capital of the Province of Yunnan. It is a flourishing commercial city, and has a population of upwards of 100,000.

The market place is filled from daylight to dark with a busy crowd of merchants and buyers. Yunnan-Fou is a walled city, intersected by canals. The quaint East Gate is also shown. It is the principal entrance to the city.

Women dealers in silk rags are encountered on almost every street. Then the market for old iron, knick-knacks and jewelry and the shop of a thread merchant are pictured. Next we see Yunnanese horsemen who use sturdy native ponies of great speed and remarkable powers of endurance.

The film ends with the picture of the women of Yunnan-Fou, who, like all Chinese women, care nothing how much they suffer provided they can make their feet small.

LEAP YEAR (Pathe—May 22).—This animated cartoon, which is the second of the Goldberg series, tells the story of a forty-seven-year-old maiden who would have been more popular if all men were nearsighted. The maid is described as Miss Ophelia Fadéout, whose face has frightened all the children in the neighborhood, but who, nevertheless, still hopes to "chloroform some poor simp into matrimony."

She gives orders to the janitor to hold a sack under the sidewalk and "wait for my future husband to drop into it." Then she rigs up a contrivance with the manhole whereby the unwary will drop through and be bagged. But the men who pass are watched over by a special Providence and she is at last forced to the extremity of taking a tailor's dummy to the justice of the peace.

HOW TO BRING UP A CHILD (Pathe—On same reel as foregoing).—This picture is charming in that it shows a roly-poly kid in its bath, and funny in that the manoeuvres of the child's toilette are ludicrously burlesqued in the subtitles which accompany it. We quote a few of them:

"Strong hands should be employed in giving the baby a rub-down. Rough treatment early in life will prepare the child for car crushes and other pleasures of later days." "If the child wants to wind its legs around its head, let it do so. It may develop into a contortionist and earn a good salary for you in your old age." "If the kid doesn't go to the contents of its bottle, don't worry. Biting the glass will help the shape of its mouth and make its sprouting teeth nice and loose." "The bright sunlight, of course, is the place to let the child take its nap. If the baby becomes blind early in life, it won't mind it so much later on."

THE IRON CLAW NO. 14, "The Plunge for Life" (Feature—Two Parts—May 29).—The Laughing Mask, pursued by the police and suspected as being the perpetrator of the crimes committed by The Iron Claw, takes up his abode in a cave high up on the Palisades.

He is discovered there later and has to flee. Margery is with him at the time, and together they jump over the cliff. The police find that Legar has also taken a place for safety near that of the Mask, and he, too, makes the perilous jump to the river below. The Mask later goes to the Golden household to see Margery and is discovered there by the police. He makes his escape and runs to a trolley car which is running along some distance off. Commandeering this, he throws off the motorman and takes charge of the car. It jumps the track as it crosses a bridge and falls into the street below, a twisted, splintered wreck. The detectives, following the Mask, run up, but no trace of his body is found.

WHO'S GUILTY? NO. 4, "The Silent Shame" (Arrow—Two Parts—May 29).—In this picture we see Mrs. Hilliard married to a man who has ceased to love her. Their young daughter is kept at boarding-school. Mrs. Hilliard admires and is deeply loved by Bruce Kingston, a rising young author. Their relationship is of the purest. Gossip plays with their names and infuriates Hilliard. He casts his wife out, saying he will divorce her. Kingston says he will marry Mrs. Hilliard as soon as the decree is entered.

By chicanery and the aid of an unscrupulous attorney, Mrs. Hilliard is led to believe her husband has obtained a divorce when, as a matter of fact, he has not. Believing herself free she marries Kingston. Of course this second marriage is bigamous. That is part of Hilliard's revenge. When it suits his further purposes, he tells her of the trick that has been played on her and she tells Kingston. She leaves Kingston and remains for years self-exiled in Europe.

When she returns it is to find her daughter grown and destined to a splendid theatrical career. The daughter is to be starred in a new play of Kingston's. The two love each other devotedly. The daughter's stage name has hidden her real identity from Kingston. The mother-love is strongest, and Mrs. Hilliard does not reveal her past to her daughter nor does she tell her daughter about Kingston's connection with her own life.

But Hilliard does when he learns of the marriage of his daughter to Kingston. The result of this is tragedy, swift and terrible in its dire effects. The one-time triangular situation bred by divorce is affecting the lives of four people. "Who's Guilty?"

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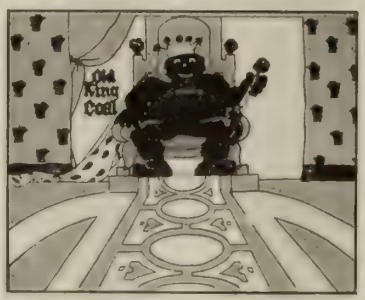

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ICE (Mittenthal—May 29).—Our old friends Heinie and Louie are featured with the ice, or rather, on the ice, and give an exhibition of rough ice riding. The cake of ice gets started on its downward path early in the story, but is captured by Heinie, who brings it back to its owner a little lighter for its exercise, but then you can't melt your cake and have it. So the proprietress, a fascinating Mariuch, is content. She is more than content—she is actually beaming; for the gallant Heinie has appealed to her as a man whose place should ever be her ice house. Heinie doesn't mind being liked, but he never was clever on the ice, so he puts his partner Louie on the job while he melts the ice lady's heart. Mariuch's former sweetheart then appears on the scene and with the aid of some companions, proceeds to cool Heinie's ardor by tying him to a cake of ice and starting him from the top of a high hill, for heaven knows where.

SIBERIA, THE VAST UNKNOWN, NO. 8 (Pathe—May 29).—The latest installment shows the 2,000 mile Kolyma River, at the end of the Siberian winter, frozen over with a mass of ice four feet thick. The river is three miles wide at the point shown in the picture. About June 1, the warm weather sets in, and the ice begins to break up and flow away. It usually takes about eight days to clear the river of ice. The first motor boat to ply the waters of the Kolyma in eight months—a mail carrier—is here shown.

The next scene shows the Russian officials at the town of Nijni Kolymsk awaiting the arrival of the mail. Then comes the picture of a Tartar, who has been living in Siberia as an exile for 28 years. During this man's exile he has brought up a family and has become rich. His daughter, who is also shown, is quite the most beautiful girl in Nijni Kolymsk. Various other interesting scenes are shown.

THE TOKIO EXPOSITION (Pathe—On same reel as foregoing).—The picture starts at the entrance to the exposition grounds in Ueno Park, a picturesque location on the shores of Lake Shinobazu. The lake divides the exposition grounds in two sections. The Tokio Exposition, like all other expositions, has one part devoted to attractions. Next comes a view of the entrance to the second section of the exposition. Then a panorama of the lake, showing the Palace of the Colonies, one of the handsomest of the exposition buildings. The Chinese Pavilion and the Pavilion of the Islands are also shown. Another scene, this one a night picture, shows the exposition buildings, brilliantly illuminated, transforming the shore of the lake into a fairyland.

Triangle Film Corporation

THE LION AND THE GIRL (Keystone—Two Parts—April 30).—The cast: Joe Jackson, Claire Anderson, May Wells, Louis Morrison, Clarence Lyndon, Leo Kendal and Billy Hauber.

Joe Jackson is engaged in his usual vocation of avoiding toil when he becomes very hungry. Routed from the monkey cage at the zoo, he goes to a nearby brook and finds a fishpole on the bank. He casts, but the hook never reaches the water. It takes hold of a bulky handbag in the lap of a woman who is dozing on a park bench. Joe reels in and examines the contents of the bag. He is looking over a costly watch when a policeman interrupts him and sends him on his way. The woman recovers her bag minus the watch.

Joe now goes to a show where they lend money and sell clothing and everything else so fine. He exchanges the watch for a gay outfit and departs through the window when he overhears a conversation about a stolen watch. It develops that the timepiece has been given to his wife by one of the partners in the shop. Joe is well on his way before the truth is discovered and goes to the zoo. He arrives just as one of the girl members of a party has been thrown from a swing into the cage of a raging lion. Joe goes over after her, routs the lion and lifts the girl to safety. The girl is Claire, daughter of the woman whose watch had been stolen. In the party is the son of her father's partner. He loves her, but Joe is now her hero. He poses as a count and their engagement is announced.

The day of the wedding Joe appears without a ring and in haste father's partner comes from the store with one. He recognizes Joe instantly as the man who had obtained the outfit for the stolen watch. The case that follows leads to the top of a skyscraper. Father and Joe fight at the top and the former drops to a lot of telegraph wires below. In the end Claire still wants to marry Joe, but he confesses that he is only a tramp and departs, leaving her in the arms of Leo.

HER MARBLE HEART (Keystone—Two Parts—May 7).—The cast: Charles Murray, Louise Fazenda, Harry Booker, Frank Hayes and Wayland Trask.

Charles Murray, a neighbor of Booker, wants to marry the latter's daughter, Louise, and uses a mortgage to overcome the young woman's objections. Louise wants to wed Wayland, her father's hired man, but Booker is frightened by the prospect of foreclosure of the mortgage and refuses to consent to the love match. A marriage of convenience is arranged, but this receives a rude jolt when Wayland falls heir to a small fortune. Booker opens the letter and reads the glad news and the hired man doesn't know why his employer suddenly changes his mind and consents to the wedding of the farm hand and his pretty daughter.

When Murray is confronted with the change of affairs he demands an explanation. Booker shows him the letter. On the day of the wedding Murray sends a fake telegram to Trask informing him that the first news was wrong; the fortune was left to another man with the same name. Giving it to a messenger, he starts for the Booker home with a minister, believing that his plot will be successful and that in the circumstances Booker will be glad to throw out the hired man and accept the neighbor in whose hands is the fatal mortgage.

But the messenger dawdles by the way and when Murray and the minister arrive there has been no cloud cast over the ceremony as planned. Murray goes in search of the messenger and they return while the ceremony is in progress. Booker intercepts the telegram but refuses to read it until the couple have been pronounced man and wife. Then he reads. Later he goes for his shot gun, believing that Wayland has obtained Louise by a trick. Before murder is actually committed, however, a man arrives with the hired man's $10,000, the mortgage is paid off and Murray put to rout by a few well-directed charges of buckshot.

NOT MY SISTER (Ince—Five Parts—May 14).—The cast: Grace Tyler (Bessie Barriscale); Michael Arnold (William Desmond); John Marshall (Franklin Ritchie); Ruth Tyler (Alice Taaffe); Mrs. Tyler (Louise Brownell).

Grace Tyler, elder daughter of a family that is now in poor circumstances, poses for a sculptor, Arnold. One day her sister, who has always accompanied her, is not present, and Arnold takes advantage of the occasion to force his attentions upon Grace. She tells no one at home, but goes no more to the studio, and later makes a good marriage.

Several years pass before the sculptor again comes into her life. This time he wants Ruth to pose for him. The girl is enthusiastic and, as Grace cannot give the real reason for her opposition, Ruth accepts the invitation of the great artist to be his model for youth. As before, the two sisters always go to the studio together. After a while Marshall begins to suspect that his wife is fond of the artist, and to test her, suggests a little pleasure tour. Grace protests that she cannot go until Arnold has completed his work and in the jealous argument that follows Marshall is so outspoken that Grace finally tells him why she cannot leave Ruth.

Meanwhile Ruth has gone alone to the studio. But in her Arnold has found a more desperate victim. She is willing to kill to protect herself. She is just fleeing from the studio and its dead when Marshall enters with drawn revolver. His decision has been quickly made after Grace's confession. He is arrested and it appears that he will be convicted on circumstantial evidence when Ruth can remain silent no longer. She takes the stand and tells her dramatic story; Marshall is acquitted.

SUSAN ROCKS THE BOAT (Fine Arts—Five Parts—May 14).—The cast: Susan Johnstone (Dorothy Gish); Larry O'Neil (Owen Moore); Jim Cardigan (Fred J Butler); Jasper Thornton (Fred A. Turner); Randolph Johnstone, Susan's grandfather (Edwin Harley); Mrs. Randolph Johnstone (Kate Bruce); Percy Winton (Clyde E. Hopkins); Patrick Casey (James O'Shea).

Susan Johnstone, with a large fortune and no responsibility, tires of her brainless existence and, after much reading of the story of Joan of Arc, is inspired to become a modern Joan. She decides to give her life to the emancipation of the poor and persuades Jasper Thornton, a brilliant criminal lawyer, to aid her in founding the Joan of Arc Mission in the slums. The local element looks upon her work as an easy solution of the prevalent slum desire to avoid work. All the loafers in the neighbor-

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hood take advantage of the young girl's innocence to get gifts of money. The owner of the property, Cardigan, who runs the principal dive in the district, looks upon Susan with different eyes and schemes to get her in his power.

Meanwhile Larry O'Neil, son of the late political boss of the ward, resents the society effort to uplift the district. Susan, who has a speaking acquaintance with the young man, naturally resents his attitude. As time goes on, Larry finds himself more interested in Susan's work, so much so that he puts an end to much of the petty grafting of which she has been the victim.

But there remains a trace of resentment for her interference, and this is almost fatal. A no-good character discovers that the girl has been lured to Cardigan's rooms and tries to tell Larry so that he can rescue her. Larry is pestered almost to the breaking point before he will listen. Then he loses no time. Susan has been putting up a fair defense but is about exhausted when Larry breaks in. Several of Cardigan's followers interfere but are overcome. The end is obvious.

Miscellaneous Subjects

INTERNATIONAL FILM SERVICE.

MYSTERIES OF MYRA (No. 4—Two Parts—May 15).—Dr. Alden is aroused by the plight of Myra Maynard and, knowing the evil power which is behind her persecution, he determines to enter the Black Lodge and put an end to the scheme. He schemes with his Hindu colleague, who has already gained access to the Order.

Meanwhile the Grand Master is perfecting an evil scheme which will bring about Myra's destruction. In the darkness of his infernal laboratory he places a mask over his mouth and inflates a toy balloon with a poisonous gas. As the over-inflated balloon bursts he smiles in devilish glee as if contemplating what will happen when the gas is again liberated. The Grand Master calls two of his men and instructs them as to the safe delivery of the balloons into the hands of the one whose death he seeks. Disguised as men who peddle balloons, they leave the Black Order by means of a secret door in a hollow tree. Hurrying through the nearby woods one of the balloons catch upon a twig. Fearful lest it burst while attempting to disentangle the string, they leave it there.

At this point Dr. Alden and the Hindu reach the hollow tree and array themselves in the garb of the Order. The Hindu sees the deserted balloon and in trying to extricate it, it bursts and he is partly overcome. They both wonder at the incident, but put it aside for the more serious business at hand. The Hindu leads Dr. Alden through the usual entrance and they descend a flight of stairs. They find themselves in a large room. The Hindu exchanges signals with someone above, Then Alden, grasping the hooks of the circular trap door, is swung into the chamber above. He intimidates the lone sentry, who is bound hand and foot by the Hindu. They pass into the next room. Once inside a strange thing happens. The supposedly stone figure squatting at the left of the altar suddenly becomes alive. Springing down from its pedestal it liberates the sentry. Once freed this man starts in pursuit of Alden and his companion. He is about to strike as the Hindu, turning quickly, pursues him back through the council chamber. As they dash through a dim archway the fake statue presses a spring and a heavy grating descends. The sentry escapes and notifies the others that they are in danger. As the members pass through the doorway the Hindu joins the ranks and passes unnoticed.

Meanwhile Alden has wandered into the Grand Master's abode. The Master throws his strange evil power over him and seemingly electrifies him. While he can see and realize what is taking place, Alden cannot move a muscle. Scornfully the Master speaks from the darkness: "You have forced yourself into our lodge. I sentence you to be buried alive," and then spitefully, "as you die Myra will also breathe her last."

Suddenly Alden is surrounded by a red glow and the spot upon which he is standing begins to slowly sink into a pit below. The members have arranged themselves in a half circle, and as the platform upon which Alden is standing touches the ground the men step forward and silently lift the rigid form of Alden and lower it into the coffin. The box is put into the grave and all but two of the members file out. The Hindu drops out of line and descends to a lower level of the strange abode. Seizing a pick he begins to dig into the ceiling above him. He eventually succeeds in getting the coffin out of the ground, and with the Hindu, Alden escapes. Meanwhile the two members of the Order carrying the balloons meet Varney outside of the Maynard home. Varney ascertains that Myra is in her room, and she is suddenly surprised in seeing a red toy balloon float in through the window. Impelled by curiosity she attempts to reach it as another floats into the room.

Alden bolts into the house much to the astonishment of Varney and Mrs. Maynard, and, without a word, dashes upstairs. As he opens the door of Myra's room she turns quickly and, in doing so, explodes one of the balloons. Quick as a flash Alden covers her mouth and roughly pushes her into the hall, slamming the door after him. Myra demands an explanation. Mrs. Maynard is astonished at his strange behavior, while Varney is decidedly uncomfortable, although confident that the deadly gas is by this time dispelled, leaving no evidence to support Dr. Alden's unbelievable claim that his prompt action had saved Myra's life. Together the four enter Myra's room. Everything is in order as before. Suddenly Myra utters a stifled cry of surprise and grief. She has discovered in its ornate cage the lifeless form of her pet canary.

MYSTERIES OF MYRA (No. 5—Two Parts—May 22).—Having firmly determined upon entering the abode of the Black Order and putting an end to the insidious scheme against the life of Myra Maynard, Dr. Alden appears before the authorities and secures the assistance of the police. Varney has acquainted the Black Master with Alden's plans and the Master is prepared for the coming of the police. In addition, the wicked head of the order instructs Varney that it is his duty to see that Myra's astral body be released. Varney departs the moment before Alden arrives with his assistants. As they pass the hollow tree it is uprooted by a terrific explosion, this having been brought about by the Grand Master, who previously planned the blast. Alden commands the police to enter the old house, but, as they approach the building it bursts into flames. Gratified by the success of their plans, the members assemble in the Council Chamber, where the young Hindu, Alden's colleague, attempts to depart from the other members. His departure is noticed and, suspecting that he is a traitor, the Master commands that he be followed.

Varney has now arrived at the Maynard home and is telling Myra of Alden's attempt to raid the Order. He is interrupted by the arrival of a letter from the Black Master for Myra, stating that by the time she receives this letter Payson Alden will be dead. Fearing for Alden's safety, Myra suggests to Varney that she try Alden's hypnotizing machine in hopes that she might be able to send her astral body in search for the doctor. Torn by conflicting emotion and yet loyal to the compelling will of the Order, Varney acquiesces, and they depart for Alden's laboratory.

Having safely escaped from the lodge, the Hindu writes Alden a note, in which he plans to meet him at noon. It is delivered to Alden, who leaves for the appointed place. There he is keenly disappointed by the non-appearance of the Hindu. Suddenly a ghastly light appears. The Hindu has indeed kept his appointment, but he is dead and horribly mutilated. Having suspected him of being a spy, the members had followed him and killed him before he could meet Alden.

The Grand Master determined to bring about the destruction of Myra, hypnotizes himself so that if Myra's astral body is released his may also be near hers, in order to offer greater assistance in bringing about her destruction. Back in Alden's laboratory Myra allows herself to be hypnotized by Varney before the revolving machine. At the moment when the Master's astral body is passing from his natural form, her astral body is also being released from her young figure.

Mrs. Maynard has become excited about Myra's disappearance and, learning that her daughter and Varney went to Alden's work shop, hurries there. In the Council Chamber of the Black Order the members are assembled in solemn conclave. Suddenly the astral bodies of Myra and the Grand Master appear in the smoke from the incense burner. To the amazement of the kneeling members the two bodies sway back and forth, dissolving into one, and then reappearing as two.

Mrs. Maynard has arrived at Alden's home and Varney tells her that Myra asked to be hypnotized and that he is unable to arouse her. At this moment Alden bursts into the room. At a glance he comprehends the situation, and Mrs. Maynard suggests that they try the hypnotizing wheel again, in hopes that the same method which put Myra into her trance might bring her out of it. This proves successful, much to the amazement of those assembled in the Black Lodge, who see first one and then the other astral body disappear before their eyes. An unexpected phenomena occurs as a result of the mental contest, for the two astral bodies are confused, so that when Myra awakes it is with the soul of the Black Master, while the Master's body contains the innocent spirit of the young girl.

This change is unnoticed by Mrs. Maynard, Varney and Alden. At the Maynard home Myra calls Dr. Alden to one side and frankly tells him of her love for him. At this point the compelling spirit of the Black Master is uppermost in her, and she draws Alden's revolver from his pocket and attempts to shoot him. Alarmed by the shot, Mrs. Maynard rushes into the room with Varney. Alden begins to explain to them what has happened. The story is so unbelievable that they judge Alden insane and he departs.

UNITY FILMS SALES CORP.

MY COUNTRY FIRST (Terris Film Co.—Six Parts—May).—The cast: Frank Draper (Tom Terriss); Helen Lowell, in love with Draper (Helene Ziegfeld); Dempsey, master plotter (John Hopkins); Florian, in the employ of Dempsey (Alfred Heming); Philip Thompson, an artist working for Dempsey (Joseph Baker); Ferdinand Blanck, a photographer in the employ of Dempsey (Joseph Sterling); Nana, wife of Blanck, in love with Dempsey (Jill Woodward); Anderson, of the Secret Service (Alfred Vosburgh); Morton, an old chemist in the employ of Dempsey (Tom Terriss).

Frank Draper, a patriotic young American, has invented the most wonderful explosive in the world which he intends giving to the United States. In defending a pure girl from the machinations of an enemy, he is involved in a serious crime which sends him, an innocent man, to prison. Angered at this interruption to their plans and desirous of obtaining the explosive for a foreign government, international spies connive successfully at Draper's escape.

They then hold him a prisoner and the young patriot is given the choice of sacrificing his own life or that of his country. He chooses the preservation of the latter, and his sands of life have almost run out, when trapped and bound, he is rescued at the eleventh hour. Thankfully acknowledging his escape and return to freedom, he gives to his country a wonderful weapon of preparedness and together with the nation's thanks, he receives the love of the girl he once defended.

AUTHORS FILM CO., INC.

THE GORGONA (Ambrosio—Four Parts—May).—The action of this picture takes place in Pisa at the beginning of the XII century during the culmination of the Italian Sea republics, and commences exactly at the moment when the Pisan fleet starts with the allies to the conquest of the Balearic Islands in order to deliver the twenty thousand Christians from the Turkish yoke. Marcel Figuinaldo, and his son, Lamberto, are sent by the City of Florence to command the army which is to guard Pisa while the Republican Navy is fighting in the Mediterranean Sea. But Lamberto, rather than remain inactive outside Pisa, prefers to sail and is eager to have the chief command of the fleet. He asks Henry "the Coscetto," who has been elected commander-in-chief of the navy, to relinquish his power and to pass it over to him. Naturally the "Coscetto" refuses to do so, and then Lamberto threatens him to take revenge by trying to make the Gorgona, Henry's betrothed, fall in love with him during Henry's absence. Henry sails, and Lamberto keeps his word. One night he leaves the barracks and enters Gorgona's home while the girl is alone, praying and keeping the sacred lamp burning.

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Meanwhile Marcel, Lamberto's father, and commander-in-chief, strictly forbids the soldiers to leave the barracks and enter the City of Pisa, under pain of death. Lamberto having been discovered, is therefore, by his own father, sentenced to be beheaded. Before the appointed hour, Lamberto asks his father to let him go once more to bid farewell to Gorgona, under oath to come back before dawn. Marcel consents, but should Lamberto fail to return in time, he himself would have to die in his stead.

The girl endeavors to prevent Lamberto from going back to the barracks and thus avoid meeting his fate. The time flies and daybreak finds Lamberto still there. Suddenly the news is spread that the victorious ships are in sight, and Marcel, amid the general excitement, enters Pisa to fetch the Gorgona and to escort her towards the victors, with the votive lamp. He finds the girl weeping and kneeling by Lamberto's body, the young man having killed himself to atone for his broken oath.

Outside the crowd was still applauding the Gorgona and the victors!

E. & R. JUNGLE FILM CO.

UNCLE'S LITTLE ONES.—The Widow Billings is in despair over her bridge debts when she receives a communication from her uncle's lawyers stating the death of the old man and the fact that she will become heiress to his vast estate at the time his "little ones" become of age if, up to that time, she will give them the care and attention of a mother. She is delighted with the chance and telegraphs her acceptance of the conditions. She tries to be conscientious in her fulfillment of the conditions and fits out a lovely nursery for the "little ones." One afternoon, they arrive—with their keeper. Uncle's "little ones" are the chimpanzees, Nap and Sallie, and the Widow Billings finds she has her hands full.

She tries to keep the knowledge of the little ones from her society acquaintances, particularly from a wealthy bachelor, Mr. Richman, in whose wealth she sees an escape from the ridiculous chimpanzees. Her efforts to keep her suitor from a glimpse of the chimps lead to subterfuge after subterfuge and finally become almost an obsession with her. Mr. Richman begins to think that her mind is affected. She gets up and closes doors with the utmost haste, and no reason whatever, and one afternoon, just as the proposal is about to "happen," the hammock in which the lovers are seated falls and an examination shows a clean knife cut in the rope, which the widow is unable to explain.

These things prey upon Mr. Richman to such an extent that he almost gives up the widow, especially as he thinks that he has seen huge and terrible monkeys upon the place on several occasions. But the widow is determined and finally when he complains that he sees the chimps, she hurries him away to her friend, a physician, with whom she has made an arrangement. The doctor advises Mr. Richman to marry and settle down, as he is a "very nervous man." Mr. Richman decides to take his advice and goes to propose.

The wedding ceremony is performed immediately, as the widow takes no chances, but fate steps in and as the vows are about to be said the monkeys are seen through the draperies demolishing the wedding meal. The sight so terrifies Mr. Richman, who is at last certain that he sees realities, that he runs from the widow, who realizes, in despair, that the chimps are now "the only hope."

WHAT D'YE THINK O' THAT!—John, a traveling salesman, and Sarah, an old maid, are in love. Both are residents of a hotel. When the story opens, the wedding day has dawned and a few hours will see the pair husband and wife. Their dream of love is slightly dimned by overhearing an imitation of their recent love scene by Ben, the bellboy, who is regaling Nat, his chum; but they get the boys fired and proceed on to their rooms.

But the bellboys harbor a scheme of revenge and chance throws coincidence in their path. After the boys have changed their suits and sauntered down street, they come upon Nap and Sallie, the chimps, who are tied outside the tent of a little sideshow, dressed for their act. Ben and Nat steal the chimps and carry them to their rooms in the hotel, where they pack Nap in a box addressed to John from Sarah, and Sallie in a box addressed to Sarah from John. They take the boxes to their respective rooms and wait for the fun to commence.

Now John and Sarah have their Terrible Secrets. John wears a wig and Sarah has false teeth, but so far each has managed to keep the distressing fact from the other. But with the advent of Nap and Sallie matters take a turn for the worse. Neither dare to express his or her real feelings toward the chimps on account of the unloyalty implied toward the loved one, but each is frightened almost to death at the new pet.

Sallie gets hold of Sarah's false teeth and disappears with them onto a painter's scaffolding out the window, and Nap takes John's wig and drops it downstairs on the head of one of the painters, who is busy flirting with the cook. The minister and the guests arrive, but the distracted couple who are to be married are wringing their hands over their misfortune. At last they know that the fateful minute can be put off no longer, so John seizes a high hat, and Sarah pulls her bridal veil over the place her teeth ought to be and they sally forth.

The guests see the strange actions of the bride and groom, but attribute them to embarrassment and the ceremony progresses. Sallie dabs the teeth in a can of red paint and leaves them on the bedroom floor to hide under the bed at the approach of a chambermaid. The maid sees the teeth in a pool of red and decides that Miss Sarah has been murdered. She exits, shrieking and waving the teeth.

Meanwhile, the owner of the sideshow has discovered the loss of his chimps and traces the boys and animals to the hotel. He confronts Ben and Nat, and he and the boys, the painter and the maid break in upon the wedding. Explanations are made to the amusement of the guests and to the shame of John and Sarah, but the two decide that they love each other in spite of the physical deficiencies, and fall happily in one another's arms.

THE JUNGLE CURE.—Tom and Jack are chums and come into the rooms of the Good Fellows' Club rather the worse for liquor. The plea of Tom's mother and sweetheart that he is ruining his young manhood with "the filthy stuff" falls on heedless ears. But while Tom and his chum carouse at the club, a plan is on foot to cure the young man of his vice. Ruth, his sweetheart, has read in the morning paper of a young man who was cured of drinking by seeing a snake run across his path as he journeyed along a country road. She tells the news to Tom's mother and together the two women pay a journey to the circus and rent there the animals with which they intend to accomplish Tom's salvation. Among the animals is a snake, a lion, bears, monkeys and a leopard.

Tom comes home from the club little better than a dummy as the result of too many drinks and things begin to happen. Snakes come over the transom door, lions enter through the door, snakes appear mysteriously in his bottle of whiskey and monkeys play queer pranks on him. He tries to call for help and a great rat, the size of a pig, appears. He tries to get out of the door but finds his way blocked by hideous shapes. He decides that there is nothing in "the drink habit" and swears off. Of course his mother and sweetheart are delighted at the success of their ruse and the wedding ceremony is performed with the groom an avowed teetotaler for life.

WORLD-EQUITABLE.

TANGLED FATES (Peerless—Five Parts—May 22).—The cast: Jane Lawson (Alice Brady); George Blake (Arthur Ashley); Ruth Lawson (Helen Weer); Will Rogers (Geo. Morgan). Directed by Travas Vale.

Jane Lawson lives in a small country town with her parents. Her father is the strictest member of the Morals Committee, and forces Jane and her younger sister, Ruth, to live barren, colorless lives. Ruth steals away to meet George Blake, a young drummer from New York. She is seen rowing across to a small island, with Blake by one of the town girls, who reports it to the Committee. Jane, rushing to save her sister from being disgraced because she is engaged to the minister's son, sends her home in time and herself faces the townspeople in company with Blake, assuming her sister's guilt. Disgraced, her father orders her away from home, and she leaves town to find work in New York.

After six months of hard struggle, living in an attic room, she accepts a position procured for her through Blake with the firm he is working for, although she is not aware he had anything to do about it. There she falls in love with Will Rogers, son of her employer, and, they subsequently marry. Two years after their marriage, Will degenerates and takes to drink. After his father's death, he dissipates his interest in the business and is caught by Blake stealing the bonds of the company from the safe. Blake, now in control of the company, makes good the deficiency and sends Will to Alaska, grub-staking him.

In Alaska, Will meets Dolly, a dance-hall girl, cast off by Big Tom, one of the wealthy miners and becomes infatuated with her. Dolly, to avenge herself on Big Tom, betrays his claim (which is not registered), to Will, who succeeds in having it registered in his own name. Will's long silence becoming suspicious to Blake and Jane, the former starts off to investigate, finding him wealthy but also in a

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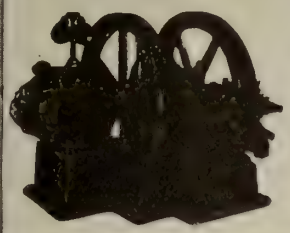

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state of debauchery with Dolly. A fight ensues, in which Blake obtains half of Will's money. This he brings to Jane, telling her it is from Will. This reawakens Jane's love for her husband, and while Blake is away on a trip, leaves to join her husband.

Arriving at Nome, she is shown the cabin where Will and Dolly live, and realizes on the instant her husband's perfidy but Blake's loyalty and generosity to both. While Jane is waiting, there is a fight between Will and Big Tom in which the latter is victorious. As Big Tom starts off, Will shoots him in the back, and starts for his cabin. Here he is surprised to see Jane, but his greetings are rebuked. Big Tom, though dying, manages to crawl to his dog sled and reaches the villagers, telling them of what has happened. Incensed the miners, who always make a law unto themselves when one of them brands himself a coward, get a rope and drag Will out of his cabin.

Blake, returning from his trip, realizes that there will be something doing when Jane arrives in Alaska, so starts off on the next train, arriving there just in time to see Will lynched, his protestations being of no avail. The villagers are all returning and Will's body swings from a tree. For a week Jane lies unconscious in the house of the parish priest and when the danger is past, Blake is there, kneeling beside her, and at the sight of Blake, Jane realizes she loved him all the time, and they look forward to days of happiness together.

BLUEBIRD PHOTOPLAYS, INC.

NAKED HEARTS (Five Parts—May 29).—The cast: Maud (First Period) (Zoe Bech); Maud (Second Period) (Francelia Billington); Cecil (First Period) (Gordon Griffith); Cecil (Second Period) (Rupert Julian); Lord Lovelace (Douglas Gerrard); Howard (First Period) (George Hupp); Howard (Second Period) (Jack Holt); Maud's Father (Ben Horning); Cecil's Father (Paul Weigle); Cecil's Mother (Nannie Wright). Scenario written by Olga Printzlau. Directed by Rupert Julian.

Two families had lived neighbors in the South for years. Maud, her brother Howard, and Cecil Lane were playmates. One day as they were playing on the lawn the fathers of Maud and Cecil bethrothed their children in a bumper of wine. Shortly thereafter Cecil's father loses his fortune through poor speculation and committed suicide.

Maud is sent away to school. Cecil begins a musical education, remaining at home and growing up to be the village music teacher. In after years Maud comes home, and soon her brother Howard arrived with a foppish friend, Lord Lovelace, who straightway lays siege to Maud's heart. At the village shrine Maud and Cecil have met and their childish love is renewed.

Against her will Maud consents to a betrothal with Lord Lovelace. On the night of the betrothal party Maud and Cecil plan to elope, but their arrangements are discovered and thwarted, a duel between Cecil and Howard developing within the hour. Maud hears the shots fired, and beholding here brother slightly wounded sends Cecil, in anger, away. He leaves the village under the impression that Howard will die.

Cecil goes far away, and in a great city his musical talents are recognized. Maud, meanwhile, in contrition, would have Cecil return to her, but he keeps his mother poorly informed and Maud is unable to get word to him. When Cecil composes the song, "Come Into the Garden Maud," his fame is assured.

At this time war breaks out and Cecil, Lord Lovelace and Howard become soldiers, eventually meeting on the battle field. Lord Lovelace knows of Cecil's song and his great fame as its composer, and at the moment he is about to die of his wounds, Lord Lovelace sends word to Cecil, that Maud is waiting for Cecil in the garden.

Believing that Cecil has been killed in battle at the same time her brother Howard and Lord Lovelace die of their wounds, Maud decides to dedicate her life to religion and enters a convent. When Cecil ultimately comes home he is too late to reach Maud with any communication. He spends the rest of his life in sorrow going every day to the convent walls and playing his famous song that Maud may hear and know that he thus awaits the final end, faithful to his childhood's sweetheart.

GEORGE KLEINE.

GLORIA'S ROMANCE, NO. 3, "A Perilous Love" (Two Reels—June 5).—The cast: Gloria Stafford (Billie Burke); Dr. Stephen Royce (Henry Kolker); Richard Freneau (David Powell); David Stafford (William Roselle); Frank Mulry (Frank Belcher); Pierpont Stafford (William T. Carleton); Judge Freeman (Henry Weaver); Lois Freeman (Jule Power).

Gloria Stafford, after being rescued from the Seminole Indian camp and restored to her father, feels strongly attracted toward Richard Freneau, the young stock broker, whom she believes rescued her. Her father, Pierpont Stafford, notes this growing affection on the part of his daughter for the youthful Freneau and attempts to laugh Gloria out of what he considers a mere whim. Freneau, when offered a check for several thousand dollars as a reward for his saving Gloria, rejects the slip of paper and declares he wants Gloria.

When Pierpont realizes the affair is liable to grow into something serious he bundles Gloria off to New York and soon packs her off to an exclusive boarding school for girls. Gloria has been assured, however, that if at the end of five years she and Freneau still love one another, they may marry. All through her college career Gloria cherishes fond dreams of her lover and his bravery. Freneau, unfortunately, is not faithful and flirts with every pretty woman he encounters. Upon returning to New York City, he goes into partnership with Frank Mulry on the stock exchange and though at first successful, eventually finds that the business is suffering for want of attention. Lois Freeman weds David Stafford, Gloria's brother, but still finds delight in carrying on flirtations with former male acquaintances, one of whom is Freeman.

The night Gloria returns from college, she goes to the opera with her father and Dr. Royce. On the main staircase of the Metropolitan Opera House she encounters Richard Freneau and is amazed when he fails to recognize her. Her heart turned to lead in her bosom, Gloria steals quietly into the cool, dark upper box as the curtain rises on the first act of the opera. Freneau suddenly awakens to the serious mistake he has made, recalls his semi-engagement to Gloria and resolves to square himself at the first opportunity.

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HEARST-VITAGRAPH, NO. 35 (May 1).

Guthrie, Okla.—Frontier Day is observed here by the staging of thrilling feats of horsemanship and lariat throwing. Cowgirl does some sensational roping.

Los Angeles, Cal.—Egg shells are used for dolls' heads in a new enterprise here, born of necessity due to the European war.

Laredo, Tex.—In guarding against disease along the Mexican border, all who cross the boundary line must submit to vaccination by the United States military health authorities.

Sunnyvale, Cal.—An enormous aeroplane of remarkable strength is given its first test here.

Cambridge, Mass.—The entire student regiment of Harvard University turns out for the first time in a preparedness drill on the Campus.

El Paso, Texas.—Men and women of this city take steps to protect their homes by learning how to shoot modern rifles. United States Army experts are their instructors.

New York, N. Y.—Residents of the New York City Farm Colony hold a gay festival in which athletic events are featured.

Oakland, Cal.—Letter carriers of Oakland march in a patriotic parade to demonstrate that they are "prepared."

Coronado, Cal.—Society folk visiting at this resort make use of the terrace of the hotel, overlooking the sea, for afternoon dances.

Cambridge, Mass.—The Harvard football team is given a strenuous workout at the first spring practice of the 1916 season.

Chihuahua, Mex.—Elaborate home of Gen. Villa, the fugitive bandit is looted and wrecked by a mob after he flees the city that was left undamaged by the avenging mob.

HEARST-VITAGRAPH No. 36 (May 5).

El Paso, Texas—Important conference bearing on the Mexican situation is held here, Generals Scott, Bell and Funston participating with General Obregon, Mexican Minister of War and Mexican Consul Garcia.

Menominee, Mich.—Disastrous floods sweep the Twin Cities of Menominee and Marinette and heavy property damage is inflicted along the raging river which leaps its banks in spite of thousands of sand bags piled high to confine the mad torrent.

New York, N. Y.—Thousands of members of labor organizations of this city march in a big parade on May Day to celebrate the progress made by Unionism in the last year.

Philadelphia, Pa.—World's records are broken and equalled in one of the most successful annual Track and Fields Meets ever held by the University of Pennsylvania.

Boston, Mass.—Franklin D. Roosevelt, Assistant Secretary of the Navy, braves raging spring snowstorm to inspect the speedy submarine chasing patrol boats that have been built here by wealthy men to be loaned to the Government in case the United States has need of them.

Carson City, Nev.—Record run is made by auto over the snow-bound summit of the mountains between here and Lake Tahoe. Gov. Boyle of Nevada, presents trophy to the successful driver.

Washington, D. C.—President and Mrs. Wilson visit the Navy League camp where women are learning preparedness lessons by leading lives

of recruits. President Wilson and his cabinet inspect "Safety First" train which is touring the United States.

New York, N. Y.—Pushing the campaign to obtain 3,000 recruits for the National Guard of New York during the month of May, Battery B, Second Field Artillery, demonstrates what recruits can do to help the country become "prepared."

INTO THE PRIMITIVE (Selig—Five Parts—May 29).—The cast: Jenny Leslie (Kathlyn Williams); Thomas Blake (Guy Oliver); Honorable Cecil Winthrope, with an alias (Harry Lonsdale). Directed by T. N. Heffron.

Thomas Blake, American engineer, was half drunk. He stood at the ship's railing, and he eyed the beautiful young lady, who stood adjacent with bibulous approval. He stooped, unsteadily, to recover a book the young lady had dropped. He chuckled as the lady promptly turned her back to him, and greeted Cecil Winthrope. The friendship between Jenny Leslie and Cecil Winthrope began early aboard ship. Cecil cultivated that friendship for he needed money, and he believed that this American heiress would supply it.

An open boat without oars tossed on heavy seas; reclining in the bottom is Thomas Blake insensible from drink. Perched each in the bow and stern, are Miss Jenny Leslie and the Honorable Cecil Winthrope. Fate has cast the three adrift on a waste of waters, sole survivors of a wrecked ship. The little craft finally lands on the desert coast of eastern Africa. Thomas Blake came to his senses and he suffered a severe headache. This and the fact that his supply of whiskey was low, made him really ill tempered. However, Thomas resolved to share his remaining stimulant with the man and woman.. When they refused to partake thereof, Thomas was just as well satisfied, and drained the contents of his flask. Feeling better, Thomas Blake sized up the situation. He had always sized up previous situations and had mastered them by sheer brute force. Blake growled at the Honorable Cecil and Jenny Leslie, who seemed to be helpless to follow him into the jungle and to explore the island. They obeyed.

As hunger came to Thomas Blake, he fashioned himself a club and went forth in search of food. The Honorable Cecil and Miss Jenny Leslie reclined at the foot of the tree and both fell asleep. Along the branch of the tree a python was reclining. Slowly it glided down the tree and toward the sleeping woman. Soon the darting fangs were very close to the unconscious girl. Then Thomas Blake returned. and clutching the reptile in his bare hands he strangled it. That night Thomas Blake selected a tree and ordered Miss Leslie into it. Despite the protestations of Winthrope and Miss Leslie, they were forced to the refuge. In the dead of night, a lion prowled at the foot of the tree and endeavored to reach the cowering persons in its branches.

It remained for Thomas Blake to get food, carry water, and to order the march for the next day. The experiences of the three with lions, tigers, herd of wild elephants, rivers swarming with crocodiles—are too many to narrate. When the Honorable Cecil sacrificed all the priceless matches in order to light a cigarette, Blake punished him. He also confiscated Winthrope's monocle, which he used to light fires.

Blake, with little or no assistance from Winthrope, fashioned a rude dwelling, in which they lived comfortably, and he built a special apartment for the woman. Jealous of Blake and despite the fact that Blake had saved their lives many times, Winthrope whispered to Jenny of the constant danger he believed she was in from the association of this so-called "brute." Jenny believed Winthrope and feared Blake. Winthrope endeavored to force his way into her room in the dead of night, but was frightened away by wild animals. In the morning he told her that it was Blake.

Time passed, and Jenny Leslie came to know the cowardly nature of Winthrope. Once she informed Blake; "I believe I have more cause to fear the *gentleman* than I have to fear the *brute.*" Thomas Blake only grinned, and he ordered Jenny to discard her skirt for a dress fashioned from skins. "I want the skirt for a signal of distress, for some ship may pass here sometime," he said. He took the skirt and affixed it to a long pole placed on the highest peak along the coast. One night Blake announced that he would go in search of game, and that same night Winthrope plotted against Jenny Leslie. Despite the mutterings of the approaching storm, he tried to break through the rude door leading to Jenny Leslie's room. The tropical storm broke quickly and wind and rain lashed the dwelling. Trees were blown down, and one, as if directed by an avenging hand, pinned Winthrope, crushed and bleeding, underneath, as it crashed to earth. He was found the next morning by Blake, who cut away the timber, and who tried with Jenny Leslie to revive Winthrope.

"I have a confession to make," whispered Winthrope. "My real name is Hawkins. I was valet to a titled Englishman. I sold his wife's jewels, and I went forth determined to pose as a gentleman and to marry money." Then Winthrope died. Jenny Leslie was left alone with Thomas Blake. As the weeks went by, the woman learned more of the heart of gold hidden underneath a rough exterior. And then one day the whistle of a steamer sounded along the African coast. The skirt tied to the pole had been seen by the ship's captain and rescue was near.

Thomas Blake, American engineer, and Miss Jenny Leslie, American heiress, who was once selfish and supercilious, stood together awaiting the landing of the rescue party. Thomas Blake was bashful—he had always been so with women. The girl looked into the cave-man's eyes. "I love you," she whispered.

"I love you, too," exclaimed Thomas Blake, as he gathered the lovely form of the girl into his mighty arms and held her closely.

EMERALD M. P. CO.

TOM AND JERRY—BACHELORS (Episode No. 1—Two Parts—June 1).—Jerry Simpson and Tom Bradford are two happy-go-lucky chaps with a weakness for pretty faces and the fact that they possess two beautiful wives does not restrain them from indulging in their flirting propensities.

Mrs. Bradford and Mrs. Simpson, who are sisters, receive a letter from their mother, inviting them to spend a Sunday at their country home. After consulting a time table, they decide to take the 5.15 train. This is very much to the satisfaction of their husbands, who are more than pleased to be relieved of their wives presence for a short time so that they may indulge in a little harmless frivolity.

Tom and Jerry in arriving at their office receive word by letter that their French model, Madame De Luxe, has arrived in the city. Her husband, Count De Luxe, is somewhat irascible and objects to a sudden departure to the office of her new employers, Bradford & Simpson, but, nevertheless, she at once departs, and her French beauty and chic ways secure for her a hearty welcome. Jerry, knowing that his wife is to leave the city that day, extends the Madame an invitation to visit their apartments, under a pretense that they have a number of new costume plates which they desire her to look over. With a reluctance she consents.

Mrs. Simpson and Mrs. Bradford leave for the train, and fate decrees that they meet Madame De Luxe in a tie-up on the boulevard. Madame De Luxe arrives at the home of Jerry Simpson and is received with open arms, while the wives of the gay deceivers arrive at the railway station to learn that the 5.15 train does not run on Saturday. Jerry has ordered an informal lunch with sparkling wine as an adjunct, and in his excitement has overlooked hanging up the receiver, which leaves the telephone lines of the apartment closed. The wives decide to take the 7 o'clock train and also decide that while waiting they will call up their loving husbands. They are unable to receive an answer to their call and Mrs. Simpson, becoming suspicious, determines to return home and investigate. In the meantime, Tom and Jerry are entertaining their French model royally, giving no consideration to their wives or to Count De Luxe, who is in a rage at the Madame's prolonged absence.

The Count discovers a card with the address of Jerry Simpson, and being of a jealous disposition, hurries to seek vengeance on the destroyers of his peace of mind. In the midst of Tom and Jerry's tete-a-tete with Madame De Luxe, the wives arrive, and in the endeavors of Tom and Jerry to rid themselves of the danger of their position, complications folow, one upon another. The Madame is hidden and Jerry feigns sickness to disarm the wives suspicion, but they do not count upon the numerous accidents which happen, to disclose their unfaithfulness.

The Count De Luxe arrives at their apartment, discovers his wife's coat, and realizes that he is also deceived. He vows vengeance and later returns with his child which he forces Tom and Jerry to retain. In their anxiety to relieve themselves of this new burden, they hide the baby in the clock. The wives hearing the cries of the infant soon discover the hidden treasure. Madame is also brought to light and when Count De Luxe, seeking vengeance, enters with a lighted bomb to blow his supposed rivals into eternity the story is brought to a climax with many laughs.

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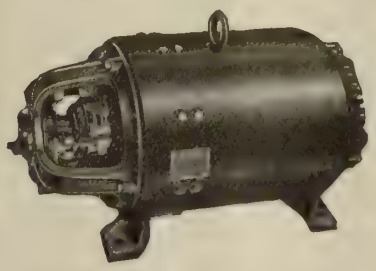

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Richardson endorses "Amberlux" Filters.

FOR SALE—Modern theater in a city of eighty-five thousand poupiation, built three years ago. Full sized stage. One balcony. Seating capacity ground floor, 1,000 chairs, balcony 660 chairs. Showing photoplay for past two years. Location excellent. Owner has other business. $10,000 down and time payments for balance. Price right. Write Dr. A. W. Bender, Utica, N. Y.

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FOR SALE—Moving picture theater in Pennsylvania town. No opposition, money maker. Address G. H., care M. P. World, N. Y. City.

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FOR SALE—Motion picture theater seating 250; town of 400, doing good business; owner going West. Write W. D. Nye, Mansfield, Ohio.

FOR SALE—Fully equipped theater, seating 250, open Sundays, located on main business street. Population 18,000. Palace Theater, Peru, Ind.

(*Continued on page* 1769.)

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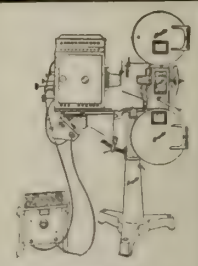

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CLASSIFIED ADVERTISEMENTS---Continued from page 1768

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LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

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"Amberlux."

TWO FT. WAYNE COMPENSARCS—Slightly used, good condition. L. E. Lemon, Aurora, Ill.

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POWER'S 6A MACHINE—Like new, full equipment less rheostat, $175, also 100 highest grade benches seating 500, $175. Ewell, 8 West 87th Street, N. Y. City.

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3,000 OPERA CHAIRS—Steel and cast frames 60c. up. All serviceable goods. Player piano new. Four asbestos booths, several machines. J. P. Redington, Scranton, Pa.

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FILMS WANTED.

WANT TO BUY—Features, state number of reels and amount of paper for each subject. State price and particulars in first letter or no attention paid. Wm. Orr, 172 W. Washington St., Chicago, Ill.

WANTED—"Wild Beast at Large," "Thor Lord of the Jungle," "Hiawatha," "Midnight Ride of Paul Revere." Films must be in good condition. Can use sensational railroad, western, animal and Indian pictures. Also good Historical films. B. A. Jorgensen, Spring Lake, Mich.

WILL PURCHASE—For cash Chaplin subjects in good condition; also want Chaplin original posters, any kind; send list and price of what you have. Southern Film Service, Inc., Houston, Texas.

FILMS—With paper, good condition, must be bargains. David Speiser, 1210 P St., Lincoln, Neb.

"DANTE'S INFERNO," "Puragatory and Paradise," "Life of Our Saviour" and other religious subjects. John J. Wojcicki, 1404 Miller St., Utica, N. Y.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

WE BUY AND SELL features, educationals, scenics and industrials. Let us know what you want or what you have for sale. Also handle film on commission basis. New York Film Laboratories, Films, Sales Dep't, 145 West 45th St., N. Y. City.

FOR SALE—Four Chaplin comedies, $15 each. S. Baldwin, 314 Mallers Bldg., Chicago, Ill.

50 SINGLE reels, comedies and westerns, $5.00 each. 25 2-reel features, $15.00 each. All full reels and in first-class condition. Check with order. Federal Fea. Film Co., 145 W. 45th St., N. Y. City.

PRESIDENT WILSON'S Review of the Atlantic Fleet, 1 reel, $25.00. M. Miller, 3d floor, Mallers Building, Chicago, Ill.

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STATE RIGHTS OR SELL OUTRIGHT—A new five-reel feature, "The Revenge," negative and print, excellent story, acting and photography. Act quick. C. F., care M. P. World, N. Y. City.

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ELECTRIC PIANOS for Picture Shows, with keyboards, $170. Orchestrion pianos with pipes $200. All guaranteed first class. Must be sold to close out piano business. Send for circular. J. H. Herman, 1420 Pennsylvania Ave., Washington, D. C.

MISCELLANEOUS.

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FAC-SIMILE LETTERS—1,000 fac-simile letters $3.50; maximum words 300. 1,000 bond letter heads, $2.50. Ask for price list and beautiful blotter. Colossus Printing Co., 5154 Gates Ave., St. Louis, Mo.

WANTED—Scrap metal, copper, brass, aluminium, mercury (quicksilver), old false teeth, Address P. O. Box 1851, N. Y. City.

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In answering advertisements, please mention The Moving Picture World

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1738, 1740.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem.

Wednesday—Biograph, Edison, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

May 8—During the Round-Up (Drama) (Biograph—Reissue No. 49).
May 9—Merry Mary (Two parts—Com.-Dr.).
May 15—The Perfidy of Mary (Drama) (Biograph Reissue No. 50).
May 17—Beverly of Graustark (Three parts—Drama).
May 22—The Mistake (Drama) (Biograph-Reissue No. 51).
May 23—Who's Looney Now? (Two parts—Comedy).
May 29—The House with Closed Shutters (Drama) (Biograph Reissue No. 52).
May 31—Woman Against Woman (Three parts—Drama).
June 5—The Girl Across the Way (Drama) (Biograph Reissue No. 53).
June 6—The Yaqui Cur (Two parts—Drama) (Biograph Reissue No. 54).

EDISON.

May 3—The Real Dr. Kay (Comedy).
May 9—Celeste of the Ambulance Corps (Three parts—drama).
May 10—A Mix-Up in Black (Comedy).
May 16—The Littlest Magdalene (Three parts—Drama).
May 17—Robbing the Fishes (Comedy).
May 23—The Coward's Code (Three parts—Drama).
May 24—The Cecropia Moth (Educ.).
—Tom the Tamer and Kid Kelly (Cartoon).
May 30—Helen of the Chorus (Three parts—Drama).

ESSANAY.

May 2—In the Moon's Ray (Two parts—Dr.).
May 3—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy).
May 6—Once a Thief—? (Three parts—Dr.).
May 9—A Return to Youth—and Trouble (Two parts—Comedy-Drama).
May 10—The Fable of the Good Fairy and the Lorgnette and Why She Got It Good (Comedy).
May 13—The Jester (Three parts—Drama).
May 16—The Double Cross (Two parts—Dr.).
May 17—Vernon Howe Bailey's Sketch Book of San Francisco (Cartoon).
—A scenic subject on the same reel.
May 20—A Rose of Italy (Three parts—Dr.).
May 27—Police (Comedy).
May 23—The Condemnation (Two parts—Dr.).
May 24—Canimated Nooz Pictorial No. 10 (Cartoon).
—A scenic subject on the same reel.
May 27—The Schemers (Three parts—Drama).
May 27—Police (Two parts—Comedy).
May 30—The Song in the Dark (Two parts—Drama) (Reissue).
May 31—The Fable of "The Willing Collegian Who Wanted to Get a Foothold" (Comedy).
June 3—Our People (Three parts—Drama).
June 6—Orphan Joyce (Two parts—Drama).
June 7—Vernon Howe Bailey's Sketch Book of Berlin (Cartoon—Comedy).
A Scenic Subject on the same reel.
June 10—Fool's Gold (Three parts—Drama)

KALEM.

May 5—The Dumb Heiress (Comedy).
May 6—The Human Telegram (No. 78 of the "Hazards of Helen" Railroad Series) (Drama).
May 8—The Rogue's Nemesis (No. 7 of the "Social Pirates"—Two parts—Dr.).
May 9—The Tank Town Troupe (Comedy).
May 10—Not What the Doctor Ordered (Com.).
May 12—A Lunch-Room Legacy (Comedy).
May 13—Hazards of Helen Railroad Series No. 79, "The Bridge of Danger" (Dr.).
May 15—Sauce for the Gander (No. 8 of the "Social Pirates"—Two parts—Dr.).
May 16—The Irish Rebel (Drama).
May 17—The Artful Dodger (Comedy).
May 19—An Innocent Vampire (Comedy).
May 20—One Chance in a Hundred (No. 80 of the "Hazards of Helen Railroad Series—Drama).
May 22—The Missing Millionaire (No. 9 of the "Social Pirates"—Two parts—Dr.).
May 23—Ham's Busy Day (Comedy).
May 24—The Bogus Ghost (Comedy).
May 26—A Baby Grand (Comedy).
May 27—Hazards of Helen Railroad Series (No. 81), "The Capture of Red Stanley" (Drama).
May 29—Unmasking a Rascal No. 10 of the "Social Pirates" (Two parts—Dr.).
May 30—A Bunch of Flivvers (Comedy).
May 31—A Smokey Adventure (Comedy).
June 2—Sis, the Detective (Comedy).
June 3—Hazards of Helen Railroad Series No. 82, "The Spiked Switch" (Two parts—Drama).

LUBIN.

May 4—None So Blind (Three parts—Dr.).
May 6—Father's Night Off (Comedy).
May 8—Skirts and Cinders (Comedy).
May 11—The Wheat and the Chaff (Three parts—Drama).
May 13—Jenkins' Jinx (Comedy).
May 15—Otto the Artist (Comedy).
May 16—The Beggar King (Two parts—Dr.).
May 18—Jackstraws (Three parts—Drama).
May 20—The Winning Number (Comedy).
May 22—Otto the Hero (Comedy).
May 25—Prisoners of Conscience (Three parts—Drama).
May 27—Oh, You Uncle! (Comedy).
May 29—Frilby Frilled (Comedy).
May 30—The Final Payment (Two parts—Dr.).
June 1—The Code of the Hills (Three parts—Drama).
June 3—Pickles and Diamonds (Comedy).
June 5—Otto the Reporter (Comedy).
June 8—The Scapegrace (Three parts—Dr.).
June 10—Two Smiths and a Haff (Comedy).

SELIG.

May 4—Selig-Tribune No. 36, 1916 (Topical).
May 6—The Elephant's Gratitude (Animal—Drama).
May 8—A Stranger in New York (Three parts—Drama).
May 8—The Selig-Tribune No. 37, 1916 (Topical).
May 11—The Selig-Tribune No. 38, 1916 (Topical).
May 13—The Sheriff's Duty (Western—Drama).
May 15—The Hard Way (Three parts—Drama).
May 15—The Selig-Tribune No. 39, 1916 (Topical.)
May 18—The Selig-Tribune No. 40, 1916 (Topical.)
May 20—A Boarding House Ham (Comedy).
May 22—The Test of Chivalry (Three parts—Drama).
May 22—The Selig-Tribune No. 41, 1916 (Topical).
May 25—The Selig-Tribune No. 42, 1916 (Topical).
May 27—A Five Thousand Dollar Elopement (Comedy-Drama).
May 29—The Hare and the Tortoise (Three parts—Drama).
May 29—The Selig-Tribune No. 43, 1916 (Top.).
June 1—The Selig-Tribune No. 44, 1916 (Top.).
June 3—Crooked Trails (Western—Drama).

VIM.

May 4—The Brave Ones (Comedy).
May 5—Home-Made Pies (Comedy).
May 11—The Water Cure (Comedy).
May 12—The Pretenders (Comedy).
May 18—Thirty Days (Comedy).
May 19—A Fair Exchange (Comedy).
May 25—Baby Doll (Comedy).
May 26—Villains and Violins (Comedy).
June 1—The Schemers (Comedy).
June 2—The Land Lubbers (Comedy).
June 8—The Sea Dogs (Comedy).
June 9—A Dollar Down (Comedy).

VITAGRAPH.

May 1—Jane's Husband (Comedy).
May 5—Some Chicken (Comedy).
May 6—The Resurrection of Hollis (Three parts—Drama) (Broadway Star Feature).
May 8—The Double-Double Cross (Comedy).
May 12—Out Ag'in In Ag'in (Comedy).
May 13—Accusing Voice (Three Parts—Dr.). (Broadway Star Feature).
May 15—A Lucky Tumble (Comedy).
—Scenes in Iceland (Scenic).
May 19—More Money than Manners (Comedy).
May 20—Miss Adventure (Three parts—Drama) (Broadway Star Feature).
May 22—The Cost of High Living (Comedy).
May 26—The Battler (Comedy).
May 27—The Primal Instinct (Three parts—Drama) (Broadway Star Feature).
May 29—The Rich Idler (Drama).
June 2—The Lonelies (Comedy—Drama).
June 3—Carew and Son (Three parts—Drama) (Broadway Star Feature).
June 5—New York Old and New (Scenic).
June 9—She Won the Prize (Comedy).
June 10—The Strange Case of Robert Burnham (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES.

Apr. 15—Sin's Penalty (Three parts—Drama).
Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).
Apr. 29—The Man Hunt (Three parts—Dr.).
May 6—The Resurrection of Hollis (Three parts—Drama).
May 13—Accusing Voice (Three parts—Dr.)
May 20—Miss Adventure (Three parts—Dr.).
May 27—The Primal Instinct (Three parts—Drama).
June 3—Carew and Son (Three parts—Dr.).
June 10—The Strange Case of Robert Burnham (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Apr. 21—When Might is Right (Three parts—Drama).
Apr. 28—The Broken Promise (Three parts—Drama).
May 5—The Oath of Hate (Three parts—Dr.).
May 12—Broken Fetters (Three parts—Drama).
May 17—Spellbound (Five parts—Drama).
May 19—A Child of Fortune (Three parts—Drama).
May 26—The Flirting Bride (Three parts—Dr.).
June 2—Shadows (Three parts—Drama).

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General Office **Schenectady, N. Y.**

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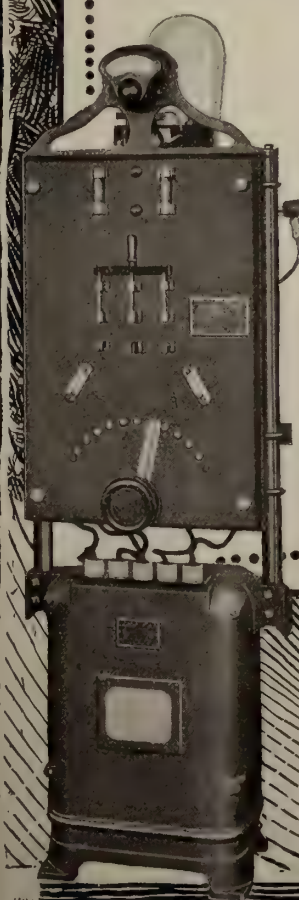

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1738, 1740.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

May 3—Number 18 (Topical).
May 10—Number 19 (Topical).
May 17—Number 20 (Topical).
May 24—Number 21 (Topical).
May 31—Number 22 (Topical).
June 7—Number 23 (Topical).

BIG U.

May 4—The Beloved Liar (Three parts—Dr.).
May 11—No release this day.
May 19—Nadine of Nowhere (Drama).
May 25—Corporal Billy's Comeback (Two parts Drama).
May 31—The Attic Princess (Drama).
June 1—Brother Jim (Drama).
June 8—The Sea Lily (Drama).

BISON.

May 6—The Leap (Two parts—Drama).
May 13—A Fight for Love (Two parts—Drama).
May 20—Hulda, the Silent (Two parts—Dr.).
May 27—The Wedding Guest (Two parts—Dr.).
June 3—Tammany's Tiger (Two parts—Com.).
June 10—The Cage Man (Two parts—Drama).

GOLD SEAL.

May 2—The Purple Maze (Two parts—Dr.).
May 9—The Mark of a Gentleman (Two parts—Drama).
May 16—Darcy of the Northwest Mounted (Three parts—Drama).
May 23—The Woman Who Followed Me (Two parts—Comedy-Drama).
May 30—The Silent Man of Timber Gulch (Two parts—Drama).
June 6—The Rose-Colored Scarf (Two parts—Drama).

IMP.

May 2—When Slim Was Home Cured (Com.).
May 4—Won With a Makeup (Comedy).
May 5—Just Kitty (Drama).
May 9—When a Wife Worries (Comedy).
May 10—The Go-Between (Drama).
May 12—The Capital Prize (Two parts—Dr.).
May 16—When Slim Picked a Peach (Comedy).
May 21—Claudia (Comedy).
May 23—The Health Road (Drama).
May 26—The Unconventional Girl (Two parts—Drama).
May 30—A Double Fire Deception (Comedy).
June 2—Jim Slocum No. 46393 (Two parts—Drama).
June 6—His Little Story (Comedy).

JOKER.

May 13—A Wife for a Ransom (Comedy).
May 20—A Raffle for a Husband (Comedy).
May 27—A Stage Villain (Comedy).
June 3—A Dark Suspicion (Comedy).
June 10—No release this day.

LAEMMLE.

May 7—The Marriage of Arthur (Two parts—Comedy—Drama).
May 11—Her Husband's Faith (Two parts—Drama).
May 14—Her Great Part (Comedy—Drama).
May 18—Grouches & Smiles (Comedy—Drama).
May 19—Heartaches (Two parts—Drama).
May 25—No release this day.
May 28—No release this day.
May 30—The Fur-Trimmed Coat (Drama).
June 1—Two Mothers (Two parts—Drama).
June 4—The Wire Pullers (Comedy).
June 8—Alias Jane Jones (Two parts—Dr.).
June 11—The False Gems (Drama).

L-KO.

May 10—The Great Smash (Three parts—Comedy).
May 14—No release this day.
May 17—Gaby's Gasoline Glide (Two parts—Comedy).
May 22—No release this day.
May 24—A Busted Honeymoon (Comedy).
May 28—Gamboling on the Green (Comedy).
May 31—Tough Luck on a Rough Sea (Two parts—Comedy).
June 4—No release this day.
June 7—Billie's Waterloo (Comedy).
June 11—Phony Teeth and False Friends (Comedy).

NESTOR.

May 8—Potts Bungles Again (Comedy).
May 12—Never Lie to Your Wife (Comedy).
May 15—He's a Devil (Comedy).
May 19—The Wooing of Aunt Jemima (Comedy).
May 22—Her Celluloid Hero (Comedy).
May 26—Her Husband's Wife (Comedy).
May 29—All Over a Stocking (Comedy).
June 2—Good Night Nurse (Comedy).
June 5—Never Again Eddie (Comedy).
June 9—Twixt Love and the Iceman (Comedy).

POWERS.

May 11—Mr Fuller Pep—He Tries Mesmerism (Comedy—Cartoon).
—Some Monkey Stars (Ditmars Educational).
May 13—No release this day.
May 18—A Toyland Robbery.
—Little Journeys in the Frozen North, Nome, Alaska (Educational).
May 20—Their Social Smash (Comedy).
May 25—Mr. Fuller Pep—He Dabbles in the Pond (Cartoon).
—The Juvenile Dancer Supreme (Leha Baskette in a Group of Classic Dances).
May 27—Storming the Trenches (Comedy).
June 1—It Can't Be True (Comedy).
June 8—Mr. Fuller Pep—He Breaks for the Beach (Cartoon).
—Pygmies of the Zoo (Ditmar's Educational).
June 10—Betrayed by the Camera (Comedy).

RED FEATHER PHOTOPLAYS.

May 8—A Huntress of Men (Five parts—Dr.).
May 15—A Youth of Fortune (Five parts—Dr.).
May 22—Half a Rogue (Five parts—Drama).
May 29—The Iron Hand (Five parts—Dr.).

REX.

May 7—Scaling the Jungfrau (Educational—Scenic).
May 9—War in Mexico (Top.).
May 14—A Soul for Sale (Three parts—Dr.).
May 16—No release this day.
May 18—A Wife at Bay (Two parts—Drama).
May 21—Love Triumphant (Two parts—Dr.).
May 23—Virginia (Drama).
May 26—Harmony in a Flat (Comedy).
May 28—A Gentle Volunteer (Three parts—Drama).
June 3—A Cad (Drama).
June 4—As in a Dream (Three parts—Drama).
June 6—No release this day.
June 9—The Code of His Ancestors (Drama).
June 11—The Sheriff of Pine Mountain (Two parts—Drama).

VICTOR.

May 12—A Strange Confession (Drama).
May 17—The Three Wishes (Drama).
May 24—The Limousine Mystery (Two parts—Drama).
June 2—No release this day.
June 7—Object—Matrimony (Two parts—Comedy).
June 9—The Scorpion's Sting (Three parts—Drama).

UNIVERSAL SPECIAL FEATURE.

May 15—The Adventures of Peg o' the Ring, No. No. 3, "In the Lion's Den" (Two parts—Drama).
May 22—The Adventures of Peg o' the Ring (No. 4, "The Circus Mongrels") (Two parts—Drama).
May 29—The Adventures of Peg o' the Ring, No. 5, "The House of Mystery" (Two parts—Drama).
June 5—The Adventures of Peg o' the Ring, No. 5 (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama).

Mutual Film Corp.

AMERICAN.

May 11—The Profligate (Three parts—Drama).
May 15—The Pretender (Two parts—Drama).
May 18—Four Months (Three parts—Drama).
May 22—Repaid (Two parts—Drama).
May 29—The Release of Dan Forbes (Two parts—Drama).
June 1—The Trail of the Thief (Three parts—Drama).

BEAUTY.

May 7—All for Nuttin' (Comedy).
May 10—Skelly's Skeleton (Comedy).
May 14—No title (Comedy).
May 17—Billy Van Deusen's Fiancee (Comedy).
May 21—Twenty Minutes in Magic (Comedy).
May 24—Adjusting His Claim (Comedy).
May 28—The Pork Plotters (Comedy).
May 31—The Comet's Comeback (Comedy).
June 4—Ima Knutt Gets a Bite (Comedy).

CENTAUR.

May 13—The Jungle Outcasts (Two parts—Drama).
May 20—High Lights and Shadows (Two parts—Drama).
May 27—The Kaffir's Gratitude (Two parts—Drama).

CUB.

May 21—"Reel Life" (Mutual Film Magazine).
May 19—The Harmony and Discord (Comedy).
May 26—Preparedness (Comedy).
June 2—Sawdust Love (Comedy).

FALSTAFF.

May 6—The Skilful Sleigher's Strategy (Com.).
May 8—The Kiddie's Kaptain Kid (Comedy).
May 13—Freddie's Frigid Finish (Comedy).
May 15—Detecktera (Comedy).
May 20—Steven's Sweet Sisters (Comedy).
May 22—Politickers (Comedy).
May 27—Sammy's Semi-Suicide (Comedy).
May 29—Disguisers (Comedy).
June 3—Peterson's Pitiful Plight (Comedy).

GAUMONT.

May 10—See America First, No. 35, "Atlanta, Ga." (Scenic).
—Kartoon Komics (Cartoon).
May 14—"Reel Life" (The Mutual Film Corp Magazine).
May 17—See America First, No. 36, "Yosemite National Park" (Scenic).
—Kartoon Komics (Cartoon).
May 21—"Reel Life" (Mutual Film Magazine).
May 24—See America First, No. 37, "Savannah, Ga" (Scenic).
—Kartoon Komics (Cartoon).
May 28—"Reel Life" (The Mutual Film Magazine).
May 31—See America First, No. 38 (Scenic).
—Kartoon Komics (Cartoon).

MUSTANG.

May 5—With a Life at Stake (Two parts—Drama).
May 12—The Gulf Between (Two parts—Dr.).
May 19—The Blindness (Two parts—Drama).
May 26—Jack (Two parts—Drama).
June 2—A Man's Friends (Two parts—Dr.).

MUTUAL WEEKLY

May 3—Number 70 (Topical).
May 10—Number 71 (Topical).
May 17—Number 72 (Topical).
May 24—Number 73 (Topical).
May 31—Number 74 (Topical).

THANHOUSER.

May 2—The Weakling (Two parts—Drama).
May 4—The Spirit of '61 (Three parts—Dr.).
May 9—When She Played Broadway (Two parts—Drama).
May 16—The Answer (Two parts—Drama).
May 23—For Uncle Sam's Navy (Two parts—Drama).
May 30—The Nymph (Two parts—Drama).

(*Mutual Releases continued on page* 1776.)

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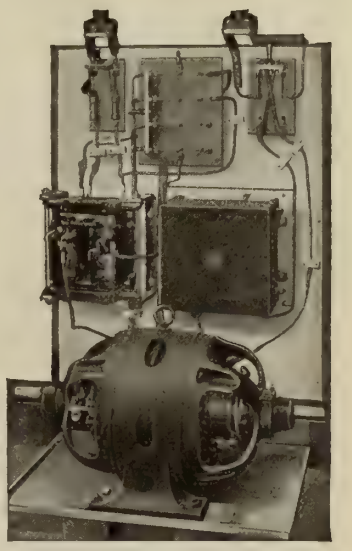
—you must come down. On which side will you land—success or failure? Do you want to know how others have landed on the side of success?



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Wagner Electric Manufacturing Company,
Saint Louis, Missouri

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1738, 1740.)

(*Mutual Releases continued from page* 1774.)

MUTUAL MASTERPICTURE DE LUXE.

May 11—Her Father's Gold (Thanhouser—Five parts—Drama) (No. 100).
May 15—The Isle of Love (Gaumont—Five parts—Drama) (No. 101).
May 18—The Courtesan (American—Five parts—Drama) (No. 102).
May 22—Nancy's Birthright (Signal—Five parts—Drama) (No. 103).
May 25—The Reclamation (American—Five parts—Drama) (No. 104).
May 29—The Man from Manhattan (American—Five parts—Drama) (No. 105).
June 1—Other People's Money (Thanhouser—Five parts—Drama) (No. 106).

VOGUE.

May 9—Germatic Love (Comedy).
May 14—A Mix-Up at Rudolph's (Comedy).
May 16—The Man with the Hod (Comedy).
May 21—The Chinatown Villains (Comedy).
May 23—Rival Rogues (Comedy).
May 28—National Nuts (Comedy).
May 30—Shy Thirty Cents (Comedy).
June 4—Nailing on the Lid (Comedy).

Pathe Exchange, Inc.

ARROW.

May 8—Who's Guilty? No. 1, "Puppets of Fate" (Two parts—Drama).
May 15—Who's Guilty? No. 2, "The Tight Rein" (Two parts—Drama).
May 22—Who's Guilty? No. 3, "The Tangled Web" (Two parts—Drama).

FEATURE.

May 1—The Iron Claw, No. 10, "The Living Dead" (Two parts—Drama).
May 8—The Iron Claw, No. 11, "The Saving of Dan O'Mara" (Two parts—Dr.).
May 15—The Iron Claw, No. 12, "The Haunted Canvas" (Two parts—Drama).
May 22—The Iron Claw, No. 13, "The Hidden Face" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Apr. 18—Big Jim Garrity (Five parts—Dr.).
May 15—The Girl with the Green Eyes (Five parts—Drama).

MITTHENTAL.

May 1—Trouble Enough (Comedy).
May 15—Reckless Wrestlers (Comedy).

PATHE.

May 8—Boob Weekly (Animated Com.-Car.).
May 8—The Ascent to Mt. Rainier (Scenic).
—Beautiful Lake Chunzenji (Picturesque Japan) (Scenic).
May 15—Siberia, the Vast Unknown, No. 7 (Scenic).
—On the Island of Luzon, (Philippine Islands) (Scenic).
May 22—Saving the Shad Supply (Industrial).
—Yunnan Fou (Scenic of Southwest China).
May 22—Leap Year (Animated Comedy—Car.).
—How to Bring Up a Child (Colored—Nonsense Film).

PATHE NEWS.

Apr 29—Number 35, 1916 (Topical).
May 3—Number 36, 1916 (Topical).
May 6—Number 37, 1916 (Topical).
May 10—Number 38, 1916 (Topical).
May 13—Number 39, 1916 (Topical).
May 17—Number 40, 1916 (Topical).
May 20—Number 41, 1916 (Topical).

PHUNPHILMS.

Apr 19—Lady Killers (Comedy).
Apr. 26—Them Was the Happy Days (Comedy).

ROLIN.

May 8—Luke and the Bomb Throwers. (Com.).
May 22—Luke's Late Lunchers (Comedy).

Miscellaneous Releases.

AUTHORS FILM CO., INC.

Mar.—Love's Sacrifice (Drama).
Mar.—Sins of the Father (Drama).
April—Alsace (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.

May 15—Elusive Isabel (Six parts—Drama).
May 22—A Son of the Immortals (Five parts—Drama).
May 29—Naked Hea (Five parts—Drama).
June 5—The Eye of God (Five parts—Drama).
Jun. 12—Bobbie of the Ballet (Five parts—Drama).
June 19—The Three Godfathers (Five parts—Drama).

EMERALD M. P. CO.

June 1—Tom & Jerry—Bachelors, No. 1 (Two parts—Drama).

FOX FILM CORPORATION.

May 8—The Eternal Sapho (Five parts—Dr.).
May 15—Sins and Men (Five parts—Drama).
May 22—Battle of Hearts (Five parts—Drama).

INTERNATIONAL FILM SERVICE INC.

May 8—The Mysteries of Myra (No. 3) (Two parts—Drama).
May 15—The Mysteries of Myra No. 4. (Two parts—Drama).
May 22—The Mysteries of Myra, No. 5 (Two parts—Drama).

JUVENILE FILM CORPORATION.

Mar.—A Chip Off the Old Block (Comedy).
Mar.—Chip's Elopement (Comedy).
Mar.—Chip's Backyard Barnstormers (Two parts—Comedy).
Mar.—Chip's Rivals (Comedy).

LEWIS J. SELZNICK PRODUCTIONS, INC.

May—The Common Law (Drama).

METRO PICTURES CORPORATION.

May 15—The Spell of the Yukon (Popular Plays & Players—Five parts—Dr.).
May 22—Notorious Gallagher (Columbia—Five parts—Drama).
May 29—The Scarlet Woman (Popular Plays & Players—Five parts—Drama).
Jun. 5—Borrowing Trouble (Five parts-Dram).

METRO-DREW COMEDIES

System Is Everything (Comedy).
Their First (Comedy).
The Model Cook (Comedy).
Sweet Charity (Comedy).

PARAMOUNT PICTURES CORPORATION.

May 15—The Trust (Famous Players—Five parts—Drama).
May 18—Pasquale (Morosco—Five parts—Dr.).
May 22—The Frameup (Lasky—Five parts—Drama).
May 25—Saints and Sinners (Famous Players—Five parts—Drama).
May 29—The Thousand Dollar Husband (Lasky—Five parts—Drama).
Jun. 1—The Gutter Magdalene (Lasky—Five parts—Drama).
Jun. 5—The Evil Thereof (Famous Players—Five parts—Drama).
June 8—The Making of Maddalena (Morosco—Five parts—Drama).
June 12—Her Romance (Famous Players—Five parts—Drama).
June 15—Destiny's Toy (Famous Players—Five parts—Drama).
June 19—The Clown (Lasky—Five parts—Comedy).

PARAMOUNT-BRAY CARTOONS.

May 10—A Toyland Paper Chase.
May 17—Bobby Bumps and His Goatmobile (Cartoon—Comedy).
May 24—Kid Casey the Champion (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

May 15—Among the Head Hunters.
May 22—Cruising Through the Philippines.
May 29—The Murderous Moros of Mindanao.
June 5—Visiting the Sultan of Sulu.
June 12—The Penal Colony of Palawan.

TRIANGLE FILM CORPORATION.

Releases for week of May 7:
Her Marble Heart (Keystone—Two parts—Drama).
A Dash of Courage (Keystone—Two parts—Drama).
The Good Bad-Man (Fine Arts—Five parts—Drama).
The No-Good Guy (Ince—Five parts—Dr.).
Releases for week of May 14:
Susan Rocks the Boat (Fine Arts—Five parts—Drama).
Not My Sister (Ince—Fine Arts—Five parts—Drama).
Releases for week of May 21:
A Child of the Paris Streets (Fine Arts—Five parts—Drama).
The Primal Lure (Ince—Five parts—Dr.).

UNICORN FILM SERVICE CORPORATION.

(*Releases for the Fourth Week.*)

May 14—Bandit's of Lone Pine (Utah—Western—Drama).
May 14—Real Love and Counterfeit Money (Jockey—Comedy).
May 15—The Call of the Heart (Supreme—Two parts—Drama).
May 15—The Teacher and the Bully (Gayety—Comedy).
May 16—The Eagle Feather (Hiawatha—Western—Drama).
May 16—The Rose of Love (Hiawatha—Western—Drama).
May 16—The Black Mark (Judy—Comedy).
—A Musical Deception (Comedy).
May 17—Divided Love (Buffalo—Western—Dr.).
May 17—Father's Flirtation (Hippo—Comedy).
May 17—The Tell-Tale Stain (Puritan—Dr.).
May 18—The Disappearance of Johnny Brady Lily—Two parts—Drama).
May 18—Auntie's Romance (Jockey—Comedy).
—The Nation's Capitol (Comedy).
May 19—Their Indian Friend (Rancho—Western—Drama).
May 19—Wholesale Proposals (Gayety—Com.).
May 19—The Birthday Gift (Supreme—Dr.).
May 20—The Mexican Insurrectos (Sunset—Two parts—Western—Drama).
May 20—All on Account of an Olive (Hippo—Comedy).
—Mary Makes Believe (Comedy).
May 21—The Wrong Room (Utah—Western—Drama).
May 21—A Midnight Escapade (Jockey—Com.).
May 21—The Fisherman's Choice (Puritan—Drama).

(*Releases for the Fifth Week.*)

May 22—The Yellow Hound (Supreme—Two parts—Drama).
May 22—Mary's Mistake (Gayety—Comedy).
—Tricking the Trickster (Comedy).
May 23—The Dividing Line (Hiawatha—Western—Drama).
May 23—Mother's Strategy (Rancho—Western—Drama).
May 23—Hubby's Present (Judy—Comedy).
—Our Darling's Playmate (Comedy).
May 24—In the Hills of Kentucky (Buffalo—Western—Drama).
May 24—The New Ranch Owner (Hippo—Comedy).
May 24—The Stone Hammer (Supreme—Dr.).
May 25—The Hindoo's Revenge (Lily—Two parts—Drama).
May 25—The Hobo Imposter (Jockey—Com.).
May 26—Falsely Accused (Hiawatha—Western—Drama).
May 26—The Busy Bee (Gayety—Comedy).
May 26—The Village School Master (Supreme—Drama).
May 27—The Mystery at Shallow Creek (Sunset—Western—Drama).
May 27—The Empty Crib (Supreme—Drama).
May 27—A Gentleman of Leisure (Hippo—Comedy).
—Our Darling's Chips (Comedy).
May 28—The Indian Child's Gratitude (Utah—Western—Drama).
May 28—O'Brien's Investment (Jockey—Com.).
May 28—The Uncut Diamond (Puritan—Dr.).

WORLD-EQUITABLE.

May 22—Tangled Fates (World—Five parts—Drama).
May 29—The Other Sister (World—Five parts—Drama).
June 5—The Woman of It (World—Five parts—Drama).
Jun. 12—The Crucial Test (World—Five parts—Drama).
June 19—The Way of the World (World—Five parts—Drama).
June 26—La Boheme (World—Five parts—Dr.).

Take Temptation Out of Your Ticket Booth

Every ticket seller wants to be honest. And she will be if you don't put temptation in her way. Remember she's human and the control which every human being has over his or her will power varies. When you allow temptation to inhabit your ticket booth, you are inviting losses. You can guard against them—you can save money—you can remove temptation from your ticket booth by installing

CAILLE
Ticket Office Devices

The Caille Ticket seller automatically registers every ticket sold. This register is under lock and key. The theatre owner holds the key. There is no way that the ticket seller can get at the register. Every ticket sold is accounted for. It removes temptation and discourages dishonest efforts between the party in the booth and the ticket taker.

A Battery of Two Ticket Sellers

Delivers Tickets Separately

Whether a patron buys one ticket or five the Caille Ticket Seller delivers them to him cut off separately, but stacked together like a deck of cards. Tickets delivered in this way cannot lay across the knives in the chopper. They will drop through instantly.

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The Caille Ticket Seller is built in sections. When it is desired to sell tickets of different denominations, additional sections are added. Each section has its individual motor for direct or alternating current.

Caille Ticket Choppers

They tear tickets to shreds. There is no possible chance to use them again. These machines are built for foot, hand or electric operation.

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computes and pays the difference between the amount tendered ($1.00 or under) and the price of admission. Simply press one key and the machine does the calculating and instantly delivers the change direct to the patron in a saucer-like receptacle. Saves time, prevents errors and disputes.

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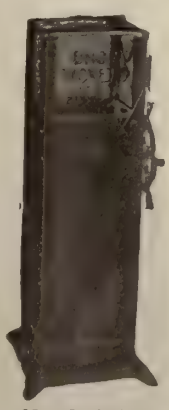
describing the complete Caille line. Also, our simple Theatre Ledger Systems, Ticket Boxes, Tickets, etc.



Hand Ticket Chopper

CAILLE BROS. CO., Amsterdam Ave., Detroit, Mich.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1738, 1740.)

(*Continued from page* 1776.)

V-L-S-E, INC.

May 8—Britton of the Seventh (Vitagraph—Five parts—Drama).
May 8—Love's Toil (Lubin—Five parts—Dr.).
May 8—His Dukeship, Mr. Jack (Comedy) (Last No.).
May 8—Hearst-Vitagraph News No. 37 (Top.).
May 12—Hearst-Vitagraph News No. 38 (Top.).
May 15—Sherlock Holmes (Essanay—Seven parts—Drama).
May 15—Hearst-Vitagraph News No. 39 (Top.).
May 15—Kernel Nutt the Janitor (Comedy).
May 15—The Ordeal of Elizabeth (Vitagraph—Five parts—Drama).
May 19—Hearst-Vitagraph News No. 40 (Top.).
May 22—The Suspect (Vitagraph—Five parts—Drama).
May 22—Kernel Nutt Wins a Wife (Comedy).
May 22—Hearst-Vitagraph News No. 41 (Top.).
May 26—Hearst-Vitagraph News No. 42 (Topical).
May 29—Hearst-Vitagraph News No. 43 (Topical).
May 29—Kernel Nutt, the Footman (Vitagraph—Comedy).
May 29—Into the Primitive (Selig—Five parts—Drama).
May 29—The Lights of New York (Vitagraph—Five parts—Drama).
June 2—Hearst-Vitagraph News, No. 44 (Topical).
June 5—Hearst-Vitagraph News, No. 45 (Topical).
June 5—Those Who Toil (Lubin—Five parts—Drama).
June 5—The Destroyers (Vitagraph—Five parts—Drama).

GEORGE KLEINE.

May 22—Gloria's Romance, No. 1, "Lost in the Everglades" (Drama).
May 29—Gloria's Romance, No. 2 (Drama).
Jun. 5—Gloria's Romance, No. 3 (Drama).
June 12—Gloria's Romance, No. 4 (Drama).

States Right Features

ALL FEATURE BOOKING AGENCY.

Apr.—The Fire King (Five parts—Drama).

AMERICAN CORRESPONDENT FILM CORPORATION.

May 8—The Fighting Germans (Five parts—Topical).

THE BEACON FILMS, INC.

May —Get Villa Dead or Alive (Two parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.

Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

E. & R. JUNGLE FILM CO.

Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical)

GREAT NORTHERN FILM CO.

May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

OLYMPIC MOTION PICTURE CO.

Mar.—The Little Orphan (Five parts—Drama).

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

RAVER FILM CO.

Mar.—Driftwood (Five parts—Drama).
Mar.—The Fortunate Youth (Drama).
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

THE SUN PHOTOPLAY CO.

May—A Woman Wills (Five parts—Drama).

UNITY SALES CORPORATION.

May—My Country First (Six parts—Drama).
May—The Pursuing Vengeance (Five parts—Drama).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

OUR FORESIGHT MEANT YOUR PROTECTION!!

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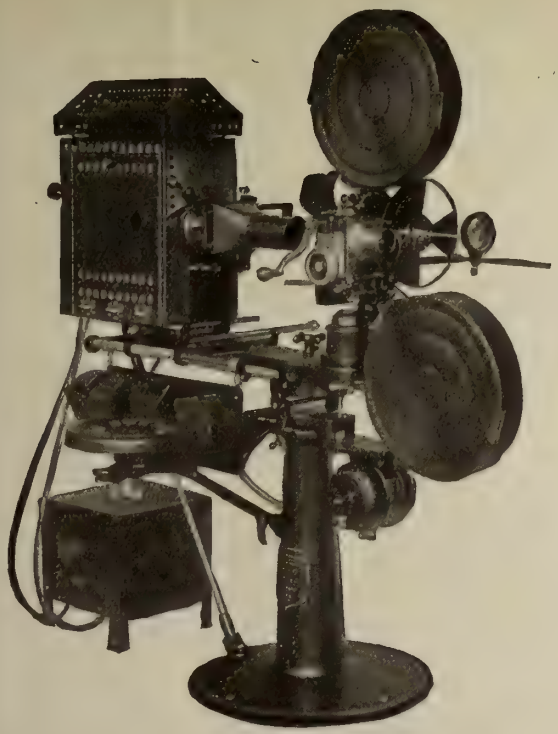

Is Your Projector Giving Satisfactory Results?

If you buy projecting machines of the same make repeatedly you do it, not because of what the manufacturer says (advertising) but because of what you get (service).

Clever salesmanship or advertising may have secured the first order, but YOUR PROJECTOR must demonstrate its ability to **"deliver the goods"** right along before you will buy another of the same make.

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Motion put the money in the motion picture business and the BUTTER-KIST Pop Corn Machine acts the same way in making people stop, look **and buy!** Hundreds of theatre owners are now operating this "little gold mine." And you are missing from $300 to $3000 EXTRA yearly **profits** without it.

This wonderful machine will make big Extra Profits for any theatre, large or small.

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Butter-Kist Pop Corn Machine

makes the famous crackling white pop corn **with the toasty flavor.** Folks can't resist its **coaxing fragrance.** Draws people to your theatre. Occupies only 26 by 32 inches of floor space! Plenty of room in the lobby or down near the stage. **Move a chair and you have room for it.**

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We're advertising this matchless treat to millions—line up your theatre with this big new national success.

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starts this machine popping you extra profits and increasing theatre attendance. Balance soon paid out of Butter-Kist earnings.

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and get our handsome book, "The Little Gold Mine," that gives photos, letters, **proof of profits,** easy terms and full details. **It's F-R-E-E!** You lose cold cash every day you delay. Sign and mail the coupon **AT ONCE.**

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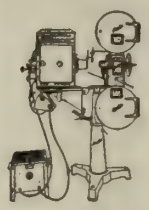

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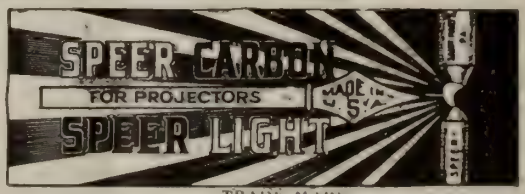

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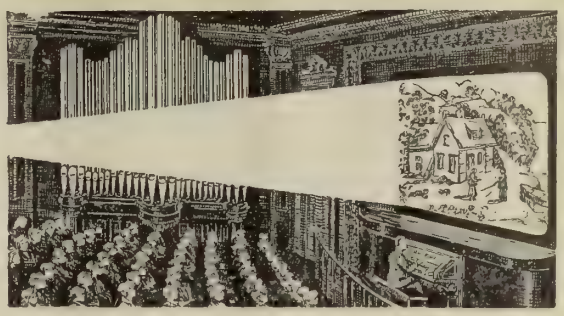

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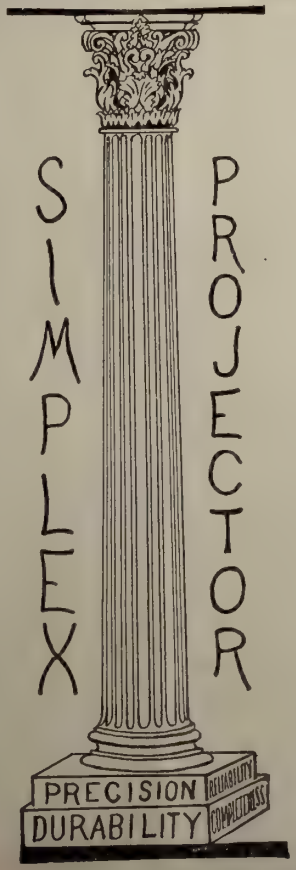

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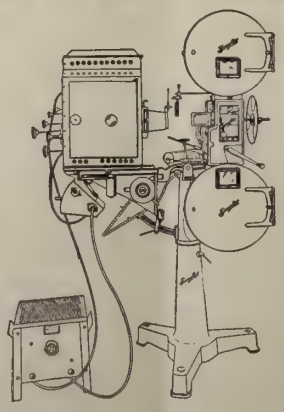

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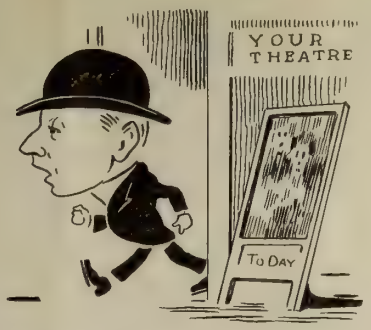

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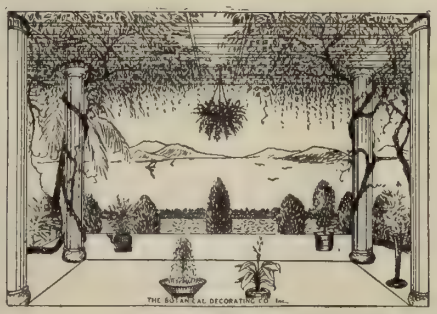

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Colombia*	19.615.000	17.547.987	15.714.447	17.213.000	5.784.275	7.647.165
Ecuador*	5.290.000	3.355.916	3.462.567	3 277.000	2.504.014	2.821.646
Guiana, British*	260,000	222.969	98 045	1,971.000	1,812,684	1.630.244
Guiana, Dutch*	620.000	1.034.508	818.325	594,000	655,244	731.806
Guiana, French*	49,000	.....	31 821	553,000	282,430	318.793
Paraguay*	63,000	61.198	67.220	61.000	83,595	215.058
Peru*	15.455.000	11 269,941	10.824.587	7,520,000	5,876,487	7,608,916
Uruguay*	13,644.000	9.597.168	1.860,609	8.099.000	4.153,438	7.617,110
Venezuela*	14.475.000	10 910.934	9.308.761	7.398.000	5,023.532	5.462.441
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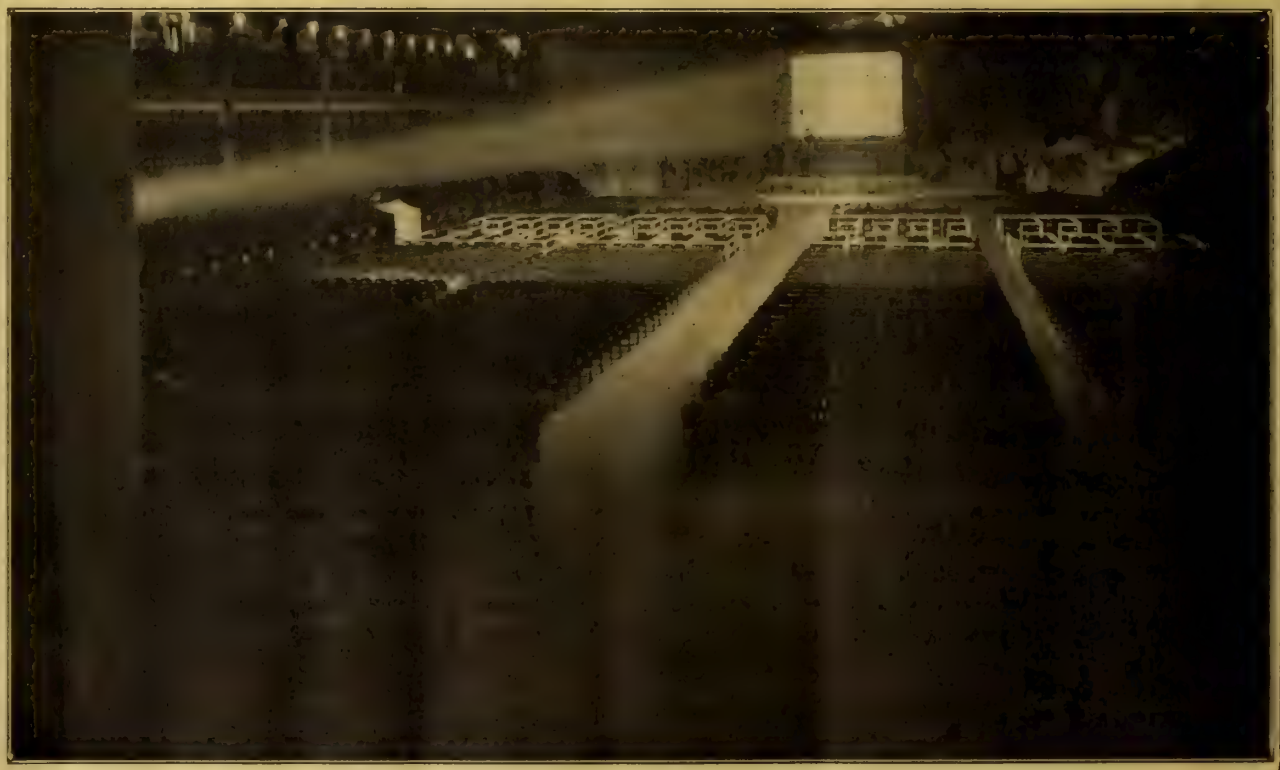

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MOVING PICTURE WORLD

THE FILM INDEX

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"A big winner. With the name of William Gillette and the famous Sherlock Holmes, this should be a tremendous box office attraction. Certainly the film is well enough done to prove a real winner. It should pull big business."

Wid Gunning's Independent Reviews.

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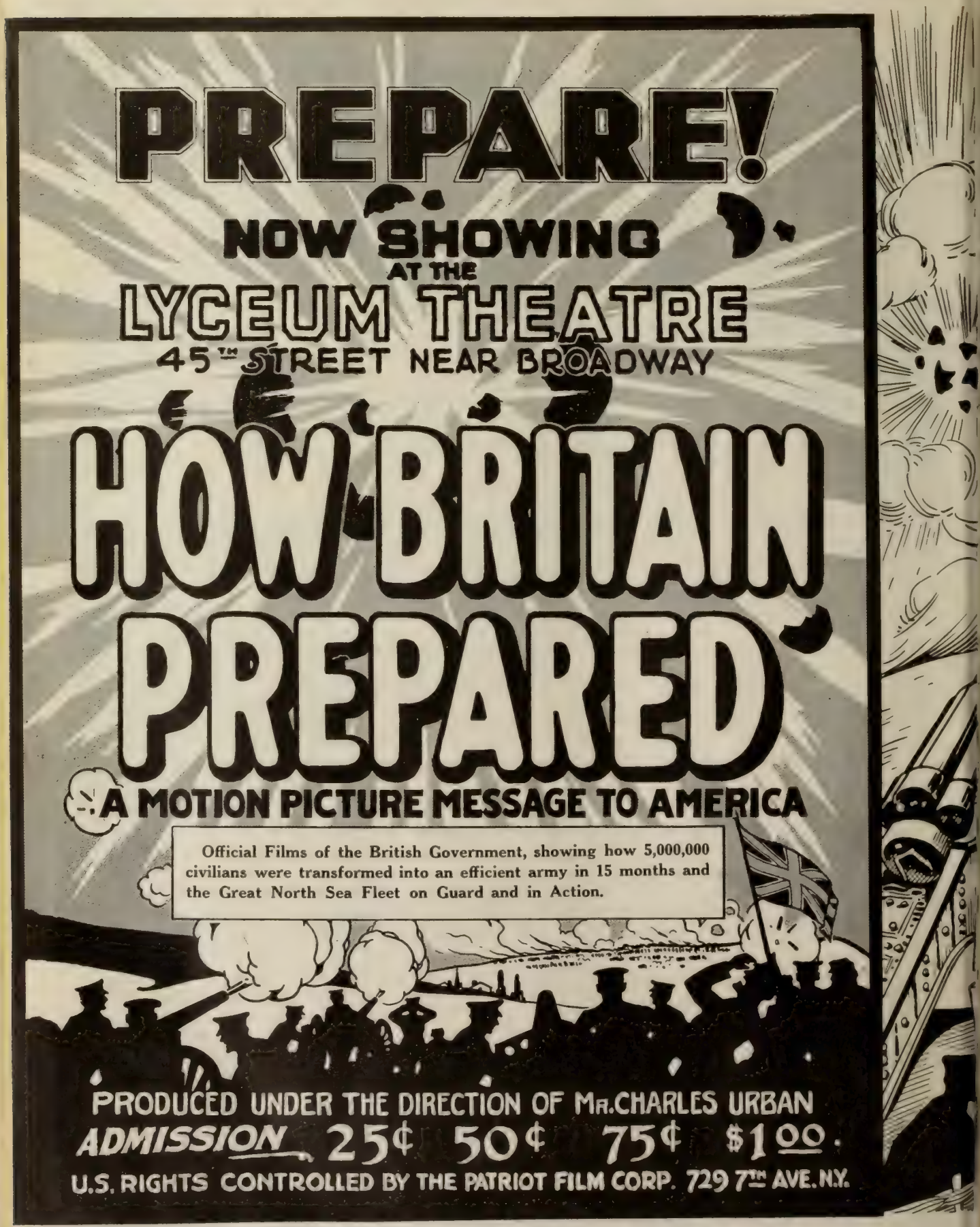
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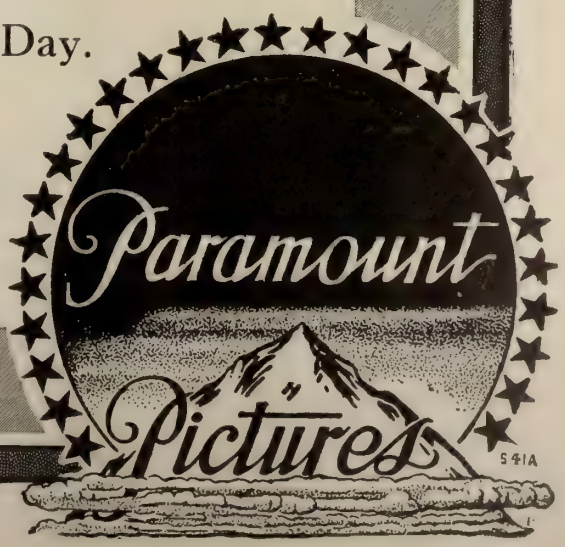

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A human interest drama of contrasts—picturing the shadows in the dim half light of the city's underworld, against a background of fashionable society in the full glare of the city's white lights.

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

Proffers

Edgar Lewis's

Masterful Production

"THOSE WHO TOIL"

From the pen of

Daniel Carson Goodman

featuring

Nance O'Neil

Visualizing and vitalizing a powerful drama of the Pennsylvania oil fields, with a tremendous human interest appeal.

IN FIVE PARTS

LUBIN FEATURE

Released through V.L.S.E. *Inc.*

The Most Wonderful
Film Drama of the Year

"INTO THE PRIMITIVE"

Written by Robert Ames Bennet

Kathlyn Williams' Greatest Dramatic Triumph—an Intensely Absorbing Production, Directed by T. N. Heffron and Crowded with Gripping Situations, Wonderful Scenic Effects, Unusual Climaxes.

"INTO THE PRIMITIVE"
has won the most flattering trade journal reviews of the year.

SELIG

Released through V.L.S.E. *Inc.*

TRADE MARK REG
U.S. PAT. OFF.

WARDA HOWARD

supported by

Duncan McRae
Ernest Maupain

and

John Lorenz

is presented in

"THAT SORT"

in 5 acts

By Basil McDonald Hastings
Directed by Charles J. Brabin

Essanay Features

"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
"Charlie Chaplin's Burlesque on Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

Essanay
GEORGE K SPOOR PRESIDENT

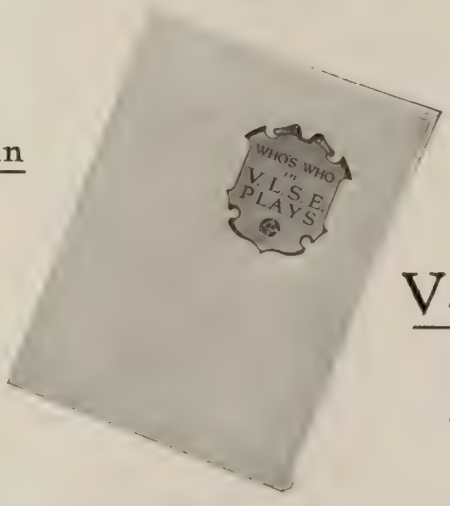
Released through V.L.S.E. Inc.

BIG FOUR FEATURE PLAY — V L S E

LUBIN

To Any Exhibitor—Just For The Asking

"Who's Who In V-L-S-E Plays"



Your Copy of This Book Is Awaiting Your Call At The Nearest Big-Four Exchange

This handsome, two-colored, forty-eight page book—the size of this trade paper—done up in rich style, gives striking "off stage" photographs of each stage and screen favorite in V-L-S-E Plays—along with a snappy, *out-of-the-ordinary* personality sketch of the rise and success of these stars with intimate human interest high lights in their lives.

Besides being a book for ready reference on all the features released since the company started, ***"Who's Who In V-L-S-E Plays"*** has been designed to aid exhibitors in compiling press notices, program write-ups, and other publicity, all the matter being written from an angle to appeal to every editor. It is a book which will be invaluable to any theatre manager.

A request in person to the branch manager, a word to the V-L-S-E salesman in your territory, or a letter to your nearest exchange will bring your copy to you. Act now before the supply is exhausted.

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V. L. S. E. Inc.

TRADEMARK Reg. U. S. Pat. 1907

Bigger
And Bigger
MARY PAGE
The Sensation
Of the Nation
Essanay
George K. Spoor Pres.
1333 Argyle St.
CHICAGO

Essanay Short Subjects Make Strong Programs

Essanay selects its short subjects just as carefully as it does its features.
It produces them with just as much care to detail.
It uses its best stars in the leads.
If you would strengthen your program book Essanay's one, two and three reel comedies and dramas.

JOYCE FAIR

is presented in

"Orphan Joyce"

A beautiful story of how a little orphan girl captures a band of robbers and saves her foster father from financial ruin.

2 act drama - - - - - June 6

Vernon Howe Bailey's Sketch Book of Berlin

Animated drawings of all the scenes of interest in the German capital.

1 reel with scenic - - - - - June 7

DARWIN KARR and NELL CRAIG

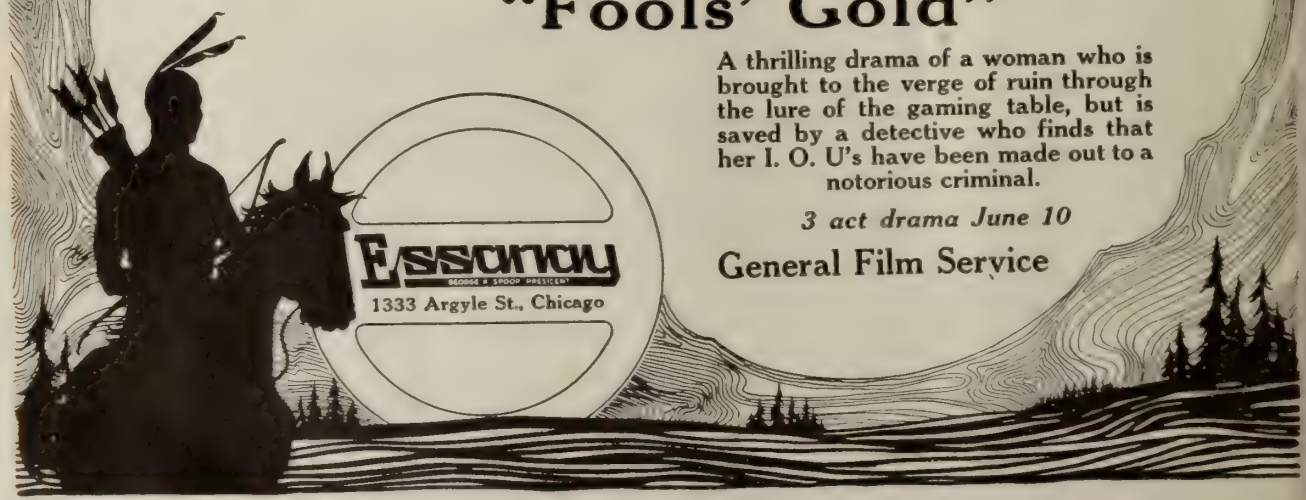
are presented in

"Fools' Gold"

A thrilling drama of a woman who is brought to the verge of ruin through the lure of the gaming table, but is saved by a detective who finds that her I. O. U's have been made out to a notorious criminal.

3 act drama June 10

General Film Service



General Film Service

Mr. Exhibitor:

When you subscribe for General Film Service your patrons are assured of seeing many noted stars each week. Not merely in one release each day but in every release, every day. In General Film Service program, week May 29-June 3, these film stars and notables appear:

Fritzi Brunette	Henry Walthall	Ethel Teare
Webster Campbell	Patsy de Forest	Harry Mestayer
Millicent Evans	Tom Mix	Lillian West
Rose Melville	Helen Gibson	Herbert Prior
"Ham and Bud"	Charles Kent	Victoria Forde
Mary Anderson	Frank Mayo	Sally Crute
Lionel Barrymore	Dorothy West	Davy Don
June Daye	Bryant Washburn	Helen Eddy
L. C. Shumway	Mrs. A. C. Marston	Melvin Mayo
Gertrude Glover	Kempton Greene	Lucy Payton

Can you get this value in any other program?
Can you offer your patrons anything as good?

Pictures

Abreast of the times, new in plot, interpreted by the world's best film artists.

Actors

Who charm with artistry, enliven with clean humor and stir with the dramatic.

GENERAL FILM COMPANY, Inc
440 FOURTH AVENUE
NEW YORK

General Film Service

Robert Burnham is a famous detective—
But he is also a thief.
He loves—but
The rest of it can be seen in

"A Strange Case"

A three-part drama of mystery and pathos

Featuring

Harry T. Morey

With NED FINLEY in a well known role

Another example of
BROADWAY STAR FEATURES
Known as the best three reelers in the world
RELEASED SATURDAY, JUNE 10TH

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

General Film Service

REGULAR RELEASES

"NEW YORK—PAST AND PRESENT"

Is a one-reel educational film of exceptional interest

RELEASED MONDAY, JUNE 5TH

The famous stars

EDITH STOREY and ANTONIO MORENO

Supported by DONALD MacBRIDE and JOSEPHINE EARLE
In a one-reel comedy

"SHE WON THE PRIZE"

RELEASED FRIDAY, JUNE 9TH

This week's

BROADWAY STAR FEATURE

offers

HARRY T. MOREY

One of the best loved stars of the screen in

"A STRANGE CASE"

A three part drama of mystery and love. NED FINLEY in a well known role and with a cast including ADELE KELLY, FRANK HOLLAND, EDWARD ELKAS and CHARLES EDWARDS

RELEASED SATURDAY, JUNE 10TH

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

General Film Service

Thursday, June 22

NEVER AGAIN

with

Plump and Runt
(Hardy and Ruge)

It's hard luck when you get in wrong with wifey and the girls over a señorita who has a brood of grown children.

Friday, June 23

FOR BETTER OR WORSE

with

Pokes and Jabbs
(Burns and Stull)

Paper hanging is a useful trade, especially when you get a job decorating the home of your successful rival in love.

326 Lexington Avenue
New York City

Comedy posters that start the laugh

General Film Service

Knickerbocker Star Features

present

HENRY KING

in the Three Act Drama

THE STAINED PEARL

A sensational tale of the sea

And Every 4 Weeks on Sunday

The FIVE REEL Feature in the General Service

Released Friday June 9

Current Release
LOIS MEREDITH
in SPELLBOUND

Coming June 8
HENRY KING
in PAY DIRT

Direction of H. M. and E. D. Horkheimer

Knickerbocker Star Features

326 Lexington Avenue, New York City

General Film Service

LUBIN

Releases · Week · June 5th

DAVY DON COMEDY

June 5th

"OTTO THE REPORTER"

(ONE ACT)

June 8th

"THE SCAPEGRACE"

(THREE ACT DRAMA)

"TWO SMITHS AND A HAFF"

June 10th

(ONE ACT COMEDY)

LUBIN

General Film Service

SELIG *announces*

An Elaborate Three Act Revival of Kate Claxton's Wonderful Dramatic Success

"The Two Orphans"

Which Carries the Most Distinguished Cast of Motion Picture Stars Ever Presented in a Film Drama, **Bar None,** and Including

KATHLYN WILLIAMS
MYRTLE STEDMAN
T. J. CARRIGAN
LYLLIAN LEIGHTON
WINNIFRED GREENWOOD
ADRIENNE KROELL
CHARLES CLARY
WM. STOWELL

Beautiful Scenic Effects—Gorgeous Costumes—A Strictly All-Star Cast, the Mere Announcement of Which Will Pack **Your** Theatre. **Released Through General Film Company's Regular Service.**

The Selig-Tribune

The World's Greatest News Reel, Released Twice Weekly in General Film Service, Helps You **Cash In!**

Tom Mix Pictureplays

Released every week in General Film Service. Book "The Cowpuncher's Peril." It's worthy!

Selig Polyscope Co.
Chicago and Everywhere

General Film Service

PACK YOUR HOUSES

by booking the latest

Essanay-Chaplin

feature comedy

"POLICE"

Charlie Chaplin

says it is his funniest comedy

You will find Chaplin in his old clothes and shoes, but with new stunts that will shake the house with laughter.

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

General Film Service

Essanay Short Subjects Make Strong Programs

JOYCE FAIR

is presented in

"ORPHAN JOYCE"

A beautiful story of how a little orphan girl captures a band of robbers and saves her foster father from financial ruin.

2 Act drama - - June 6

VERNON HOWE BAILEY'S SKETCH BOOK OF BERLIN

Animated drawings of all the scenes of interest in the German capital.

1 Reel with scenic - - June 7

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are presented in

"Fools' Gold"

A thrilling drama of a woman who is brought to the verge of ruin through the lure of the gaming table, but is saved by a detective who finds that her I. O. U's have been made out to a notorious criminal.

3 Act drama - - June 10

Trade Mark Reg. U.S. Pat. 1907

Essanay

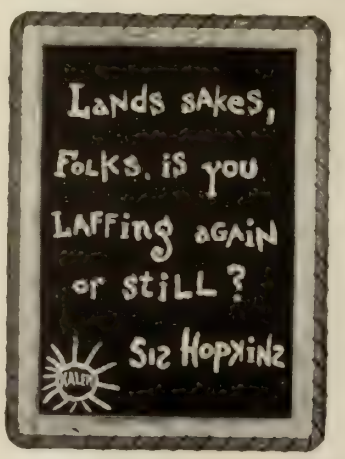
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

General Film Service

KALEM "BUSINESS PULLERS"

Any short picture might be a "filler"—But it takes stars of known popularity, backed by years of advertising and meritorious work to make "one reel business-pullers"—Kalem pictures **have box-office value.**



SIS HOPKINS

Pulls Them in and Sends
Them Away Roaring in

"JUGGLING JUSTICE"

Sis runs for justice of the peace on the suffrage ticket—is elected—and, Gosh!—how swiftly things do begin to happen in Punkinsville. Sis bosses everything and everyone with laughable results.

Released Friday, June 9th

"MIDNIGHT at the OLD MILL"

A "Ham" Comedy as funny as the title—Ham and Bud land a job that is hard to hold.

Released Tuesday, June 6th

"IN CINDERELLA'S SHOES"

Dad makes a special "comfort before beauty" shoe and poor Ethel has to wear them. Ethel Teare at her captivating best.

Released Wednesday, June 7th

Here's the Sure-fire Cure for Box-Office Blues

HELEN GIBSON
in "THE TREASURE TRAIN"

A thrilling "Hazards of Helen" episode

Helen's quick-thinking and brave defiance of danger save the day when the daring conspirators had all but succeeded in their plan to rifle the treasure train. The director added to the gripping thrill of the picture by setting the camera on the swaying edge of the tender to catch Helen's audacious leap from the speeding engine to a freight car.

Released Saturday, June 10th

One and Three Sheet Posters of the Katchy Kalem Kind on All One Reel Releases

KALEM COMPANY

235-39 West 23rd Street New York City

General Film Service

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GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

VITAGRAPH

Exhibitors are continually writing us their approval of

"The Kernel Nutt Series"

Featuring the Inimitable Comedy King

Frank Daniels

This series to date includes:

"Kernel Nutt, the Janitor"
"Kernel Nutt Wins a Wife"
"Kernel Nutt, the Footman"

The man in the box-office knows.

BIG FOUR FEATURE PLAY V L S E

These superlative single reelers
Released through the
V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

C.K.Y.=S.R.O.

Gene Pezniet

EQUITABLE PICTURES

HAVE WHAT MANY PICTURES LACK-

PUNCH!

PROGRAM
AVERAGE THEATRE
ANY OLD PICTURES

COMING SOON
"FAILURE"
IN
ANY OLD PICTURES

PLAY THESE

CARLYLE BLACKWELL in "THE CLARION"
CHARLES CHERRY in "PASSERS-BY"
GAIL KANE in "THE LABYRINTH"
HELEN WARE in "THE PRICE"
JACKIE SAUNDERS in "THE TWIN TRIANGLE"
HILDA SPONG in "DIVORCED"
JOHN MASON in "THE REAPERS"
CYRIL SCOTT in "NOT GUILTY"
ADELE BLOOD in "THE DEVIL'S TOY"
JULIA DEAN in "THE RANSOM"

AND
PROFIT

EQUITABLE PICTURES

EQUITABLE MOTION PICTURES CORPORATION
RELEASING THROUGH
WORLD FILM CORPORATION

Released on the Metro Program June 5th.

METRO PRESENTS

LIONEL BARRYMORE AND GRACE VALENTINE IN DORIAN'S DIVORCE

A Metro wonderplay with a *Brand* new twist of mystery and love, written and directed by O. A. C. Lund. Produced by ROLFE PHOTOPLAYS INC.

HAROLD LOCKWOOD AND MAY ALLISON

APPEAR EXCLUSIVELY IN

METRO WONDERPLAYS

PATHÉ

A Fine Cure for that melancholy feeling–

"Luke Laughs Last"

A one reel comedy
Produced by
ROLIN FILM CO.

Featuring
Harold Lloyd

Released
the week of June 5th

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

PATHÉ presents WHO'S

ANNA NILSSON

Real stories of
Real life
Created by
the Best
Minds
14 Photo-novels
Each complete
in itself.

Novelized by Mrs. Wilson Woodrow

BOOKS ON
SIGHT

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

GUILTY?

Ably produced by
Arrow Film Corp'n
Featuring
ANNA NILSSON
and
TOM MOORE

SEE THE PICTURES—
THEN BOOK
THEM

TOM MOORE

EXCHANGE inc.
OFFICES
NEW YORK

"Who is the

That's the question hundreds of thousands of admirers of

PATHÉ'S best serial

THE IRON CLAW

are asking all over the land.

Featuring Filmdom's Best Cast,
PEARL WHITE, CREIGHTON HALE
and SHELDON LEWIS.

Produced by
FEATURE FILM CORPORATION
EDWARD JOSÉ, Managing Director

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

"Laughing Mask"?

EXCHANGE, INC.

OFFICES

NEW YORK

A TRIANGLE MESSAGE

THE RIALTO
"THE TEMPLE OF THE MOTION PICTURE"
TIMES SQUARE
NEW YORK
RECEIVED
TRIANGLE FILM CORP.
May twentieth
1 9 1 6
Triangle Film Corporation,
1457 Broadway,
New York City.
Gentlemen:
"Reggie Mixes In", also making the sixth picture that I have booked, and cannot refrain from telling you that never in my career have I seen or had the pleasure of booking such wonderful pictures that have been so consistent in their general excellence. Their artistic value, their direction, their quality and everything about them have given to the Rialto Theatre solidity and have created a standard that I know will be impossible to duplicate with any other films now before the American public.
The pictures are improving, the comedies are especially good, and on the whole I am not only satisfied but thoroughly delighted, and I am sure that any exhibitor who will handle these pictures in the proper manner will create for himself a following that nothing but sheer stupidity and neglect could ever destroy.
Wishing you every success and trusting that you will continue with the good work, I am
Very sincerely yours,
S.L.R/S

The two letters shown on these pages from S. L. Rothapfel of the Rialto Theater, New York, and E. C. Divine, of the Strand, Chicago, should be of particular interest to motion picture exhibitors at this time.

By the men who are responsible for the success of the two largest motion picture theaters in the two largest cities in this country they are of great importance to the exhibitor who is considering whether or not *his* audience will appreciate and *pay* to see TRIANGLE PICTURE PLAYS.

Both letters give the candid opinions of recognized authorities on motion picture exhibition and tell why they are basing their success on the presentation of TRIANGLE PICTURE PLAYS.

Seven months ago TRIANGLE PLAYS were first released without a single theater. Now the number of houses showing these pictures runs into the thousands, which in itself is proof enough that the public enjoys, and in fact is enthusiastic, over the presentation of TRIANGLE PLAYS.

TRIANGLE FILM CORPORATION

From S. L. ROTHAPFEL and E. C. DIVINE

Telephone Harrison 904

Strand THEATRE CO. STRAND THEATRE BLDG. WABASH AVE. CHICAGO

E. C. Divine, President
Jos. S. Schermerhorn, Vice-President
A. J. Pedrick, Treasurer
F. M. Tracy, Secretary

RECEIVED MAY 22 1916 TRIANGLE FILM

Chicago, May 19, 1916.

Triangle Film Corporation,
1457 Broadway,
New York City.

Gentlemen:

I cannot resist the impulse to tell you how greatly I appreciate the Triangle plays. We have the most critical audiences, I think, at the Strand Theatre, and yet they are uniformly pleased with your productions.

The consistent high quality, the care used in production, and the superb artistry of these plays stamp them, to my mind, as the greatest advance in the motion picture industry.

If--as surely seems improbable--there should be theatre manager anywhere who cannot put Triangle plays over, he must be exhibiting either in a blind asylum or a cemetery. I ask nothing better than the opportunity to continue showing them. I cannot make my appreciation too strong.

Yours very truly,

STRAND THEATRE COMPANY
BY E. C. Divine

EDD.S

Cheap motion pictures no longer satisfy the public. Bigger and better pictures, with bigger and better plots, people and ideas are required now—pictures of the TRIANGLE sort are essential for the successful house.

If you are a motion picture exhibitor and have not carefully investigated the possibility of presenting TRIANGLE PICTURE PLAYS in your theater don't you think it worth while to drop us a postal card? There's no obligation on your part and it is just possible that we will be able to point out an advantage to you.

For the week of June 4th the TRIANGLE Drama Pictures will be Norma Talmadge in "Going Straight," and William Collier, Jr., in "The Bugle Call," and as usual two Keystone Comedies.

1459 Broadway - - - - New York City

Samuel S. Hutchinson *Presents*

THE FEARLESS FILM STAR

HELEN HOLMES *IN* THE HELEN HOLMES SERIES.

FIVE spectacular **FIVE ACT** dramas from Popular Novels *by* Famous Authors

MUTUAL STAR PRODUCTIONS

HELEN HOLMES *IN* WHISPERING SMITH (5 ACTS)

by the Celebrated Author FRANK HAMILTON SPEARMAN

HELEN HOLMES *IN* MEDICINE BEND (5 ACTS)

by FRANK HAMILTON SPEARMAN

HELEN HOLMES *IN* THE MANAGER OF THE B & A (5 ACTS)

THE THRILLING NOVEL BY VAUGH KESTER

HELEN HOLMES *IN* JUDITH OF THE CUMBERLANDS (5 ACTS)

THE RECORD-BREAKING NOVEL *BY* ALICE McGOWAN

HELEN HOLMES *IN* THE DIAMOND RUNNERS (5 ACTS)

J. P. McGOWAN'S SENSATIONAL DRAMA PRODUCED IN HONOLULU, HAWAIIAN ISLANDS

Elaborately Staged with Every Climax Containing the Same **HELEN HOLMES** *Punch that makes* **THE GIRL and the GAME** *an unprecedented* **BOX-OFFICE** *Success*

CONTRACT NOW FOR THE COMPLETE SET OF **HELEN HOLMES** PRODUCTIONS

Produced by the SIGNAL FILM CORPORATION

BOOK THROUGH 68 **MUTUAL** *Exchanges*

MUTUAL STAR PRODUCTIONS

HELEN HOLMES

RELEASED THE WEEK OF JUNE 5TH

WILLIAM BRANTON AS WICKWIRE

HELEN HOLMES AS MARION SINCLAIR

IN

WHISPERING SMITH

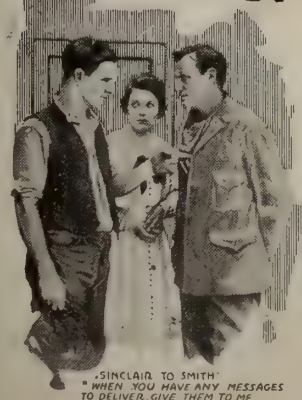
IN FIVE ACTS

SINCLAIR TO SMITH. "SMITH, KEEP AWAY FROM ME"

PAUL C. HURST AS MURRY SINCLAIR

A powerful dramatization of the celebrated novel

by FRANK HAMILTON SPEARMAN



"SINCLAIR TO SMITH: "WHEN YOU HAVE ANY MESSAGES TO DELIVER, GIVE THEM TO ME, PERSONALLY"

A stupendous special offering carefully prepared and staged at enormous expense to introduce the

SINCLAIR IS ARRESTED FOR SETTING FIRE TO SMOKY CREEK BRIDGE

SMITH TO MARION. "THANKS, YOU SAVED MY LIFE TODAY."

Take advantage of the immense popularity of this talented star to pack YOUR THEATRE

HELEN HOLMES AS MARION SINCLAIR

SIGNAL FILM CORPORATION'S GREAT SERIES OF

HELEN HOLMES PRODUCTIONS

MUTUAL STAR PRODUCTIONS

WILLIAM RUSSELL

Introducing
The WILLIAM RUSSELL
SERIES OF SPECIAL
FIVE ACT DRAMAS

in SOULMATES

PRODUCED BY THE
AMERICAN FILM CO., INC.

BOOKED THROUGH THE
68 MUTUAL EXCHANGES

RELEASED THE WEEK OF JUNE 5

MUTUAL STAR PRODUCTIONS

THE AMERICAN FILM COMPANY Presents

WILLIAM RUSSELL

In a series of EXTRAORDINARY FIVE ACT FEATURES POWERFULLY DRAMATIZED AND ELABORATELY STAGED for the most advantageous presentation of this world-famous matinee idol

Including

WILLIAM RUSSELL
in SOULMATES
IN 5 ACTS by Edward A. Kaufman

WILLIAM RUSSELL
in THE HIGHEST BID
IN 5 ACTS by Arthur H. Gooden

WILLIAM RUSSELL
in THE GUIDE
IN 5 ACTS by Russell E. Smith

WILLIAM RUSSELL
in THE MAN WHO WOULD NOT DIE
IN 5 ACTS by Mabel Condon

and other virile dramas magnificently staged

AS POWERFUL

WILLIAM RUSSELL PRODUCTIONS

Arrange with your Mutual Exchange to day for the complete series of special William Russell Features

MUTUAL PICTURES

Flames of Vengeance

Starring Gertrude Robinson, with Iva Shepard, in a 3-act story of a woman's fatal error on her wedding day. Look at the pictures on this page. They show a few of the tense situations. Released June 8.

"ARMADALE"—
Wilkie Collins' popular novel in 3 acts, starring Alexander Gaden and Iva Shepard. Now showing.

"THE SPATULATE THUMB"—
Sweet melodrama by Lionel Barrymore and Wright Huntington starring Alexander Gaden and Iva Shepard. Released June 2.

GAUMONT'S GREAT SINGLE REELS

MUTUAL WEEKLY—The Reel of Scoops
"REEL LIFE"— The Mutual Film Magazine
"SEE AMERICA FIRST"—
Scenic and official U. S. Government film. On same reel with
KARTOON KOMICS—
Gaumont's animated sure-fire laugh-provokers, Nosey Ned and [illegible]

FLUSHING, N.Y. Gaumont Co. JACKSONVILLE, FLA.

MUTUAL PICTURES

JEALOUSY'S FIRST WIFE

A compelling two-part "Flying A" drama featuring Vivian Rich, George Periolat and Alfred Vosburgh in a story of a happy home wrecked by a husband's jealousy.

Directed by Carl M. Le Viness *Released June 5th*

The Pilgrim

Anna Little and Frank Borzage in a strong two-part "Mustang" drama of the west. A powerful theme well acted amid superb scenery and settings.

Directed by Frank Borzage *Released June 9th*

Billy Van Deusen's Operation

A rollicking "Beauty" comedy featuring John Steppling, Carol Halloway and John Sheehan. The prank of a harmless "nut" nearly sent Billy to the operating room by mistake.

Directed by Archer McMackin *Released June 7th*

Thininem Stout

Orral Humphrey, the famous character comedian, in a clever "Beauty" comedy.

Directed by Nate Watt *Released June 11th*

Step into your Mutual exchange and see these pictures. You'll realize why thousands of theatres are paying big profits by showing "American" films.

BOOK YOURS TODAY!

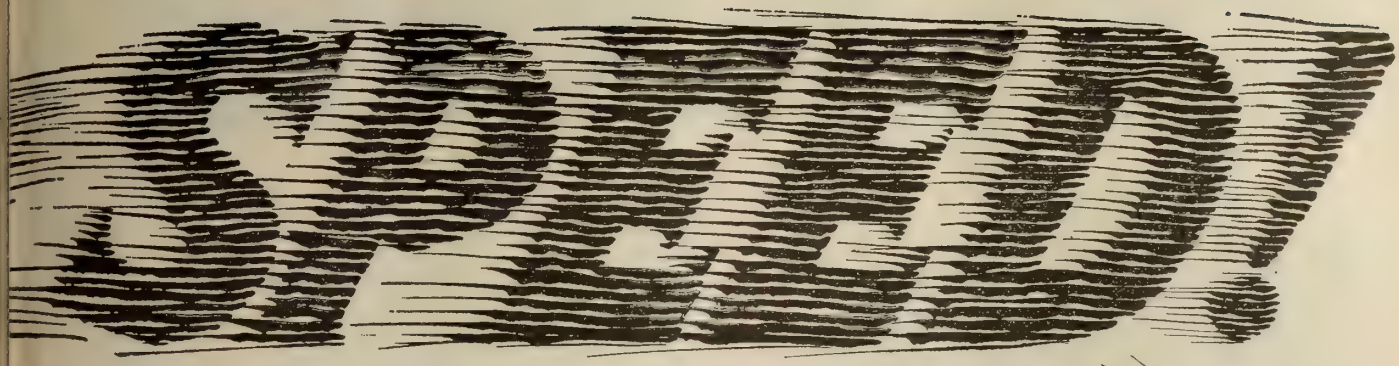
All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

American Film Company, Inc.

Samuel S. Hutchinson, President **Chicago, Illinois**

MUTUAL SPE
Speed
marks every situation in "The Secret of the Submarine!" This tremendous automobile leap in Chapter Three, released June 1st, is but one of a series of smashing climaxes that arouse storms of enthusiasm! Audiences know it is genuine—that dummies could not be used.
They are amazed at the daring, the dash of Thomas Chatterton and Juanita Hansen in these terrific events! Intense dramatic adventures follow each other with such lightning-like rapidity that the big crowds cheer almost continuously.
From Chapter 3 Now Being Shown
. . . . . The spies' train was racing alongside. The U. S. naval investigator's automobile dashed ahead at a mile-a-minute rate. Suddenly a yawning chasm, left by a washout, appeared ahead. It was too late to stop, to swerve! The big machine took the leap—cleared twenty-five feet of space to the opposite bank!!!
Over 1000 Newspapers
are now running serially the great novelization of "The Secret of the Submarine" by E. Alexander Powell. Millions of readers want to see this film triumph!
Pittsburgh Gazette-Times
San Francisco Chronicle
Philadelphia Inquirer
Baltimore American
Los Angeles Record
Milwaukee Journal
Indianapolis Star
Cleveland Leader
New York World
Buffalo Courier
Dallas Journal
Omaha Bee
And 1000 Others

CIAL FEATURE



"The Secret of the Submarine" is hitting up a record-breaking *speed* all over the country. Exhibitors report enormous attendances, remarkable demonstrations of interest and approval. The great plot is growing more and more fascinating—with its gigantic web of mystery, intrigue, stupendous adventure and bitter struggles. Thomas Chatterton and Juanita Hansen have won tremendous popular favor in their new roles. A great company of well-known actors and beautiful women give them sterling, powerful support. Speed-up your box-office receipts with "The Secret of the Submarine"!!

American Film Company, Inc., presents

Directed by George Sargent

The Film Novel of the Hour!

Every minute of "The Secret of the Submarine" is crowded with action—*speed!* Every chapter is a motion picture revelation of *new, different* sensations. Fortunes have been spent to make each big two-act chapter a whirlwind production! Fifteen chapters in all—one released each week—will pile your profits *high!*

Book This Money-Maker!

Let this *golden stream of profits* pour into your box office for fifteen big crashing weeks! Make an avalanche of humanity crowd in at your doors! Build a monster attendance!! Boom that dull night—*outdistance* competition with the *S-P-E-E-D* of "The Secret of the Submarine." Act now. Rush—*wire* your reservation. No obligation involved.

Apply to "The Secret of the Submarine" department of any Mutual Exchange, or at Mutual Film Corporation, 71 W. 23d St., New York City.

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President CHICAGO, ILLINOIS

MUTUAL PICTURES

His Blowout

Vogue comedy with Ben Turpin and Paddy McQuire and pretty Rena Rogers — the funniest people in the funniest story. Every Vogue picture is a masterpiece of humor.

Directed by Jack Dillon. *Released June 11th*

A Plane Story

In this Vogue comedy, Madge Kirby gets "up in the air." She says "its like falling in love the first time." A real thriller, as well as a hundred-horse-power laugh-getter.

Directed by Rube Miller. *Released June 6th*

VOGUE comedies are playing to the biggest houses in the land. Book them today and be in-"VOGUE."

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

Vogue Film Co. Gower and Santa Monica Los Angeles, Cal.

Slapstick With A Reason

VOGUE COMEDIES

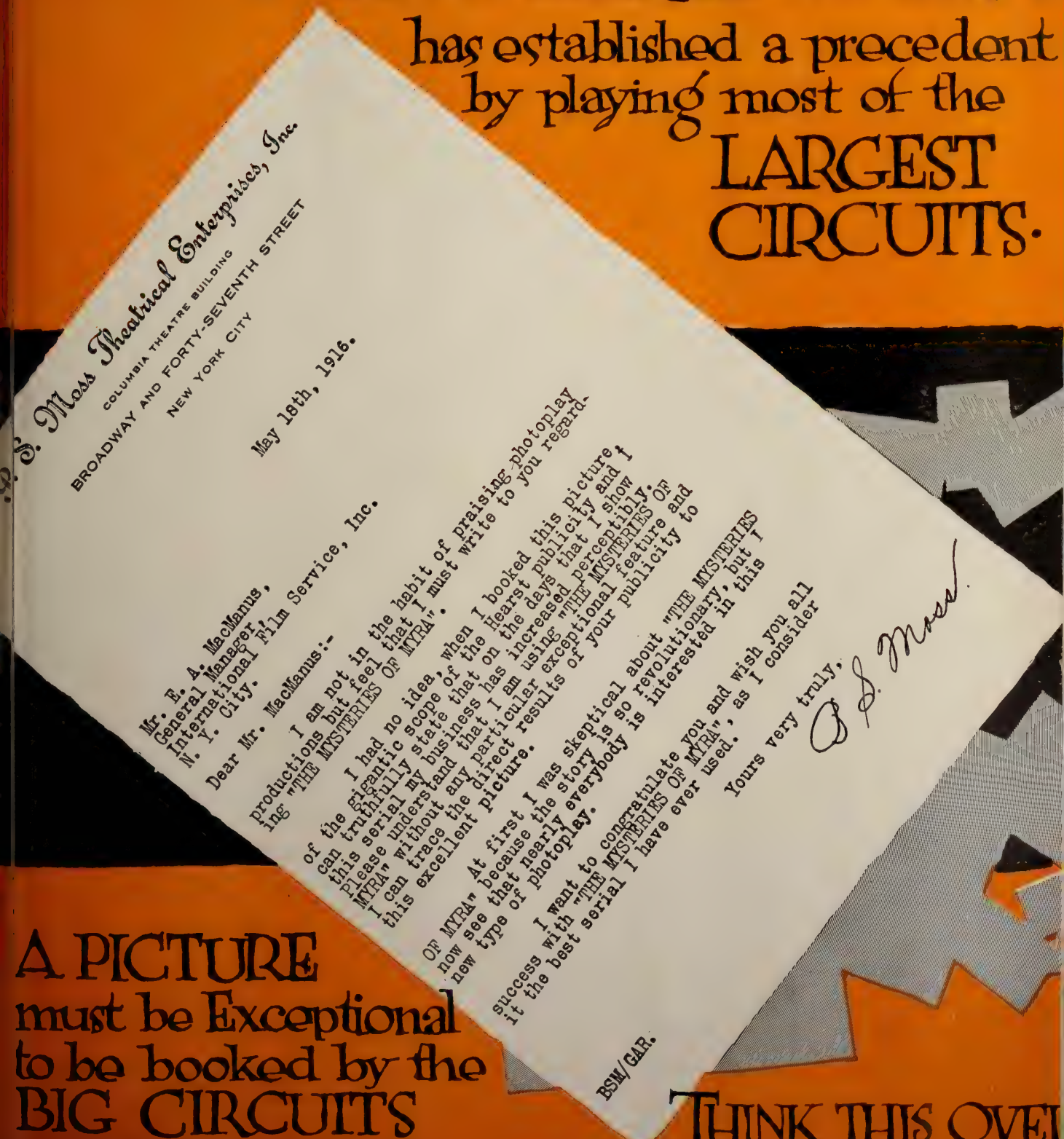
A TESTMONIAL LETTER FROM MARCUS LOEW

is one thing. But a testimonial from B.S.MOSS *as well*, means that

The MYSTERIES of MYRA

has established a precedent by playing most of the

LARGEST CIRCUITS.



B. S. Moss Theatrical Enterprises, Inc.
COLUMBIA THEATRE BUILDING
BROADWAY AND FORTY-SEVENTH STREET
NEW YORK CITY

May 18th, 1916.

Mr. E. A. MacManus,
General Manager
International Film Service, Inc.
N. Y. City.

Dear Mr. MacManus:-

I am not in the habit of praising photoplay productions but feel that I must write to you regarding "THE MYSTERIES OF MYRA".

I had no idea, when I booked this picture of the gigantic scope of the Hearst publicity and I can truthfully state that on the days that I show this serial my business has increased perceptibly. Please understand that I am using "THE MYSTERIES OF MYRA" without any particular exceptional feature and I can trace the direct results of your publicity to this excellent picture.

At first I was skeptical about "THE MYSTERIES OF MYRA" because the story is so revolutionary, but I now see that nearly everybody is interested in this new type of photoplay.

I want to congratulate you and wish you all success with "THE MYSTERIES OF MYRA", as I consider it the best serial I have ever used.

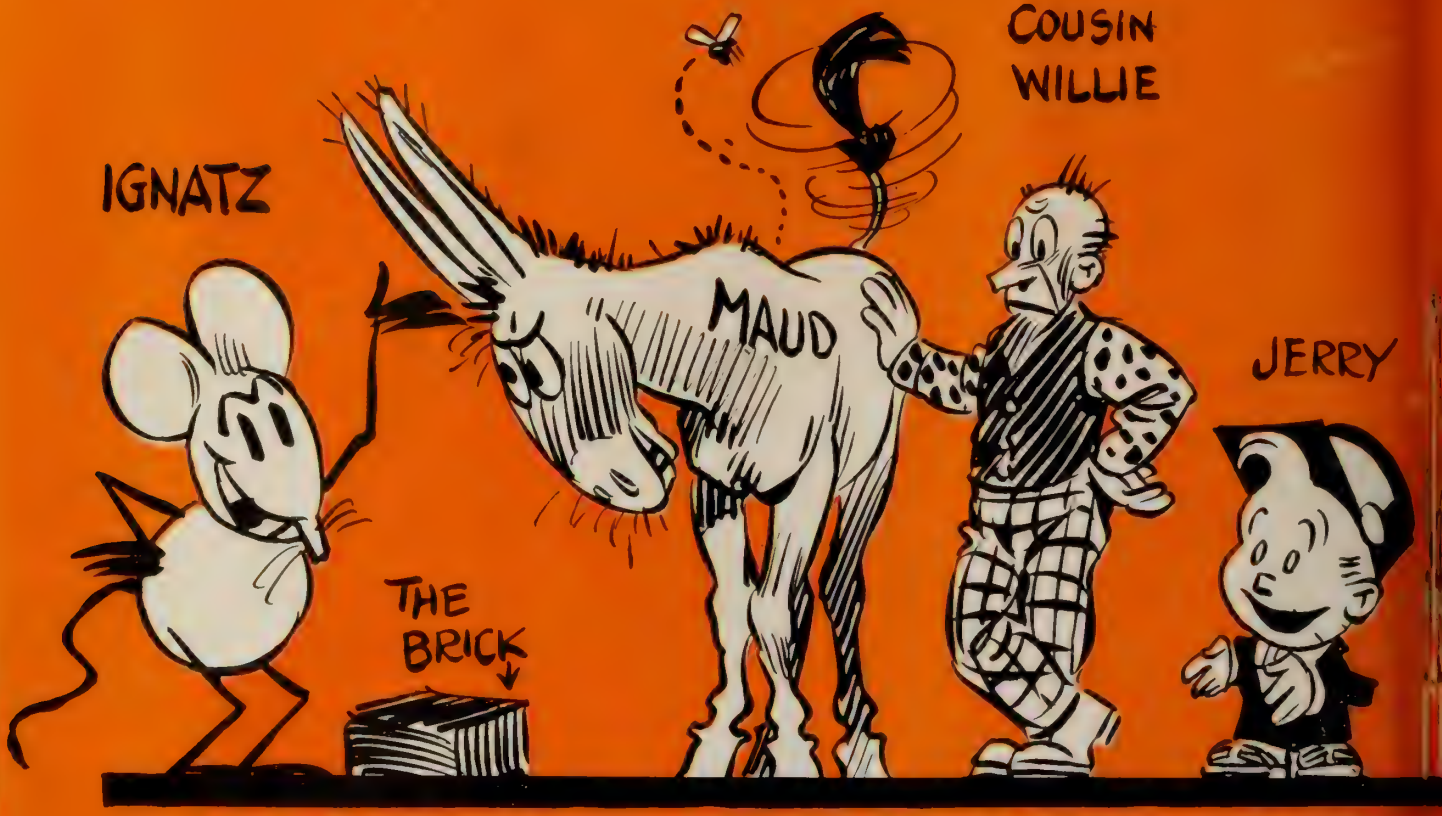
Yours very truly,

B. S. Moss

BSM/GAR.

A PICTURE must be Exceptional to be booked by the BIG CIRCUITS IN NEW YORK.

THINK THIS OVEI

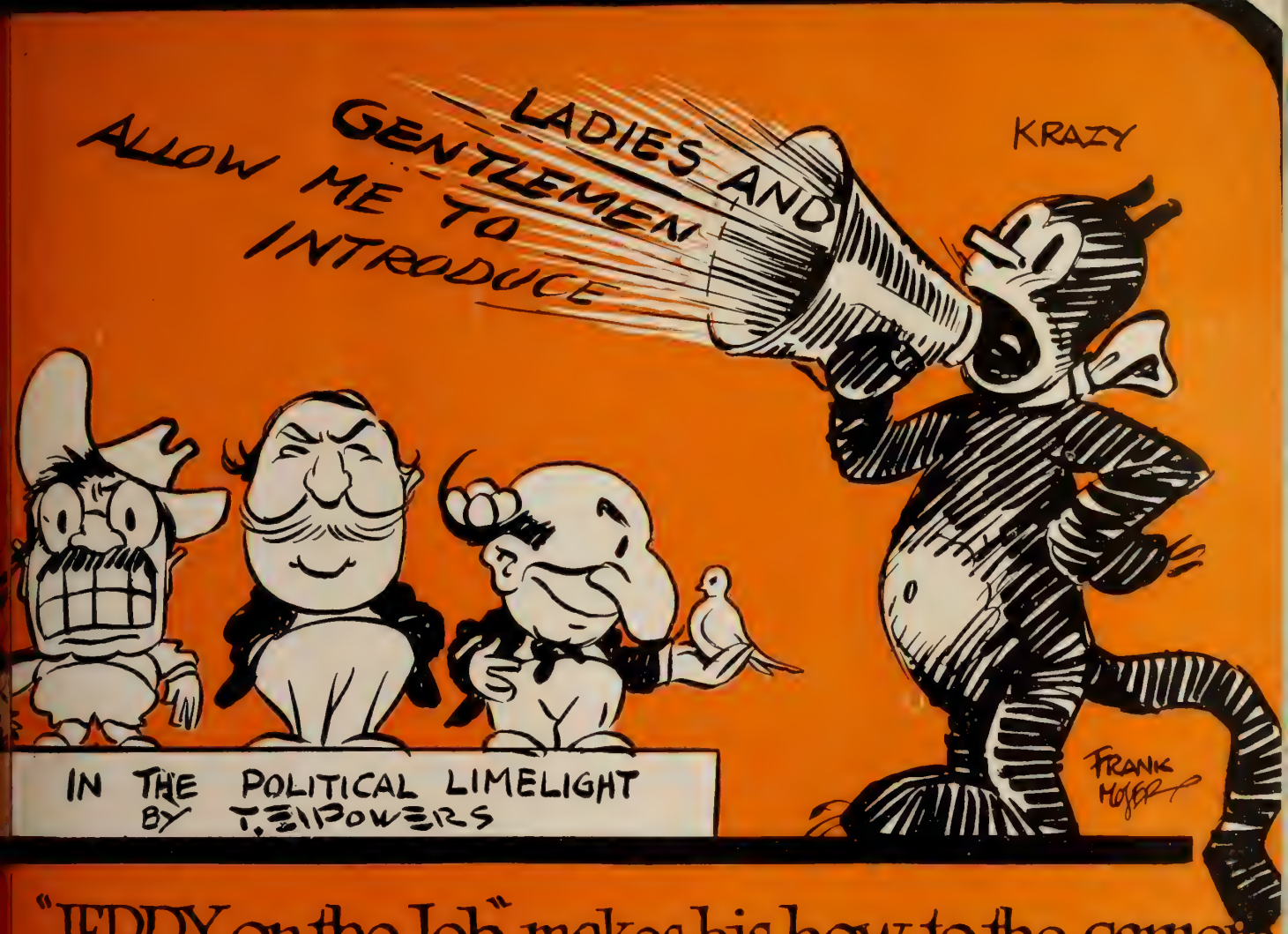


TWENTY MILLION PEOPLE LAUGH DAILY.

Hearst comics are appearing in 500 newspapers every day. *The* International Film Service is now releasing weekly:

KRAZY KAT & IGNATZ MOUSE *by* Geo. Herriman
COUSIN WILLIE *by* F. Opper
MAUD *the* MULE *by* F. Opper
JERRY on the JOB *by* Hoban
TOM POWERS famous comic drawings

These cartoons do not need advertising — they are advertised *by* all the leading newspapers in the United States — 500 of them. They are the greatest gloom dispellers ever perpetrated on the screen.



"JERRY on the Job" makes his bow to the camera

Following the footsteps of Krazy Kat & Ignatz Mouse he joins the International Movie Forces. *The* International Film Service Exchanges are now releasing

JERRY on the JOB *by* Hoban
MAUD the MULE *by* F. Opper
COUSIN WILLIE *by* F. Opper
KRAZY KAT & IGNATZ MOUSE *by* Geo. Herriman
TOM POWERS FAMOUS CARTOONS.

Book Animated Cartoons that make 20 Million People Laugh Daily.

INTERNATIONAL FILM SERVICE *INC.*
2 COLUMBUS CIRCLE · NEW YORK.

In Chicago *and* New York City an especially augmented performance of the coming episodes of the MYSTERIES of MYRA was given to all exhibitors.

The concensus of opinion was that the MYSTERIES of MYRA has proved to be a feature series De Luxe.

We have also established a precedent in showing additional episodes other than are generally shown.

This action on our part proves that we have little to fear in the way of competition.

Our product stands on it's merit alone.

The MYSTERIES of MYRA

One Exhibitor's Experience

"FOR a long time I have been trying to get the best new *one* and *two* reel films that the market offered. My efforts have been untiring because I wanted to give my audiences something that I felt sure would please them. My search is now at an end. UNICORN FILM SERVICE meets my requirements exactly.

"After the very first showing of UNICORN pictures I was showered with compliments regarding the merit of the subjects. It was the first time in my experience that I had been able to get good short subjects with casts composed of *stars*.

"I was well pleased with the *clear* and *clean* appearance of the film, and best of all, the prices for service are right—much lower than I have paid in the past for poor subjects and worn-out film. As for posters, they are the best I have seen. They are real business-getters."

Have you investigated UNICORN FILM SERVICE? If not, do so at once and you will find that we can furnish the best new *one* and *two* reel films ever produced—with star casts—at prices much lower than you are now paying.

We release regularly twenty-one reels every week—Comedy, Drama and Westerns.

EXCHANGES:

New York City	130 West 46th St.	H. W. Harwell
Boston	207 Pleasant St.	S. M. Moscow
Springfield	167 Dwight St.	Wm. F. O'Brien
Bangor	Eastern Trust Bldg.	W. J. Brennan
Buffalo	23 W. Swan St.	H. E. Hughes
Syracuse	565 S. Salina St.	Geo. A. Hickey
Albany	680 Broadway	William Lawrence
Philadelphia	1309 Vine St.	A. G. Steen
Washington, D. C.,	434 9th St., N. W.	.....
St. Louis	3628 Olive St.	Sam Werner
Omaha	Unicorn Exchange	.....
Kansas City	Gloyd Bldg.	J. W. Morgan
Wichita	Unicorn Exchange	.....
Minneapolis	Produce Exchange	W. L. Merrill
Indianapolis,	129 W. Washington St.	J. W. Cotter
Chicago	Mallers Bldg.	L. J. Schlaifer
Cleveland	750 Prospect Ave.	L. C. Gross
Pittsburg	125 Fourth Ave.	Jack Kraemer
Detroit	183 Jefferson St.	W. D. Ward
Toledo	415 Summit St.	R. E. Peckham
Cincinnati	531 Walnut St.	Harry E. Coffey
Denver	1436 Welton St.	L. Goldstein
Western Division Manager		**J. A. Eslow**
Eastern Division Manager		**Fred B. Murphy**

To be Opened

Atlanta San Francisco Dallas Salt Lake City
Seattle Portland New Orleans Los Angeles

The men in charge are experienced film men who will co-operate with you in every way. Write the exchange in your territory or direct to the New York home office.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th St. New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

A FEW TERRITORIES STILL UNSOLD.

SCENES FROM DIANA

STATE RIGHTS

STATE RIGHTS

D-I-A-N-A

THE ENTRANCING SCREEN CLASSIC

MAGNIFICENTLY COLORED BY A MASTER HAND.

Paul Swan
as
APOLLO
God of the Sun

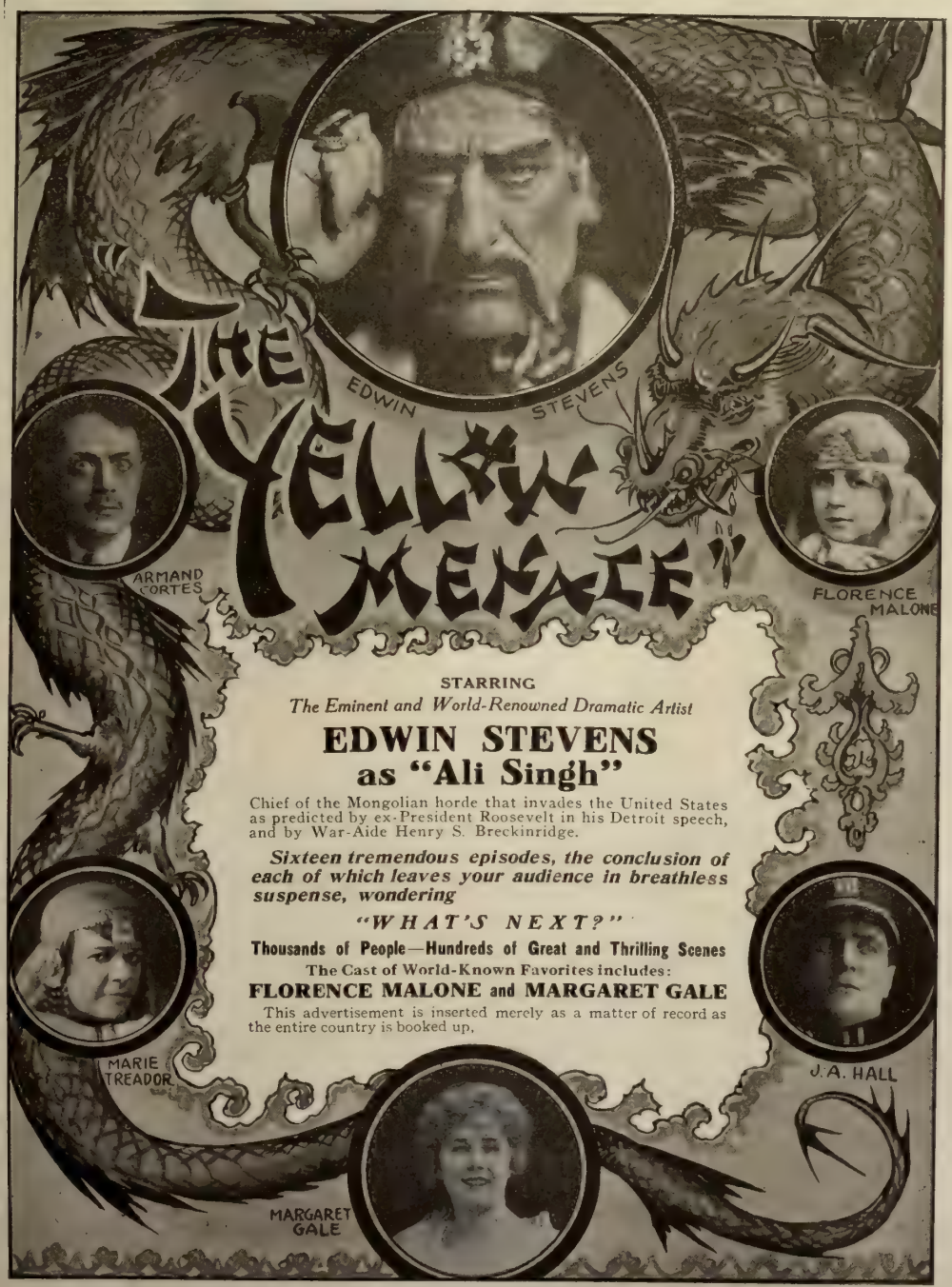
GREAT CLASSIC
BALLET
FIFTY CELEBRATED BEAUTIES

EXCLUSIVE DISTRIBUTORS
"The Concern With a Conscience"

Baroness Von Dewitz
as
DIANA
Goddess of the Moon

UNITY SALES CORPORATION
FILMS

UNITY SALES CORPORATION.
729-7th AVE. NEW YORK



STARRING

The Eminent and World-Renowned Dramatic Artist

EDWIN STEVENS as "Ali Singh"

Chief of the Mongolian horde that invades the United States as predicted by ex-President Roosevelt in his Detroit speech, and by War-Aide Henry S. Breckinridge.

Sixteen tremendous episodes, the conclusion of each of which leaves your audience in breathless suspense, wondering

"WHAT'S NEXT?"

Thousands of People—Hundreds of Great and Thrilling Scenes

The Cast of World-Known Favorites includes:

FLORENCE MALONE and MARGARET GALE

This advertisement is inserted merely as a matter of record as the entire country is booked up.

EXCLUSIVELY DISTRIBUTED BY

"THE CONCERN WITH A CONSCIENCE"

UNITY SALES CORPORATION.

729-7th AVE. NEW YORK

UNITY SALES CORPORATION

Terriss Film Corporation

Presents

Tom Terriss

In the Photoplay of the Hour

"My Country First"

Six Absorbing Reels

Directed by MR. TERRISS

AGAIN WE SAY:—IT SCORES AS A MONEY-MAKER

First—For Timeliness Second—For Thrills Third—For Splendid Acting
Fourth—For Vivid Scenes Fifth—For Patriotism—and Sixth—For the
Tremendous Advertising You Will Obtain by Playing It.

Exclusively Distributed by "The Concern with a Conscience"

UNITY SALES CORPORATION

UNITY SALES CORPORATION.
729-7th AVE. NEW YORK

Unity Picture Corporation
Presents

Sheldon Lewis

With JANE MEREDITH and HENRY MORTIMER in

The Supreme Mystery Drama!

"The Pursuing Vengeance"

From the World Famous Novel by Burton E. Stevenson

Produced by MARTIN SABINE

AGAIN WE SAY:—YOU WILL BOOK THIS PICTURE IF YOU ARE AWAKE
Because—It Appeals to All. Because—Millions Have Read the Novel. Because—"Crochard" Is World-Famed. Because—The Star Is Celebrated. Because—Of the Astounding Climax—and Because—"Unity" Is "The Concern With a Conscience"!

Exclusively Distributed by "The Concern with a Conscience"

UNITY SALES CORPORATION.
729-7th AVE. NEW YORK

UNITY SALES CORPORATION

WORLD PICTURES
WORLD PICTURES
WORLD PICTURES
WILLIAM A. BRADY
IN ASSOCIATION WITH
WORLD FILM CORPORATION
presents
CAPTIVATING and BEWITCHING
ETHEL CLAYTON
AND
THE PRINCE OF POPULARITY
CARLYLE BLACKWELL
IN
"HIS BROTHER'S WIFE"
A REFRESHING PLOT AND THE
MOST BEAUTIFUL, UNIQUE, AND
NOVEL PLAY OF THE SEASON
Produced by
PREMO FEATURE FILM CORPORATION
Directed by
HARLEY KNOLES
WORLD PICTURES
WORLD PICTURES
BRADY-MADE

WORLD PICTURES
WILLIAM A. BRADY
INTRODUCES
THE TRIUMPHANT SCREEN FAVORITE
ETHEL CLAYTON
WHO MAKES HER DÉBUT AS A WORLD FILM STAR
IN
"HIS BROTHER'S WIFE"
A PICTURE OF SURPASSING EXCELLENCE
BRADY-MADE
WORLD PICTURES

WORLD PICTURES
WORLD PICTURES
WORLD PICTURES
FORM A CONSTANT STREAM
OF
DEPENDABLE PICTURES
WE ARE WILLING TO HAVE YOU
JUDGE US BY THESE
WORLD PICTURES
HOUSE PETERS
IN "HER MATERNAL RIGHT"
KITTY GORDON
IN "TANGLED FATES"
ALICE BRADY
ETHEL CLAYTON
AND CARLYLE BLACKWELL IN "HIS BROTHER'S WIFE"
BRADY MADE
BRADY MADE
MOLLIE KING
BRADY MADE
AND BARBARA TENNANT IN "THE CLOSED ROAD"
ROBERT WARWICK
IN "FATES BOOMERANG"
IN "SUDDEN RICHES"
IN "THE FEAST OF LIFE"
TO BE FOLLOWED BY
JUNE 12th EDNA WALLACE HOPPER & FRANK SHERIDAN IN "PERILS OF DIVORCE"
JUNE 19th ALICE BRADY AS "MIMI" IN A PICTURIZATION OF "LA BOHEME"
JUNE 26th FRANCES NELSON & ARTHUR ASHLEY IN "WHAT HAPPENED AT 22"
JULY 3rd KITTY GORDON IN "THE CRUCIAL TEST"
WORLD PICTURES
WORLD PICTURES
BRADY-MADE

WORLD PICTURES

WILLIAM A. BRADY

IN ASSOCIATION WITH
WORLD FILM CORPORATION

WILL SHORTLY PRESENT

ROBERT WARWICK

IN "FRIDAY the 13th"

ADAPTED FROM THE MOST SENSATIONAL AND EXCITING STORY EVER WRITTEN
BY
THOS. W. LAWSON
AMERICA'S MOST THRILLING WRITER

DIRECTED BY
EMILE CHAUTARD

WORLD PICTURES

BRADY MADE

"THE MEMORY OF QUALITY NEVER DIES"

ALICE BRADY

AS "MIMI"

IN A PICTURAZATION OF CELEBRATED HENRY MURGER'S FAMOUS FRENCH STORY
"La vie de Boheme"
BEAUTIFUL BEYOND DESCRIPTION
DIRECTED BY
ALBERT CAPELLANI
PRODUCED BY
PARAGON FILMS INC.

BRADY-MADE

THE CHICAGO DAILY TRIBUNE:

MOTION
DIREC

SCHILLER BROS.

Present

Billie Burke

In the RUPERT HUGHES Cinema Novel,

Miss Billie Burke

GLORIA'S ROMANCE

Today and Tomorrow

at their Following Theatres:

PRESIDENT
55th St. and Calumet Ave.

OAKLAND SQUARE
Drexel and Oakwood Boulevard

FROLIC
55th St. and Ellis Ave.

LAKESIDE
4730 Sheridan Road

CALO
Clark St. and Ballard Ave.

COSMOPOLITAN
Halsted and 79th Sts.

Thursday and Friday at

COLUMBUS
Ashland Ave. and 63rd St.

TERMINAL
Lawrence and Southbound Ave.

JULIAN
Belmont at Clark
Continuous—2 to 11 P. M.
George Kleine Presents

Billie Burke

Supported by
HENRY KOLKER
in 'Gloria's Romance'

JONES, LINICK & SCHAEFER'S
ORPHEUM STATE, NR. MONROE
Opposite Palmer House
TODAY ONLY BILLIE BURKE
in "GLORIA'S ROMANCE"
Tuesday—WILLIAM S. HART in
"THE PRIMAL LURE"

KENWOOD
47th & Kimbark. Eve. 6:45 to 11 P. M.
BILLIE BURKE
in The Rupert Hughes
"GLORIA'S ROMANCE"
"LOST IN THE EVERGLADES"
also the Metropolitan Star
GERALDINE FARRAR in
"Temptation" and
Frank Daniels in a New Jack Comedy

Crawford Ave.,
Continuous Every D
Pauline F
The Mom
ADMISSI
HAN

By Arrangement with F. Ziegfeld, Jr.,
GEORGE KLEINE *Presents*
The Star Supreme
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. & Mrs.
RUPERT HUGHES

The advertisements shown here appeared in the Chicago Tribune's Motion Picture Directory on Monday, May 22nd, the release date of "Gloria's Romance." Notice the class of theatres playing this stupendous box-office attraction—absolutely the representative houses of Chicago. This is true of every large city in the United States. For bookings apply to your nearest Kleine Exchange.

GEORGE KLEINE, 805 E. 175th St., New York City

MONDAY, MAY 22, 1916.

PICTURE TORY

Madison St.
:30 to 11:30 P. M.
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LIN
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5 to 11 P. M.
CALE
5 Acts
Adults Only

CLIFTON
3:15 P. M.

K 5 Acts
Also
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35 IRVING
PK. BLVD.
apter No. 1.
RS in
R."

K STREET
ILSON AVE.
Comedy

A

& Eve.
ICE
R
GRAY"
Drama
W—
OK'

PERFECT VENTILATION
OAK PARK
FIREPROOF
THEATRE
FINEST THEATRE IN THE WORLD

Wisconsin Ave. 1 Block S. "L" Sta.
—TODAY—
Two Matinees—2:30 and 4 P.
Nights 7:30 and 9 P. M.

Billie Burke
in Chapter One of
"GLORIA'S ROMANCE"

Marguerite Clark
in "MOLLY MAKE BELIEVE."

CHARLES CHAPLIN
in "THE FLOORWALKER."

Greatest Masterpiece Picture Program Ever Presented.

VITAGRAPH

3183-41 Lincoln Ave., Near Belmont Ave.
CONTINUOUS 1:30 to 11 P. M.
BILLIE BURKE in
"GLORIA'S ROMANCE"
also Harry T. Morey in "The Accusing Voice"
Adults, 10c. Children, 5c.

KEDZIE AVENUE ANNEX

Cor. Kedzie Ave. and Madison St.
"Gloria's Romance"
First Episode
with BILLIE BURKE; also
"The Good Bad Man," 5 Parts
Triangle with Douglas Fairbanks

PARAMOUNT

2636-54 Milwaukee Av. Nr. Sawyer.
CONTINUOUS—1:30 to 11 P. M.
WM. FOX Presents
"THE BATTLE OF HEARTS"
with WM. FARNUM.
5 Acts. Adults. 10c. Children, 5c.

3411 W. 12TH STREET
Cont. 1:30 to 11 P. M.

W. S. HART
in "The Primal Lure"
ALSO
HARRY GRIBBON
in a 2 Act Keystone Comedy
"A DASH OF COURAGE"

SHAKESPEARE

REGENT

6746 Sheridan Rd. Loyola "L" Sta.
Matinee 2:30 and 4:00 P. M.

Miss Billie Burke
—IN—
Gloria's Romance

Also Dorothy Kelly and Harry Morey in "The Law Decides."
A Vitagraph Blue Ribbon Feature.

KNICKERBOCKER

6219-25 Broadway, Near Granville Ave.
Mat. 1:30 P. M. Continuous to 11 P. M.

Billie Burke
IN
"GLORIA'S ROMANCE"
Also ROBERT WARWICK in "SUDDEN RICHES."

BEACH

Harper Ave. and 51st St.
Matinee and Evening.

Francis X. Bushman and Beverly Bayne in
"A Million a Minute"
Also Billie Burke in Gloria's Romance

ANNOUNCEMENT
Hear the New Paul S. Hurt Symphony Orchestra

JONES, LINICK & SCHAEFER'S
Studebaker

GEORGE KLEINE
Presents
Billie Burke

In the RUPERT HUGHES Cinema Novel,
Miss Billie Burke
"A PERILOUS LOVE"
Also the Dainty Star,
MAE MURRAY
In the Paramount Feature
'SWEET KITTY BELLAIRS'
ALL SEATS 25c
CONTINUOUS 11 a. m. to 11 p. m.

THE CHICAGO TRIBUNE'S
Four Thousand Dollar a Week Movie Star

BILLIE BURKE

is now appearing at leading motion picture theatres in George Kleine's Million Dollar Picture Novel—
"GLORIA'S ROMANCE"
By Mr. and Mrs. RUPERT HUGHES
SEE THE MOTION PICTURES AT THE THEATRES—READ THE STORY IN THE CHICAGO SUNDAY TRIBUNE.

The Social Pirates

Featuring Marin Sais and Ollie Kirkby

Exhibitors big and little are cleaning up on "The Social Pirates" through Kalem's revolutionary step in series booking.—Ask your General Film Manager about the plan that gives you this powerfully gripping series, backed by nation-wide advertising, at a two-reel rental. Don't miss it!

Next Release:

"The Fangs of the Tattler"

Mona and Mary clean house in a blackmailing weekly after a fight that calls into play subtle trickery and courageous strength.

Released Monday, June 5th.

The Lotus Woman

Five Acts--- In General Film Service

Alice Hollister---the original screen vampire---rises to supreme heights in her vivid interpretation of "The Lotus Woman"—the sensuously fascinating daughter of the tropics. Passionate intrigue and loyal friendship are the elements of which this five-act drama of Latin America is moulded. Harry Millarde is seen in a stirring role as an American soldier of fortune.

Released Wednesday, June 28th

Remember, "The Lotus Woman" may be booked in regular service. Complete line of posters and other advertising matter.

Kalem Company

235-239 West 23d Street, New York City

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time may be required to effect the alteration.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 1950)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, June 10, 1916

Facts and Comments

THE exhibitors in Great Britian meet the war-tax by a rigid suspension of the free list. Well, we are paying a war tax too. Let us revise the free list downward, if we cannot suspend it altogether.

* * *

LITTLE Tarrytown of classic and legendary fame has struck a blow for Sunday opening. Perhaps the better way would be to say that the exhibitors there want their legal rights. The Court of Appeals has decided that motion pictures may be shown on Sunday anywhere within this state and that no town or city has the right to overrule the state law by the enactment of local ordinances. The agitators in Tarrytown are just learning these facts much to their disappointment and consternation. By the way the late legislature of this state made no attempt to amend the state law so it would prohibit motion picture entertainments on Sunday. Is not this significant? Does it not show that public opinion is not opposed to a Sunday entertainment?

* * *

A GOOD deal is said about the failure of American producers to adjust themselves to export conditions. A good deal of it is true, especially when the South-American market is considered. On the other hand it seems to us that some of our foreign friends are equally slow in adjusting themselves to American conditions. Hence the lack of permanent American agencies of some of the great countries of Europe. The men who know and control one market cannot for this reason impose their ideas and their terms on another market. If some of our foreign friends would study conditions here more carefully and then adjust themselves to conditions they might do much better than they are doing now.

* * *

DOWN South exchangemen have organized to get rid of the fly-by-night men in the exhibiting ranks and the exhibitors have organized to insure fair treatment at the hands of the exchange. The idea is good. We hope there will be no black lists. An equitable regard for the rights of your neighbor and especially for the man you deal with in business is all that's required. With the present fierce competition among exchanges a black list will be found impracticable.

* * *

NEXT to the rapid enlightenment of the press on the question of censorship comes the growing conversion of clergymen on the Sunday question. In the Middle West one minister announced from the pulpit that he would be willing to close his church at night if the right sort of film were shown in the nearest motion picture theater. Other clergymen are openly in favor of Sunday opening provided the right sort of program is furnished. It has been said in answer to this position that a show good enough for week-days ought to be good enough for Sunday and that no distinction can logically be made between the ordinary entertainment and the Sunday show. We beg to differ. There is such a word as seasonable and its meaning is easily understood. We have an overabundance of film material specially suited for Sunday exhibition. THE MOVING PICTURE WORLD has compiled a large list of such programs.

* * *

IN a splendid editorial written by Granville S. MacFarland, the Boston American, emphasizes once more the dangers of Federal censorship. In the course of the article stress is laid on the civic value of the film and attention is called to the work of Louis D. Brandeis, who is about to go to the bench of the Supreme Court of the United States. Mr. Brandeis it will be recalled has used the moving pictures very effectively to call public attention to the advantages of savings bank life insurance, by which men of moderate means may obtain life insurance more cheaply than it can be obtained from the old private insurance companies.

* * *

AN extract from the copy-book of an old advertising man: Boasting shows nothing but the moral weakness and the mental poverty of the boaster. To which by way of a modern supplement we may add: Uncle Sam is watching the man who boasts not wisely but too well in his advertisements. These be "parlous days" for the reckless circulation "booster."

Merely Fromage

By Louis Reeves Harrison.

NO mechanical contrivance intended to produce uniformity of motion could be more dully unvarying than the string of machine-made plays released day after day. They are only new to the cub critic and the occasional patron of the picture show. To the fan and to the experienced reviewer they present a dreary waste, a Sahara-like monotony broken by an occasional oasis of originality and creative talent.

The experienced critics who sit in judgment to the benefit of the whole art are not inclined to find fault—their whole tendency is to be generous in correcting shortcomings and to give praise where there is even sincerity of attempt. A very large number of the reviewers are not only men of high intelligence, but they are fair-minded enough never to discriminate in favor of one producer as against the rest. They go to the trenches to do their duty, knowing in advance that they need expect but scant praise and that their chances of coming away unscarred are very slim. None of them has ever yet succeeded in rendering full justice to all and in pleasing every one concerned at the same time.

Experienced critics have seen photographs in greater number and variety, perhaps ten times over, than any producer in the land. It is quite in the nature of things that they should not become wildly excited over some much-touted production—no partisan can be keenly perceptive and calmly judicious—hence the experienced critic is sometimes thought to be lacking in fine sensibilities, whereas he merely holds his sympathies in reserve that they may not blur his vision nor interfere with the exercise of his good common sense.

A great deal has been tolerated in the theatrical art, now just beginning to simulate verity, which should not be perpetuated on the screen. Not to be tolerated is an arrangement for the banal disclosure of what intelligent characters wish to have studiously hidden. Some keen business men, every one of them alert and suspicious, confer on a crooked deal in a room where there are portieres in place of a door. Although secrecy is of prime importance to the success of their plans, no one is stationed at the entrance to keep watch. The set is deliberately prepared for an overheard conspiracy.

The unsuspecting husband leaves wife and best friend in a parlor and steps out into the hall through portieres. The guilty ones fly to each other's arms so that the husband may suddenly throw open the curtains, discover them and stand in scowling silence, a terrible menace to their plans of future happiness. A general and members of his staff confer in the dining room of a house in hostile territory. There is a trunk, or some other equally appropriate object of furniture, in the room capable of concealing a spy, but it is not examined. Thus the beautiful young heroine learns all, to mount a horse soon after and carry news which may decide the fate of a nation.

If a compromising conversation must be overheard, a door would be reasonable, and an emotional outburst could be made responsible, but old stage directors cling to portieres, as they do to the mistaken identity plot, the mythical kingdom play and the innocent man's weapon placed by the villain at the side of his murdered victim. The producer is to blame who asks stage directors to write their own plays, or who delivers to them scenarios not well-formulated in advance.

Wherever a studio can afford to set up a strong door, one which can be slammed without shaking the walls, the portiere should be relegated to the dump, along with the incriminating document, or letter, which is carefully placed where it will fall into the hands of those who should not have it. These are antiquated contrivances of the stage. They are as tiresome as stories in which the leading lady dons her maid's clothes. Only a widespread critical vaccination can protect us against the recurrence of stale devices, the worst of which might be called "forcing the issue."

It is obvious that fiction, while it may aim to promulgate the truth, is not in itself truth but skilled deception. The whole art of its reasonableness lies in skill of deception. It is made ridiculous in the hands of a bungler because his interpretations are false. He belittles the art of story-telling when he has no idea of what is meant by verisimilitude, or simulating verity. That fiction does not record historical truth necessitates care not to thrust the false upon attention.

In a very large number of the stories presented to the critic for review there are situations offered which would jar any audience, if not excite open derision such as compelling the movements of hero and heroine, so that they "chance" to meet where the chances are a million to one that they will not. In a recent release the hero rescues the maiden in his home town. Shortly after he rescues her, though neither expected that they would meet again, in *her* home town. Then they happen to be on the same vessel at sea. When the others leave the vessel in boats when it is afire, the lover and heroine happen to be the only two who do not. Thus they happen to be the only ones who discover an uninhabited island near by, the others happening not to see it at all.

Less offensive to common sense are purely arbitrary representations which are far from artistic ones. Prominent among these are the theatrical man's idea of how people dress and act in clubs of the first class and in good society.

We are treated to the spectacle of a gentleman wearing his silk hat at country places, or at the seaside, and even aboard ship. We are shown gentlemen gambling and getting drunk in the open club rooms. The skipper on board a steam yacht removes his cap in the presence of the owner. Flunkies act like studio hands badly disguised. The chauffeur of the millionaire is obviously the director's employee. There is no verisimilitude possible without plausibility of environment.

In the case of environment it might be better to let girl supers wear their own clothes when mingled as butterflies of high society instead of hiring dance frocks from the second-hand clothing shops. In the line of plausible events it might do to have a few days instead of hours elapse before the villain succeeds in ruining the heroine's father in the stock market. And so far as chance and coincidence are concerned, "Only Seen at the Movies" is finding a department all its own in the comic papers. What the characters do, less than what they are, seems to bother the bungler most—he can not arrange matters so that his people live, move and have their being in any believable series of events. The long arm of coincidence has its legitimate functions, but it becomes a lame and impotent arm when there is "nobody home."

Federal Censorship is Wholly Bad

By W. Stephen Bush.

THE Moving Picture World deems it a sacred duty to the industry to urge all friends of the motion picture and indeed all true and intelligent Americans to begin a campaign against the vicious Smith-Hughes bill, which has just been favorably reported to the lower House of Congress. There was a very strong minority report which was published in last week's issue. This minority report, which will be ably defended by members of the House in the debate on the floor, gives us a splendid rallying point. We are willing to supply our readers with blank petitions to be circulated among the patrons of motion picture theaters. Any exhibitor who will write us will be provided and he will incur no obligation whatever except of course the obligation to use the blanks carefully and not to waste them.

In the meantime we want to urge upon every honest, sincere and disinterested friend of the motion picture the reasons why this bill spells irretrievable ruin to the industry and why it makes a sorry joke of every attempt to uplift the industry and to develop its artistic possibilities.

After a very patient and a very painstaking perusal of the favorable report of the majority of the House Committee on Education (to be found in last week's issue), we are more deeply than ever convinced of the harm which will befall the industry if this bill is enacted into a law. We have had and still have an open mind on this question. We are entirely willing to be proved wrong and we utterly despise that consistency which consists in sticking to an error, but the Smith-Hughes Bill is so full of childish fallacies, of bad logic, of unwarranted assumptions, of bad principle, that it is impossible to refrain from exposing and condemning it. No matter at what part it is taken up you will find that it bristles with absurdities and that it lays foundations for oppression, hardship and injustice to the men who produce, distribute and exhibit motion pictures. Indeed, the whole report refutes itself.

The strongest though withal the most specious argument put forth in favor of Federal censorship has been the claim that it will do away with other forms of censorship. Now what light does the report throw on this phase of the subject? Nowhere is to be found the slightest indication of any such claim. "The National Board," says the report, "will be considered the leading motion picture commission and its decisions will carry the weight of leadership. Should a picture be passed by the national board a local board would have to give a good reason to the public for prohibiting the exhibition of the picture." This is nothing more than one hope built upon another and no foundation in law or reason for either. When have local boards ever been at a loss for "good reasons?" "Good reasons," indeed! When have Breitinger and Maude Murray Miller and all the other executioners of films ever lacked "good reasons?" If Federal censorship affords no more protection against local and state censorship than such slender hopes it is just a delusion and a snare. Nowhere does the report even intimate that Federal censorship will be a legal barrier to other censorship. The report says: "The character of the motion picture industry renders State and municipal regulation inadequate." It says "inadequate," not "illegal." The regulation of public morals is one of the attributes of state sovereignty, and the whole political history of our country is nothing more than a fable if it does not show by overwhelming evidence how jealously every state insists upon this prerogative. It is nowhere pretended in the report that the censorship states will surrender their particular brand of censorship in favor of the Federal brand. We are urged, however, to approve of a quick passage of the Smith-Hughes bill because "it would be much easier to prevent the formation of a state or city board of censors by showing that there is already in existence an efficient Federal regulation than it will be to have a local board abolished which was created before the Federal law became effective." Again we have the promptings of hope triumph over the hard cold facts of experience. The burden of proof rests entirely upon the shoulders of the advocates of this bill. They are proposing something new and they must furnish affirmative and credible evidence that their proposals are reasonable and their plans are feasible. They have so far failed to adduce a scintilla of evidence in favor of their proposition. Let us be fair and candid about this thing: Every man of sense and education knows that whatever censorship may be exercised by the Federal Government will not and can not be exclusive. The Federal censorship will run with but never against the local and state variety of censorship. Such concurrent jurisdiction of state and nation is nothing new or unusual in our structure and policy of government and is going on around us every day. The Moving Picture World, as is well known, is opposed to censorship on principle; we look upon it as an old engine of oppression condemned centuries ago by the experience of the English-speaking races. Even if we were capable of descending to the lower level of mere expediency we could not consistently support Federal censorship. At best it would mean nothing more than additional censorship.

Read carefully this statement in the report:

> As the determination by the commission would be really arbitrary because of the absence of legal tasks or recognized standards it is of the greatest importance that the commission should not be vested with supreme power. Where great property interests are involved, the citizen should always be afforded an opportunity for relief from the court, if he feels that he has been treated unjustly.

This statement is quoted from the brief of the attorneys of the producers who have committed themselves to the principle of Federal censorship. It seems incredible that such a statement should come from the advocates of the principle of censorship in any form. Read it carefully and it seems like an ill-conceived attempt to foist the functions of censorship on the courts. The courts of this country never have exercised and never have attempted to exercise any such power. As Bainbridge Colby said before Governor Whitman, the whole idea and institution of censorship is so alien to American conceptions and traditions that it nowhere fits in with our system of government; it's an anomaly as well as an abortion. What these learned attorneys evidently overlook is the plain fact that we know no arbitrary power in this country and never have known it since we became a sovereign and independent nation. Ours is a government of laws and not of men. The laws now on the statute books are ample to deal with vicious pictures and always have been. Imagine a producer whipped from the pillar of the Federal commission to the post of the Court of Appeals of the District of Columbia. Of course there are no recognized standards in censorship and we do not see how there

can be. The question of "Who Will Censor the Censors" cannot be answered satisfactorily in a country where the people are supposed to rule. There is no censorship in America founded on any precedent of law or reason; there is and always was regulation by public opinion crystallized into law.

What is to become of the producer who finds his film disapproved by the Federal Commission and fully approved by the state censors of Ohio or some other censorship state? His film cannot leave the boundaries of the censorship state. What about the film disapproved by the state censors but fully approved by the Federal Commission? If the producer or the exhibitor is arrested on a charge of displaying a film not approved by the state board will he be in a position to quote the Federal approval in his defence and will his reliance on the Federal approval save him from fine and imprisonment for violating the edict of the state censors? We will be glad to have the learned attorneys who are supporting Federal censorship enlighten us as to that. There is bound to be a conflict of the variable standards between the various state censorship and between the decisions of the Federal Commission. How will this conflict both of standards and of legal authority affect the producer and exhibitor? It will beget infinite confusion and uncertainty. It will simply kill every artistic development. No director can do himself justice if the thought is haunting him that he has to satisfy variable and perhaps conflicting notions and standards of ethics and of taste.

We are being told that the Federal censors will be "so entirely different." We are assured that they will be supermen. It is hard for us to grow hopeful on this question. The best of men are unfit to exercise arbitrary power and to impose their standards and their notions upon the rest of their fellow citizens.

"The Play's the Thing," But--

By Epes Winthrop Sargent.

WRITING in the Dramatic Mirror, Jesse L. Lasky laments that the motion picture has not advanced of late. The gist of his remarks is that after rapid growth in all lines advancement seems suddenly to have come to a standstill. Directors, he says, are doing better work, camera results are better, players are more eager to do well, and still the business is at a dead center. Then he sagely remarks that "As in the spoken drama, so it is with the moving drama, the play is always the thing, the foundation, the heart, the vitals, the very life of the motion picture drama." Then he goes on to complain that our dramatists are not writing decent plays, though plays are being written by the thousand.

This seems to grieve Mr. Lasky, and yet, is he doing his share toward making things better? Is he giving any definite aid or encouragement to the writing of better stories for films? His editors announce that they are not in the market; that all scripts are written by the staff. There is no incentive to real writers to supply a commodity for which there is no demand. If it were Mr. Lasky alone this would not be important, but he is just one of dozens of others. Thomas Ince recently said that he had not purchased a script in two years. This was in a controversy in one of the western papers, and he may not have been correctly reported, because he has purchased a number of scripts within that period if paying "for the idea only" is to be classed as buying script. A well known director has announced that no one but himself knows how to write plays and that he will buy synopses only, and this same idea is advanced by many other companies. No one knows how to do anything save their own little hand-picked troupe of trained authors. At least one large releasing organization engages a majority of its directors to "write and produce," the salary covering the cost of the script; indeed so common has this become that one or two men are making fairly good money fixing up ideas for men not competent to write and yet who have taken contracts to do so.

In a word, Mr. Lasky and all other manufacturers want stories, but they do not buy them when they see them and do not encourage authors to write. Two classes of authors make the majority of few sales. These are the half trained beginners who can get their ideas over in synopsis only and the men with well known names who accept amazing sums to write junk. The salvation of the business is good plays, and neither of these two classes can write good film stories. The man who must be interested if the standard of production is to increase must be recruited from the ranks of what may be termed without discourtesy the second rank of authors; the men who write good stories but who have not yet established their names in the literary field. These are the men who can and will write good, sound stories, and who will write their stories in continuity of action if they are given the proper encouragement. At present they are either ignored or insulted.

Recently a writer on the subject has been foaming at the mouth in his effort to get over the argument that if manufacturers will spend more money for scripts they will obtain better stories. This is true only in a sense. More money must be paid for good stories, but the mere expenditure of large sums will not bring about the result. The money must be spent intelligently. At present it goes in too large sums to persons utterly incompetent, in spite of their reputations to write good film stories, and it is film stories and not reputation that are needed at the moment.

A good example of this may be found in the late and unlamented Runaway June. It is said that between $12,000 and $15,000 were paid George Randolph Chester for the scenario of this serial, and here scenario is used in its proper sense as the sketch of the action and not the action itself. It is further reported that Mr. Chester did not particularly care to write the story, as he could make as much elsewhere with work in his own line. He wrote a scenario, and this was done into a continuity by a staff man who endeavored to follow the script. Here was a case where a large payment did not bring an adequate result. Another instance is "Zudora," the script of which was thrown away when the cancellations began to come in, the director and Francis Worcester Doughty, a veteran writer of detective stories, finishing the series and saving the day. These are but two instances. They might be multiplied indefinitely. Clearly a large investment is not the answer.

There are four classes of authors; the beginners, whose name is legion, the men and women who can write well enough to make the lesser magazines and the newspaper syndicates, the writers who have passed this stage but whose reputations have not yet been made and the men who are recognized as leaders. It is from the second and third classes that the film writers of tomorrow must be drawn. The beginners—or some of them—will eventually work into the second class, but for the moment attention must be centered upon the second and third classes, for few of the men at the top of their profession will take the trouble to study the new art with care. They will write scenarios that may or may not be practicable, but they will not bother to write their ideas out in action, as is required and only the author himself, if he knows how to do the work, can tell his story in the action that will best convey the ideas he possesses to the audience. It is not the part of the director to write the script of action, nor should any form of studio reconstruction be permitted. The work of the author should be realized as it stands if only authors are trained to give the best exemplification of their ideas in action.

This is not as difficult as it would seem. Bannister Merwin was one of the first script writers, but soon dropped the work when he found that the production methods of that early day could not permit the making of his stories nor the payment of a sum that would show him a profit on his time. It was not until two or three years later that he found a proper opening with the Edison company. Emmett Campbell Hall, on the other hand, had not yet reached the point Mr. Merwin had. He was willing to accept $25 and $35 for a single reel because he saw that this business offered him a better future than the magazine field seemed to provide. Captain Peacocke, at that time, was selling to the Black Cat and magazines of that grade, but could not reach the better class of magazines, and used to pester editors with copies of the Black Cat and the Ten Story Book. They found encouragement and grew. They made good. There are others who could be similarly trained, but they must be given assurance that there is some sort of market and that they will not always be paid an average of ten dollars a reel "for the idea alone." Come out in the open and buy and pay for stories. Give the promising writers a chance to see how things are done. Follow their scripts until they no longer have to write in to inquire if the current release is their story or one like it, as has been done in the past, and it will be found that the supply will equal the demand when there is a real and genuine demand backed by checks.

Club Women Discuss Pictures

Women's Federation Goes On Record Against Official State or Federal Censorship—High Praise Accorded to Motion Picture Art.

By Betty Shannon.

ART LIBERTY for the motion picture is the plea of the clubwomen. Students of the motion picture as an art, an industry and a great public amusement spoke before the motion picture conference of the thirteenth biennial convention of the General Federation of Women's Clubs at the Seventh Regiment Armory in New York, Saturday, May 27. Most of the speakers were clubwomen and leaders in the organization. Their expressions were unanimously against censorship for the motion picture.

While censorship was obviously the principal topic of discussion, it was brought to the fore by the fact that the conference had set out to discuss means of securing proper and adequate motion picture programs for children of pre-adolescent age. The women were advised, both by their own speakers and by representatives of the industry that it would be easy to secure "films for children" if the manufacturer and the exhibitor of motion pictures could be assured of the patronage that would make them profitable.

No formal action was taken at this session, but before the close of the week's activities it is probable that a definite plan of action will be endorsed by the federation and officially adopted. It appears likely that this action will include the appointment of a committee which will represent the clubwomen in future conferences and co-operative efforts between the organization and the makers of pictures.

As this report is written it seems most certain that if the federation follows the reports and decisions of its specially delegated investigators of the motion picture, a definite and positive stand against censorship will be taken by the whole body. This may be expected to have a highly important influence against the establishment of federal censorship and against state and local censorships in the thousands of communities represented in the federation membership.

To the motion picture manufacturer and to the exhibitor the conference of Saturday must be viewed of particular importance, in that it points to the development of a well-defined and established market for children's films. The whole spirit of the conference was a plea for co-operation with the exhibitor in behalf of the children's show.

Mary Grey Peck, of Geneva, N. Y., a club leader, and foremost among the clubwomen as a foe of censorship, was the first and principal speaker.

"The motion picture drama has come naturally. It is a great conservator of our civilization," said Miss Peck. "Every great civilization before ours has fallen because beauty has been withheld from the masses. The motion picture presents beauty in the only form in which it is available to the poor.

"The motion picture is also a conservator of morals. Investigation shows that the saloon and the tobacco trust have found the competition of the motion picture a more serious foe than the W. C. T. U. or any anti-saloon or anti-cigarette league. As long as the admission price for the motion picture theater remains as low as the cost of a drink or a box of cheap cigarettes it will continue to be.

"The motion picture has its faults. The producer realizes this as much as we do, regrets it as much as we do. There are two ways of going about the betterment of the pictures—one is destructive, the other is constructive. The root of all objection to motion pictures can be found in the fact that children are being shown pictures intended for grown-ups, and that these grown-ups are of the masses, with uncultivated tastes. If we allow 60 per cent. of the race to live as cattle or as pigs in a sty, we cannot expect them to have high standards.

"Children have been seeing pictures designed for the man with no standards of taste; therefore the children's tastes have been demoralized. It is up to the manufacturers and people with taste to raise the general standard. This cannot be done over night.

"Do we want forty-eight different boards of censorship?" continued Miss Peck, launching out into the state censorship problem. "Do we want to multiply the expense at looking at films forty-eight times? If we set up forty-eight boards of censorship, there will be merely forty-eight standards, multiplying the friction. It will mean that the expense of carrying them on will have to be met. It will mean that the tax on every ticket sold will be passed on to the working man and his family. That will mean the death of the picture show.

"The constructive solution is not to put the censorship of motion pictures into politics. We women do not want to aid, by our consent and support, the establishment of forty-eight political rings, when in thirty-six states we have not the vote to control them.

"The obvious thing to do is to work for the creation of motion picture shows for children. The adult play cannot be modified into ones suitable for children. There must be a children's picture drama. Educational pictures alone will never entertain them. Pictures must be given to them in interesting, well-balanced programs. And then, when picture programs for children have been procured, it is the duty of mothers to send their children to these shows. Motion picture theater managers cannot be expected to open their houses to children, if children are not sent to the performances.

"We stand in a position of balance of power. If we do not take our stand on the side of cultural art for the masses against the making of the censorship of pictures a political thing, we shall see the pictures crushed and their value vitiated. We can make the children's program and children's picture a practical thing by helping create a paying demand for them.

"The solution of the child problem has already been solved in many places by the successful establishment of children's programs. New York City has tried them out, as has Providence, R. I., and Brookhaven, Miss., and many other cities and towns.

"Children want to go to see good pictures. We want to send them. The producers want to give the pictures. So the only thing for us to do is to make it pay.

"We of this generation are looking at something no generation of the world has ever looked at before. We have seen a great art grown and approach maturity. We are the only generation which has seen such a thing. It took centuries for the Greek drama, the picturesque art of Italy, and the German music to develop. And yet one of the most appealing and sensitive arts has had its growth under our eyes. We are the guardian angels of this latest, and perhaps the last, great art.

"No great art has ever fallen below its initial impulse. The motion picture has permanent beauty. I plead with you to give it freedom to develop. You cannot do anything with art by confining it. Let it grow as God does His works."

Miss Peck closed her speech by quoting a paragraph from Milton written against censorship of the press.

She also spoke at some length on the work of the National Board of Review, saying that the standards of that body were the standards of the great mass of people, and that it was the work of the board to bring up their standards as fast as human nature would permit them to.

The second speaker on the program was John R. Freuler, president of the Mutual Film Corporation. Mr. Freuler said:

I understand the general purpose of this conference to be an effort toward a fuller understanding between the patrons of the motion picture and the makers of the motion picture. Speaking in general for the industry and in person for seven great studios, I can say that motion pictures are made and always will be made to meet the demand of the public.

You represent a very large and important part of our public. We want to please you as that part of our public. Therefore, it only remains that you shall decide what you want and that you shall adequately communicate to us what that want is.

We make pictures for a market. The pictures of today are made for the market of today, to supply the demand as it is interpreted to us. Under present conditions there stands between us the motion picture theater, which gives you entertainment with our product. Your pictures are bought for you by the man who operates the motion picture theater—the exhibitor we call him.

The exhibitor has invested his money and his effort with the principal and final purpose of making a profit. We have made our investment for the same purpose. We must serve the exhibitor with what he demands. He, to succeed, must serve his patronage with what it is willing to pay for. This makes it rather certain that, speaking broadly, the expression of the demand of the public must come to us from you through the exhibitor. It would lose money for us and benefit you none to have pictures made for you which the exhibitor would not show to you. That sort of thing has happened more than once in the motion picture business, too.

The exhibitor who runs the theater in your community stands in somewhat the same relation to you as the editor of your local or neighborhood newspaper. Following the simile, our relation to you through him is somewhat like that of the Associated Press. We make and release for exhibition a certain output of pictures. The exhibitor chooses and exhibits them to you by the exercise of somewhat the same kind of judgment as that which guides the editor in culling the news that comes over the wires to choose what he will present to you in your morning paper.

If you do not like the kind of a paper you are getting, you either quit reading it or you write a letter to the editor. You make him feel that he is not getting your patronage because you do not like the product he offers. He is anxious to have you as a reader, a patron. The letters that go into a newspaper office always get careful considera-

tion because they are the indices of the demand and the trend of taste. The result is, that the public gets the kind of a newspaper it wants. Special editions and special pages and sections are issued to meet specialized demands such as yours—the woman's club column is a good example.

The newspaper conducts its special columns because they are "good business." This seems to me to point the way for the solution of the problem which you are considering.

Your special purpose here, as I understand it, is to concern yourself with what you call the problem of securing motion picture productions for children. You will have to make it worth while to the man who runs your motion picture theater. If you do, he will ask us for the pictures and he will get them.

I might take issue with you on "the child and picture problem." Frankly, I do not believe that the motion pictures of today are working harm to children. The drama and, the motion picture in particular, present "predigested experience." I believe that motion pictures and their educating influence have done a great deal to make the children of today the cleanest generation in our history—clean with positive strength and knowledge, rather than clean with the negation of sheltered ignorance.

Probably you will be interested in some of the primary facts about the great physical and financial machinery of the picture business, with which you here propose to deal. The making of a five-reel production, which it takes about one hour and a quarter to show to you, involves vast labor and big expense. We must, in the first place, have the studio, a special equipment for lighting, scenery and various mechanical accessories. Any studio worthy of the name today represents an investment of approximately one-quarter million dollars.

Next we are concerned with our play, which, at this stage, we will call a scenario, the working script or skeleton outline of the photodrama as it is being run into words by the author or, more properly, by a series of authors, who have evolved somebody's plot into a motion picture scenario. The cost of this scenario completed may total from $500 to $1,500 in common practice. According to the requirements of the scenario, a cast must be chosen. Actors and actresses employed and extra people hired. In a production of this character the star will draw a salary of approximately $1,000 a week, and that this star will be supported by a cast costing perhaps $2,000 in addition per week; that the director who has charge of the production or picture will receive anywhere from $200 to $1,200 per week; that the cameraman who actually takes the picture receives $75 or $150 a week. Now we have our people and our place to work in. It is going to take us a minimum of five weeks to make this picture. Meanwhile, we are using the expensive equipment of the studio and perhaps all sorts of accessories and incidental properties like automobiles, special trains and so forth.

Scene by scene a picture is taken until the negative is complete. In making a five-reel production—which will ultimately be shown to you as 5,000 feet—a total of 10,000 to 40,000 feet of negative will be taken, because many scenes are taken over to get desired effects. In the presence of a conference of the director of the picture, a representative of the executive office of the producing corporation, probably two men from the scenario department, a cameraman and, in most instances, the star, a first print or positive copy from the negative is projected on the screen for examination. A conference is held. Various scenes are eliminated and shortened or modified. The titles have to be written, photographed and inserted. No expense or care is spared. The picture is reassembled and it is projected and screened again before another conference with the titles in their proper places. If it passes this examination the negative is then cut to conform with the form and the approved positive print.

According to the scope of operations of the concern through which the picture is released or through which it is sold and delivered to the theaters, a large number of prints are made. In the instance of a certain great comedian a total of several hundred prints are made while on the usual five-reel production it would be fair to say that from 30 to 50 prints would be made for release in the United States. Each of these prints will be 5,000 feet long and will require many hundreds of dollars' worth of film stock. The making of these prints involves expensive chemical and mechanical processes. Very large quantities of chemicals, costing as high as $50 per pound, are used. If our five-reel production is run into a total of approximately 50 prints we may say that probably not less than $30,000 and maybe $200,000 in capital is tied up in that production.

Now the distributing organization begins its work. These prints must be shipped to the motion picture exchange, from which the theaters get service. In the case of the most extensive releasing concern in the United States this means supplying prints to 68 branch offices or exchanges. There are others nearly as large. From these exchanges the positive prints are distributed to the theaters which have rented or booked this production. I have not burdened you with any of the very expensive considerations of advertising and promotion which every production of this magnitude requires before it is booked by the theaters. From the exchange the film goes to the theaters variously by express and messenger service. Its rental begins by the big theater of the big city on what we call "first run." After the picture has had its "first run" it goes to other theaters in other parts of the same district, until it has run through its working life, which may be from 120 days to 2 years.

A great releasing concern, such as I have discussed, to operate effectively, must have a capital of several million dollars. All this is at your service for the 10c, 15c or 25c which you pay to sit in an opera chair and see motion pictures on the screen. This simple, but wonderful, product consumes thousands of dollars for every second of entertainment offered to the individual patron of the motion pictures.

The first thought of the average American when he wants to change anything is to suggest legislation, to urge a law. Unfortunately, too many people have suggested censorship to improve the motion picture. History proves censorship never improved anything. Censorship is destructive, not constructive. It preaches do not instead of do. Censorship did not help the newspaper. The newspaper, admittedly one of the greatest constructive forces for good in modern civilization, did not come into real existence until the institution of censorship for the press was destroyed. Censorship can retard the picture. It can not help. The publishers of motion pictures have the same rights as those which protect the free press. Existing law is ample to punish the guilty maker of the immoral picture, and to punish the man who exhibits such a picture. Trial by jury will decide.

Do not hold every picture guilty until proven innocent. Do not try to choose for the public. The only choice for the public must come from the whole public. The motion picture as an institution is greater than any one of us or any group of us.

As a maker and distributor of pictures, I offer you co-operation and ask from you co-operation. Let us avoid misunderstandings, they are unprofitable to us both.

Orrin G. Cocks, secretary of the National Board of Review, was the third and last speaker on the regular program.

"The problem of the child and the motion picture—if it is a problem—is being met in a definite kind of way.

"Many people have not realized that there is a child world and an adult world; that children must have their own plays, lectures, recreation and interests, and that pictures for adults are not always suitable for children. There is a vast amount of film for children worked out for children and to be used by children. I have a list of 250 theaters in which children's programs are being shown. This means that we are past the experimental period in the matter of films for children.

"We represent the elevated tenth. There are nine-tenths below us. We can't impose our wishes and tastes on them. We must find out what the girl in the factory and the day laborer wants. It is the same with children. They do not want educationals. They don't want to watch the great American Beauty rose open. They will run around the corner to see some popular player. They want fun and action. And yet too often we try to give them what they do not want, because we think they ought to have it."

Mr. Cocks explained the matter of cost and picture distribution which made it impossible for the average small town theater to get the biggest and finest productions when they are new, explaining that the larger audiences of the city pay for the costs of expensive programs. He said that the exhibitor in the small towns could get any pictures his patrons desired if they would make it worth while.

"It is possible for you in the small towns to find out what is good and available through people interested in the problem in the cities. The National Board of Review can also help with its lists of selected films which it especially recommends. We have a list of 1,450 'family films' which we recommend for the entire family, aside from lists of children's pictures.

"The whole question of better and cleaner pictures must be worked out with, for and by all the people. Begin by finding out what the mass of people think and want. Find out what the children like. Then give them what they like and want, not what you think they need."

Following Mr. Cocks' talk, came an open discussion with a number of three-minute speeches from the floor.

Miss Helen Duey, editor of the "Better Films" department of the Woman's Home Companion, was the first to appear. She spoke of the motion picture industry as the "baby art," and urged the women to help to make it a "better baby" art by their sane co-operation. She asked them to shut their eyes to the bad qualities in the present pictures, and at the same time to shut their pocketbooks, which, she said, would remedy matters. She spoke of the lists of films for family use and for children gathered by her magazine, which would be sent out on request.

Mrs. Elizabeth Sears, editor of Film Fun, who was formerly a clubwoman from a small town in Kansas, spoke of the problem of the small town woman and the small town picture theater. She made clear the fact that farm people, as a rule, can pay and pay well for good pictures, and told the women that it was up to them to make the exhibitor in their towns show them the pictures they want by making it pay.

Mrs. Jane Stannard Johnson made a plea for better and cleaner pictures.

Mrs. Edith Dunham Foster, of the Community Motion Picture Service of Boston, said that fathers and mothers must be made to feel the necessity of separate programs for children and then the children must be made to feel that they are being given something to be desired, when they are allowed to go to see children's programs. Therefore the programs must be interesting and full of life.

Miss Marjorie Howard, of the Universal Film Manufacturing Company, gave the clubwomen a few don'ts, including a request for them to demand good, clear pictures, not worn-out ones, for children.

John A. Sherman, assistant to the president of the Paramount Company, was the only dissenting voice on the question of federal censorship heard at the gathering. He asked for some outside regulation and begged the clubwomen to join his own and two or three other companies in a fight for federal censorship.

Miss Mary Newell Eaton, of the Drama League of Grand Rapids, Mich., spoke on the successful work of gaining school credits for attendance at educational film performances for students in her town, and other phases of the successful solving of the problem.

The discussion was then turned over to the audience.

Presiding at this joint meeting of the educational, the civics and the drama departments of the General Federation of Women's Clubs were Miss Helen Varick Boswell, of New York; Mrs. George Zimmerman, of Ohio, and Mrs. Charles Cartwright, of Minneapolis, Minn., chairman of the various departments.

There were representatives from all the important film companies in attendance.

A Visit to the Selig Zoo

The World's Los Angeles Representative Inspects the Animals and Studies Their Table Manners.

By G. P. Von Harleman.

THIS week we made a trip out to the Selig studios at Eastlake Park and had the pleasure of spending a good part of the afternoon with Producing Manager Thomas Nash. We had quite a little talk about our mutual friends in Chicago, and strolled around the big Zoo. Colonel Selig certainly has a magnificent lot of animals. Cages upon cages of big cats in elaborately built animal houses are there. The writer has seen many zoological gardens, both in this country and in Europe, but, outside of a very few—one in this country, the Bronx Park in New York City, and two or three across the pond—there certainly isn't anything like the Selig's Zoo anywhere in the world.

The Zoo is one of the show places of Los Angeles. You can see "rubber neck" cars lined up before the entrance almost any time of the day. Picnics and lodge outings are held there once or twice a week all during the summer. Sometimes as many as fifteen or twenty thousand people participate.

The Zoo covers a tremendous piece of ground, part of which is occupied by the studios of the Selig Polyscope Company. Two companies are working there at present, most of the production now being done at the large studio in Chicago.

Among the many interesting people we met on this visit was Walter Beckwith, the chief animal trainer of the Selig Zoo. Mr. Beckwith understands big cats thoroughly. He has been an animal trainer all his life and the things he does with the lions and tigers is simply remarkable. In some of the jungle pictures that have been produced of late, Mr. Beckwith has taken part and had some of the big lions veritably jump on him.

When Mr. Beckwith took us around to show his pets, it was feeding time and the cats were having their feast of horse meat. "That is the only time," said the trainer, "when you must not disturb a jungle beast, the time when he eats; even the most gentle of them will get cross and would be likely to make a pass at you. Now look at 'Teddy' here; he is generally as mild as a lamb, but get close to the bar and hear him roar. By the way, 'Teddy,' the two-year-old lion cub, dislocated my hip about two months ago when he jumped on me in a picture. The one next to him is his older brother. He sank a tooth through my skull when I was playing with him in his cage about six months ago." We could hardly believe this, but Mr. Beckwith showed us the scar where the tooth had struck, and on asking him if it hadn't almost killed him, reluctantly admitted that he was quite sick for some time but made the comment as a matter of fact that it was all in a day's game.

Another interesting incident related by Mr. Beckwith was the case of a fox terrier raising a litter of puma lions with her own puppies. Of the two litters only one puma lion and one fox terrier were alive. They were in the same cage and the closest of friends, and, said Mr. Beckwith, "you would hardly believe it, but the dog is the boss."

After making the round through all of the Polyscope plant watching the work on the stages, we said good-bye to friendly Tom Nash and left the Selig Zoo, having spent our Saturday afternoon in a most profitable and pleasant manner.

At Leading Picture Theaters

Programs for the Week of May 28 at New York's Best Motion Picture Houses.

Blanche Sweet at the Strand.

THE Strand theater presented Blanche Sweet for the week in "The Thousand-Dollar Husband," a photoplay written for her by Margaret Turnbull and produced by the Jesse L. Lasky Feature Play Company. In her latest film play Blanche Sweet has the role of a maid of all work in a boarding house near a college town. She falls in love with one of the college students who burns the midnight oil over a poker table. When a wealthy uncle leaves her a fortune, with the provision that she marry immediately, the waitress decides to purchase the college boy as a bridegroom.

The first of Max Figman's one-reel comedies, Finley's studies of wild animals, a scenic of American National Parks, and a Mutt and Jeff comedy cartoon completed the picture program. The soloists were Olga Carmen, H. K. Guerro, Grace Hoffman and Emerson Williams.

Douglas Fairbanks at the Rialto.

Douglas Fairbanks returned to the screen of the Rialto as the principal attraction of the week in a breezy new Triangle photoplay, "Reggie Mixes In." Another favorite, Bessie Love, divided honors with Mr. Fairbanks, playing the role of a girl of the slums.

The story of "Reggie Mixes In" is suggested by its title. A wealthy idler of athletic tendencies, Reggie tires of the stupid routine of his own set and on a slumming expedition encounters a cabaret dancer who captivates him. In the course of his Tenderloin career he figures as a "bouncer" and a gang leader.

Topical, scenic and scientific pictures, and a Keystone comedy were also on the program. Amparita Farrar and Sara Gurowitsch were the new soloists.

"His Great Triumph" at the Broadway.

Marguerite Snow and William Nigh shared stellar honors in "His Great Triumph," the feature photoplay at the Broadway theater last week. The picture was written and directed by Mr. Nigh, and gives many interesting glimpses of New York life: the Tombs, Chinatown, the Bowery, Fifth avenue, Central Park and other well-known locations being shown.

"Tammany's Tiger," a two-part comedy, was also on the bill. The Broadway News, scenics, and cartoons completed the list.

Eighty-first Street Theater Program.

At the Eighty-first Street theater four Triangle pictures were shown. On Monday, Tuesday and Wednesday De Wolf Hopper, in "Mr. Goode, the Samaritan," and a Keystone comedy formed the bill. On Thursday, Friday, Saturday and Sunday, H. B. Warner was the star in "Thee Market of Vain Desire." A Keystone comedy was another offering.

Robert E. Wilson Joins Metro-Drew Staff

ROBERT E. WILSON, the well known young juvenile actor, has been engaged by Metro to play juvenile roles in the Metro-Drew weekly comedies in which Mr. and Mrs. Sidney Drew are starred. Mr. Wilson has been with the Thanhouser company for three years, where he won an enviable record in prominent roles. Mr. Wilson was born in Stonehaven, Scotland, twenty-two years ago, and came to this country with his parents when he was four years old. He spent his boyhood in Warren, Pa., and then removed to Jamestown, N. Y. He planned originally to take up a newspaper career, but after working as a reporter for six months he gave it up and went on the stage. His first engagement was with the Horne stock company, then playing at Canton, Ohio. He played a season there and another season in Erie, Pa., when he came to New York. Mr. Wilson experienced little difficulty in obtaining a motion picture engagement, for he is the type that is always in demand. He worked with Marion and Madeline Fairbanks and Sidney Bracey for nearly two years with the Thanhouser company. Mr. Wilson is extremely versatile and is an expert at riding, swimming, diving, motoring and other outdoor activities. He is a baseball fan and is fond of shooting.

Robert E. Wilson.

"What is a Clean Picture?"

By W. W. Hodkinson, President of Paramount Pictures Corporation.

PARAMOUNT is for policy of clean pictures. Our producers agree with us that this is the thing. We are exercising every possible control we have to bring about a condition of clean pictures—for cleaner pictures mean better pictures. What is a clean picture? It is a careless generality to state that "it all depends upon the way you look at a thing!" Nothing was ever more false. What is vital is that it all depends upon the way the producer looks at it. It's all in the way a thing is presented. Consider the literary masterpieces of the world, novels and the drama. In the hands of one kind of an author, the subject matter would be entirely offensive. In the hands of another kind of writer it would be entirely inoffensive. It's all a question of the way a thing is done. So with motion pictures. Two entirely different actresses can give to the identical situation two entirely different interpretations. Producers of clean pictures do not fear any situation. The Paramount policy is that clean pictures can be produced without prudishness.

Which brings us to the question of censorship. A standard of morals is not a constant. What would be eliminated by a censorship board in one part of the country would be passed in another. Good taste, however, is a constant, and to produce clean pictures—that is all we must observe. It is impossible to produce a program which will be suitable for children and at the same time cater to adult persons. We might see a picture and half of us would agree that it was alright, that we were perfectly justified in calling it a clean picture. The other half would say: "I don't believe that is a good picture. I don't believe you could show it to a child without possible injurious effects." So, in saying we stand for clean pictures and only for clean pictures, we must be careful not to misrepresent. For, after all, there are clean pictures of subject matter, however, open to debate as far as an audience of children is concerned. Novels, dramas, motion pictures all reflect life. All sincere art is open to discuss all of the problems that confront any of us. Tie the hands of art and you get into hypocrisy. Now this means showing crime on the screen. Unless you eliminate all crime from pictures in order to keep them clean, you've got to eliminate all children from the audience watching those particular pictures. It is obvious that a child cannot be taken to see pictures portraying crimes that he would imitate. And, again, we get back to the way a thing is done. The difference between a producer of clean pictures and a producer of unclean ones is his way of presenting a crime. If you make a crime incidental to the action of the story and it does not glorify a criminal you are only doing what has been done in the best literature of the world. But if you glorify the crime or the criminal, you are making a sensational picture. It seems to me that is the whole story in connection with clean or unclean pictures. It is not so much a question of choice of subject matter, but of good taste in handling the subject matter before you.

NORMA TALMADGE IN NEW YORK.

Norma Talmadge, the popular Triangle star whose work in "Going Straight," the Triangle-Fine Arts drama just released, added new honors to those she had already won by her work before the camera, arrived in New York Thursday from the Pacific Coast. Accompanying her was John Emerson, the well known Triangle-Fine Arts director whose most recent work was the staging and adopton of Macbeth in which Sir Herbert Beerbohm Tree and Constance Collier are seen. The director and film star will begin work immediately at the Triangle studio at Riverdale on a new film feature in which Miss Talmadge is to be starred. That the Triangle corporation had acquired the old Reliance studio at Riverdale comes as news to many in the motion picture world and the feature which has brought the noted star and equally famous director from the Pacific Coast will be the first to be made for the Triangle there.

HAROLD CAREY WITH PARAMOUNT.

Harold Carey, associate editor of "Every Week," and former managing editor of "Technical World" is now on the staff of Paramount Pictographs. Pictures are not new to Carey. He had charge of the double page pictorial layouts on "Every Week", they being distinctive because of the extremely original subject matter chosen. Carey has the knack of writing witty tales and new and unexpected twists may be expected in the future on the features appearing in Paramount's "Animated Magazine on the Screen."

Berst Approves Hughes Bill

After Careful Study Head of Pathe Exchange Says It Is Only Way to Stop Obnoxious State Bills.

J. A. BERST, vice-president and general manager of Pathe, has come out flat-footed for federal censorship of pictures. Mr. Berst strongly believes that some form of censorship is inevitable and that the best interest of the business demands a federal law drawn up in accordance with the views of the manufacturers, and put through with their support. "This is the only way in which obnoxious state censorship bills can be headed off," says Mr. Berst. "The fact that the federal government is passing upon films will be a powerful argument against local censorship—the most powerful that we can have."

Mr. Berst made a careful study of the Hughes bill and sent to the Hon. Dudley M. Hughes, chairman of the House Committee on Education, a letter containing the result of his analysis and pointing out a number of objectionable features in the bill. Under date of May 19th Mr. Hughes wrote Mr. Berst to the effect that many of his suggestion had been followed in the new bill. The revised bill was carefully analyzed by Mr. Berst, who, on May 23d, wrote Mr. Hughes in part as follows:

> "I wish to assure you that your bill will find in our firm a very strong support. All the big concerns intend to get together and discuss this bill thoroughly, and I am confident that a resolution will be adopted for the support of the bill."

Mr. Hughes, recognizing Mr. Berst's great help in putting the bill upon a basis where it would merit the support of the manufacturers, wired Mr. Berst on the 24th as follows:

> "Thanks for your letter of the 23d. Have I your permission to make this letter public? Wire answer."

Mr. Berst accordingly wired his consent to have his letter used.

When the new bill is carefully read, compared with the old one and also with Mr. Berst's first letter to Mr. Hughes, the value of the Pathe executive's suggestions and the weight they had in Washington is at once apparent.

SELZNICK OPENS CHICAGO OFFICES.

With the Eastern States fully covered through his recent deals for the distribution of Clara Kimball Young Film Corporation features, Lewis J. Selznick this week dispatched two personal representatives to Chicago to look over the middle western field and close franchises for the establishment of exchanges and branch offices in that territory.

Ben. S. Cohen, recently district manager for World Film, and Ned H. Spitzer, formerly of Bluebird, were the two representatives chosen to conduct business for the Selznick concerns in Chicago. They left New York Sunday and will make their headquarters temporarily at the Sherman House.

While in the West Messrs. Cohen and Spitzer will get in personal touch with the hundreds of exhibitors in that territory who have applied by mail and wire for the Clara Kimball Young features. As each exhibitor is signed he will receive a five-year franchise and, as a souvenir, a silver framed autograph photo of Miss Young.

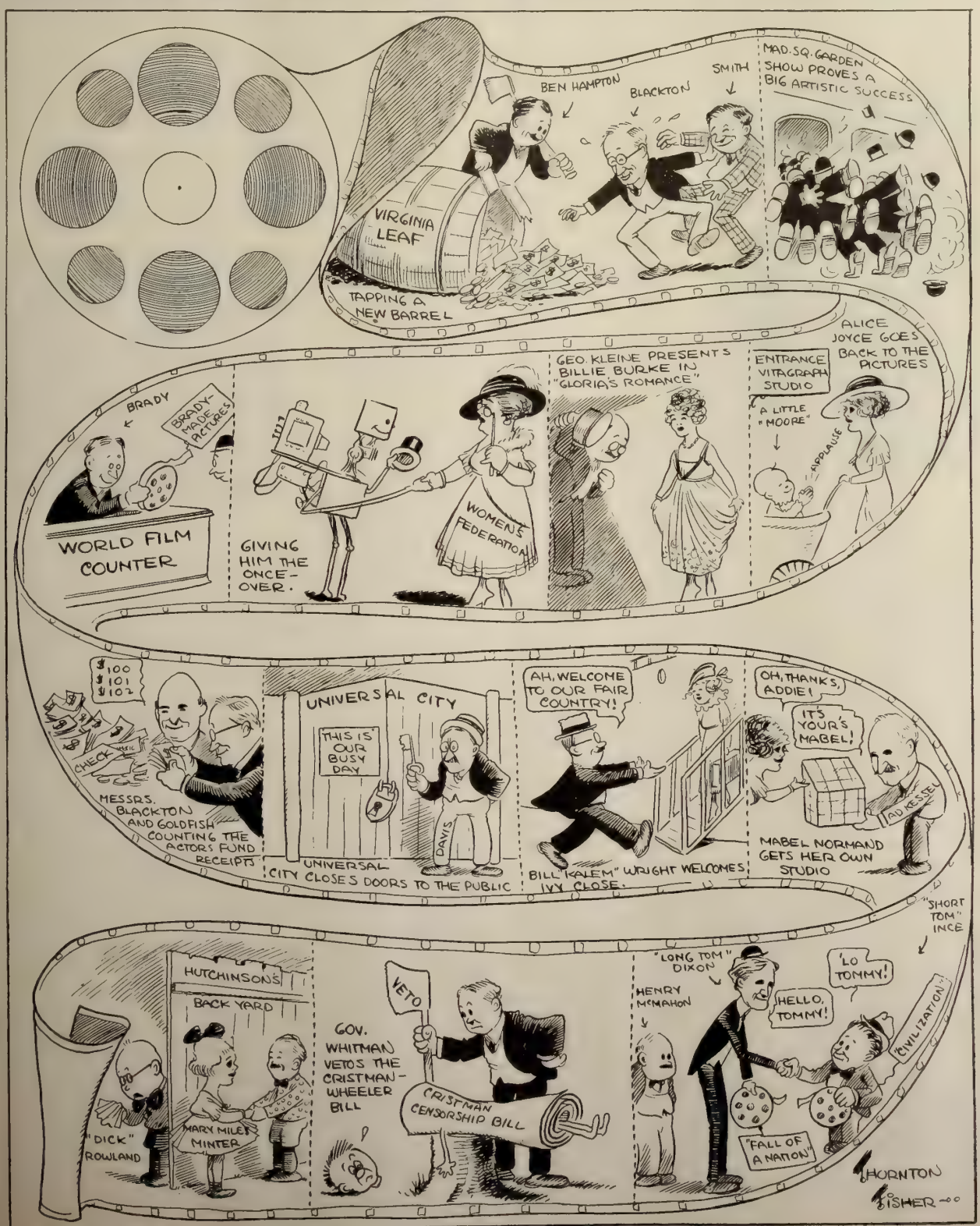
MASSIVE PORTABLE LIGHTING PLANT FOR SELIG.

That the Selig Polyscope Company proposes to spare no time nor expense in securing perfect results in its Athletic Film Service, recently announced for release through the V-L-S-E., is evidenced by the purchase by that company of a massive portable lighting plant which can be shipped and installed in any hall, park or arena, in which important athletic events are conducted. This lighting will result in perfect photography whether the athletic contest takes place day or night, rain or shine. In order to secure this perfect photography, it is interesting to state that this lighting plant will produce more than 1,700,000 candle power.

IRENE HOWLEY IN "THE PURPLE LADY."

Irene Howley, who appeared in "A Yellow Streak" with Lionel Barrymore, plays opposite Ralph Herz in "The Purple Lady," the picturization of Sydney Rosenfeld's stage success which Rolfe Photoplays, Inc., is producing for the Metro program. Before playing for the Metro Pictures Corporation, Miss Howley was seen in Reliance, Biograph and Famous Players releases.

MOVING PICTURE WORLD NEWS REEL for MAY



Berst Plans Fashion Film

Pathe Executive Engages Florence Rose to Manage the New Feature.

J. A. BERST, vice-president and general manager of Pathe, has inaugurated a new series of pictures for the Pathe program which represents a decided departure from the ordinary and which, judging from the way they have been received by both newspapers and exhibitors, promise a marked success. Miss Florence Rose, the fashion expert, formerly editor of L'Art de la Mode, has been secured to put out a special reel of fashions twice a month, and a noteworthy list of prominent newspapers has been signed up to run a fashion article six days a week. These articles are to be written by Mrs. Radnor-Lewis, former managing editor of Harper's Bazaar, and are based upon the costumes shown in the films.

Florence Rose.

Among the papers so far signed up for this service are the Chicago Daily News, St. Paul Daily News, Omaha Daily News, Minneapolis Daily News, Cleveland Daily News, Buffalo Enquirer, Louisville Times, Baltimore American, Pittsburgh Dispatch, New York Tribune, Boston Traveler, Syracuse Post Standard and Utica Observer.

Miss Rose, the energetic and capable lady who has successfully "put over" this new idea in pictures, has had an interesting career, and one that should be an inspiration to women who have to make their own way in the world.

The Florence Rose newspaper service consists of a drawing by Winifred I. Messer, a clever fashion artist, and an article on the practical current fashions. The costumes shown, complete from head to foot, reflect the accepted styles as worn by New York's best dressed women.

The strength of the proposition from the newspaper standpoint lies in the fact that it offers a way by which double co-operation will be obtained from both exhibitor and retailer without having a word of advertising on the films. The retailer will be anxious to let his public know that he is carrying the costumes shown in the Pathe pictures, thus tieing up his advertising with the fashion article. The exhibitor will be able to secure added attendance from women and girls who are universally interested in new styles. The pictures will be so attractive that men will be interested in them also. All the exhibitors with whom we have spoken have expressed themselves unqualifiedly in favor of the proposition. We confidently expect that Pathe's Florence Rose fashion pictures will be a big success for all concerned.

Paramount Program

Regular Five Part Features Supplemented by Interesting Short Subjects.

PARAMOUNT pictures released for the week of June 12 will be headed by two five-reel features from the Famous Players studios. "Silks and Satins," released on Monday, will feature Marguerite Clark, while the Thursday release will be "Destiny's Toy," in which will appear the new Famous Players star, Louise Huff.

Short reels completing this program for the week will be the Paramount-Burton Holmes Travel Picture, "The Penal Colony of Palawan," the Paramount-Bray Animated Cartoon, "Colonel Heeza Liar and the Bandits," and the Paramount Pictographs.

At Palawan Paramount audiences will have an opportunity to study the most interesting penal colony in the world and the most humane. Here men who entered Bilibid Prison in Manila and other institutions in the Philippine Archipelago as the most dangerous of criminals are made over into self-respecting citizens and learn to support themselves and their families in almost perfect freedom. At Palawan, too, Mr. Holmes leads the way for two miles up an underground river and under lofty mountains. The next of the Travel Pictures will start a tour of European cities as they were before the present war, beginning with Berlin, the imperial.

Paramount Pictographs in the nineteenth release will show "The Making of a Bluejacket;" "Trend of the Imagination" in Professor Munsterberg's "Testing the Mind" series; "Free Play" in the "Better Babies" department, and "Jobs You Would Not Want," showing perilous occupations. This edition will also contain a new release of the Trickids.

Colonel Heeza Liar is now being starred in a new production every three weeks in the Paramount-Bray Animated Cartoons. The latest cartoon is "Colonel Heeza Liar and the Bandits," in which J. R. Bray takes his hero through a new series of laugh-making adventures.

Edwin Middleton to Direct Gaumont's Three-Act Plays

THE recent announcement that the Gaumont Company would make three-reel features of the same excellence as its five-reel production has now been followed by the further statement that these productions will reach the screen through the able direction of Edwin Middleton. Mr. Middleton came to the Gaumont Company as director of one-reel comedies. Before that he had directed such photoplays as the "Wildfire" feature with Lillian Russell and the "Rip Van Winkle" feature with Thomas Jefferson. Mr. Middleton made such an enviable reputation with his comedies, which were both clean and humorous, that he was sent to Jacksonville to head one of the Gaumont winter stock companies producing Mutual Masterpictures. One of his most eminent successes in this field was "The Haunted Manor," the five-reel feature starring Miss Iva Shepard.

Edwin Middleton.

Mr. Middleton's thoroughness is seen in the stipulation that he is to have exactly the same facilities which he enjoyed in making five-reel features. General Manager F. G Bradford, wishing the Gaumont name to maintain its prestige in this field as well, readily acquiesced. He allowed Mr. Middleton to pick his players. The result is that the three-act Gaumont photodramas will have as their male lead Alexander Gaden, one of the most popular stars in this country. He has twice won the Chicago Tribune's "frame of honor," as well as leading in various contests of a similar nature in the east. Mr. Middleton has selected Miss Gertrude Robinson to play opposite him. As there are occasional stories which require an artist of a quite different type, the director has secured permission to use Miss Iva Shepard whenever occasion requires. Miss Lucille Taft will also appear from time to time in these productions. Among other favorite players enlisted for Mr. Middleton's company are Henry W. Pemberton, Miss Mathilde Baring, Charles W. Travis, Albert Macklin and James Levering.

The formation of this three-reel company in no manner interferes with Gaumont's other activities in Mutual service. The first picture with Mr. Gaden in a star role is "The Spatulate Thumb," marked for release June 22. Miss Iva Shepard will play opposite him. Following this will be the great Robert Burns' story of New York life, "Gates of Divorce."

"HOW BRITAIN PREPARED" AT LYCEUM.

Under the title of "How Britain Prepared," pictures made under the direction of Charles Urban and officially sponsored by the British government, were given their initial showing in New York at the Lyceum theater on May 29.

They are not "war pictures," so-called. During the two hours and more which are occupied in unfolding them, there is only one "war film," the destruction of a German blockhouse in Flanders. But they are pictures which explain what war means to a whole nation, even more, perhaps, than would scenes of actual fighting taken at the front. They tell the story of what it means to a peace-loving people and what such a people are compelled to do when their country suddenly finds itself in peril

The Motion Picture Exhibitor

CHICAGO LOCAL WORKING HARD.

It Will Be Advocated at the Coming National Exposition and Convention in Chicago That One Big Event of the Kind a Year Is All That the Trade Can Stand.

THE first advertising that has been issued by the Chicago Local announcing the Sixth National Convention and Exposition of the M. P. E. L. of America, at the Coliseum, Chicago, July 10 to 18 inclusive, is in the form of an attractive card, 16 by 48 inches, in two colors. These cards have already been placed in the Illinois Central suburban trains and also in those of the Chicago, Milwaukee & St. Paul.

The members of the press and publicity committee are keeping in close touch with every exhibitor in the state of Illinois, and also with many others throughout the country. The Chicago Local is also centering interest on the increase of its own membership, and the members are working to the end so that every live exhibitor in Chicago will be an active member before the convention and exposition open.

One of the important questions that will be taken up for deliberation at the coming convention will show the importance of impressing on manufacturers and exhibitors that one exposition and convention a year is all that the trade can stand. The opinion will be advanced that it is better to have one big successful show each year, in which the manufacturers and exhibitors will work hand in hand for its pronounced success, than to have several expositions and conventions poorly represented and poorly attended.

The special convention committee of the Chicago Local returned to the city from New York early last week, and reported a very successful trip. All the members speak kindly of the courteous and liberal treatment received from the various interests of the industry. Many luncheons were given to the committee by the various manufacturers, and at all times the chief topic of conversation was the Sixth National Exposition and Convention in Chicago.

The members are much gratified over the liberal attitude of the various interests in the purchase of space in the Coliseum. Not only have the producers of films and the manufacturers of machines and supplies shown liberality, but they have also promised to do their utmost to make the coming national exposition and convention in Chicago the biggest and most successful of its kind in the history of the moving picture industry.

Wm. J. Sweeney is constantly on the move in the interests of the big coming affair in Chicago. He left for Omaha on Thursday, May 25, to attend the Motion Picture Men's Convention and "Movie" Ball, given under the auspices of the Omaha Screen Club and the Photoplay Managers' Association, which was held in that city on Friday, May 26. His visit was in response to an invitation requesting him to attend. It is needless to state that "Bill" will do all the boosting that is necessary among the exhibitors and other members of the trade in that section of the country, in the interests of the big Chicago event.

IMPORTANT LOCAL MEETING OF EXHIBITORS.

The officers of the local branch of the Exhibitors' League are sending out the following invitation to its members and to all exhibitors in the city:

"A meeting of the Motion Picture Exhibitors will be held on Monday night, June 5, at our rooms at 218 West Forty-second street, at 11 P. M. This organization has been in a most prosperous and sustaining condition, but your advice and support are essential to our business interests.

"At the meeting the following subjects will be discussed: Standee law; admission of minors without guardians; the best paying attractions at the least possible cost; the national convention at Chicago, etc.

"Some surprises await you. Be on time; do not bother about eats: a little spread will be given. Our motto: 'A Square Deal to All, With Special Privileges to None.'

"Remember, 11 P. M., Monday, June 5. All Motion Picture Exhibitors are invited, whether members of the league or not."

FAVOR FEDERAL CENSORSHIP.

Cincinnati Exhibitors Indorse Hughes Bill—Stearn Says State Board a Failure.

AS a result of action taken at a meeting held on Monday afternoon, May 22, at the Chamber of Commerce, the Cincinnati Motion Picture Exhibitors' League is one of the first in the country to place itself officially on record as favoring Federal censorship of moving pictures. A resolution to this effect was adopted, what little opposition developed during the discussion preceding the vote melting away and the vote being made unanimous.

President Max Stearn, of Columbus, head of the Ohio organization, was the principal speaker at the meeting, which was called by F. L. Emmert, president of the Cincinnati branch, for the purpose of considering the censorship problem from all sides. President Stearn delivered a strong address, in which he pointed out that State censorship has emphatically not been a success, and that inasmuch as some form of censorship seems to be called for, that of the Federal Government seems to be least objectionable. He emphasized the fact that the better exhibitors everywhere desire only clean films, and that they do not object to censorship which aims at the elimination of the unclean. "Motion pictures should be criticized carefully," he stated, in this connection, "but they should not be assaulted, which is the form which censorship and criticism too often take. People who make unjust attacks on moving pictures do not realize that they are attacking what has become the fifth largest industry in the United States."

Mr. Stearn pointed out that some of the leading producers, who have millions invested in the business, have indicated that they favor Federal censorship as a relief from objectionable state and local censorship, and argued that the exhibitor might logically follow this lead, especially as it is apparent that a permanent board of unbiased experts, employed by the Government, would do better work than a less authoritative or less expert tribunal.

After ample discussion of the matter, especially in the light of recent happenings in Cincinnati and Ohio as a result of state censorship, the exhibitors took the action indicated, giving sufficient proof that they were of President Stearn's opinion on the subject of censorship. Copies of the resolution adopted were sent to the Ohio delegation in Congress, and to the Paramount, Lasky, Metro, Famous Players, World and Equitable companies, all of which have gone on record as favoring Federal censorship. The meeting was well attended, and much interest was shown by the exhibitors.

NORTH CAROLINA CONVENTION AT DURHAM.

Local and nearby exhibitors are busy preparing for the semi-annual convention of the Motion Picture Exhibitors' League of North Carolina, which is to be held in Durham, July 19 and 20. Many of the exchanges and others doing business with the exhibitors of this state have already made arrangements for exhibition space. From the present outlook, this convention will be the most successful ever held by the exhibitors of the Tar Heel State.

CAST OF "L'ABBE CONSTANTIN."

"L'Abbe Constantin" is to be filmed by Director Rupert Julian, in five reels, the work of production is about to be commenced. The cast will include Julian, Elsie Jane Wilson, Louise Lovely, Douglas Gerrard, and other Universal City players. Julian has put in a great deal of work on the scenario of this well-known story, and an artistic production is anticipated.

"Civilization's Premiere"

Ince's Big Production Given Its First New York Showing on June 2d.

WIDESPREAD, in fact universal, interest has been attracted among states rights buyers and exhibitors at large by the announcement of the forthcoming production at the Criterion Theater, New York, on Friday, June 2, of Thomas H. Ince's greatest masterpiece to date,

Scene from "Civilization" (Ince).

the widely heralded and advertised multiple reel cinema spectacle, "Civilization," which took a year to produce and employs the services of many thousand people. Mr. Ince and his staff, in their suite at the Astor Hotel, have been so besieged by states rights men and exhibitors at large, that it has been necessary to open an office in the quarters of the New York Motion Picture Corporation in the Longacre Building. There Adam Kessel and Charles O. Baumann have been receiving all visitors as well as the thousands of telegrams and letters from all parts of the United States and foreign countries not immediately affected by the war in behalf of Mr. Ince.

And here it might be appropriate to remark that all Mr. Ince will say anent his mammoth production, which by the way is eleven reels, is "Wait and see." There is but little question in the minds of those "in the know" that these words are happily prophetic. The New York premiere of "Civilization" bids fair to break all records, as already the advance sale of seats has been so tremendous that the house is sold out for four weeks in advance and this one week in advance of the opening date. For the "first night" of "Civilization," 1100 special invitations have been issued by Mr. Ince, his guests of honor including the most noted names in New York in financial, artistic, religious, social and literary circles.

YACHT NEIRBO GOES INTO COMMISSION.

The good ship Neirbo went into commission on Sunday, May 28, for the season of 1916. The occasion was celebrated by a voyage from New Rochelle to the summer station off the spacious home of the Belle Harbor Yacht Club. In command was Captain and Owner Charles J. O'Brien. As lay crew were many of the heads of departments and employees of the O'Brien printing establishment, in which each week is printed the Moving Picture World. At the conclusion of a most pleasant five-hour cruise the party sat down to a dinner in the clubhouse. Captain O'Brien was host. Features of the dinner that will live in the memory were steamed soft shell clams and melted butter and planked filet mignon.

In the party that made the cruise and congratulated the captain of the Neirbo on the fine condition of his craft were Edward Jackson, Fred Forrest, Sr., Fred Forrest, Jr., Antonio Falco, Joseph Graham, John Clausen, David Perazzo, Frank Fleck, Randall M. White and George Blaisdell.

Here's good luck to the Neirbo, her hospitable skipper and her jolly crew, lay and professional!

Universal Concentrates in West

All Eastern Producing Companies Will Be Transferred to Hollywood Under General Direction of H. O. Davis.

ABANDONING the new half-million dollar studio in Leonia, N. J., but retaining the finely equipped laboratories connected with the studio and the executive offices at 1600 Broadway, the Universal Company is preparing to move all of its producing companies to Universal City in Hollywood, Cal., where they will be under the general supervision of H. O. Davis, whose systematic organization of the great western plant has eliminated unnecessary overhead expenses and made possible the production of good pictures on a sound business basis. Julius Stern, for a number of years manager of the eastern studios, is no longer connected with the Universal Company. It is reported on good authority that he will become an important factor in the L-Ko organization, which makes pictures independently for release by Universal.

The glass-covered studio being vacated is one of the largest and finest in the country. Several manufacturers are negotiating for a long time lease with present prospects favoring the closing of a contract with William Fox.

When the shift of Universal's producing forces has been completed there will be thirty-five companies at Hollywood where the equipment is more than ample for the increased activities. Director Stuart Paton and his players have left already, and others will follow as soon as pictures started in the East are finished. Among those preparing to make their homes in the west are Mary Fuller, Violet Merserau, Matt Moore, Edna Hunter, Jane Gail, Ben Wilson, King Baggot, Hobart Henley, Harry Benham and Edith Roberts.

This wholesale concentration of forces is explained by Universal officials as a move to do away with unnecessary expenditures that do not contribute to the betterment of the product. The practical benefits of Mr. Davis's regime at Hollywood are the result of a finely worked out system through which many of the running expenses have been greatly reduced and some of them cut in half. In the employment of extras, for example, Mr. Davis has shown how money has been needlessly expended, because the requirements of the various directors were met individually, whereas with the proper co-operation in a large studio, actors engaged by the day might be profitably utilized in more than an occasional scene. This is but one of the numerous advantages of an organization such as exists in Universal City.

An announcement sent from the Universal executive office reads in part:

"The picture business has reached a commercial stage much more rapidly than any of the old timers imagined it would. It is now at the point where only those companies would eliminate all waste and make 'everything show on the screen' can hope to survive competition. The Universal Company was the first to take any step toward the concentrating of efforts and the consequent reduction of overhead expenses, and is therefore the first to reap the advantages of commercializing its business.

"About the first noticeable result of this move will be an improvement in the entire Universal program. Thousands of dollars which have hitherto been spent on overhead expenses can now be devoted to the pictures themselves, giving the Universal product a quality which others cannot hope to keep pace with unless they concentrate as the Universal has done. Thirty-five companies will eventually be operated at one place with one overhead charge.

"It has taken much longer to achieve this stage of perfection than anyone in the company anticipated. Innumerable obstacles had to be overcome one by one, but meanwhile an organization was being perfected in all its details Expensive equipment was added at Universal City week by week, until every department had the finest and most approved "tools" with which to do perfect work. Countless ideas have been discarded. But, after all this period of experimentation, the company has emerged with an equipment and with facilities absolutely unparalleled in the whole world of picture making."

MARGUERITE SKIRVIN IN "THE QUITTER."

Marguerite Skirvin, a brilliant and charming young artist, who has been engaged by Metro, will be seen on that program in the leading female role in "The Quitter," a five-part Metro-Rolfe wonderplay in which Lionel Barrymore is starred. Miss Skirvin has the role of a Western girl, which is entirely to her liking, as she hails from Oklahoma. There, as a young girl, she learned to ride wild horses, swim treacherous streams and do other things she is called upon to do in "The Quitter" before the camera.

Chicago News Letter

By JAS. S. McQUADE.

Clean Pictures Are the Best Investment.

IN THE columns of the Moving Picture World for several years past there have appeared again and again articles showing the responsibility of both the producers and the exhibitors of films for the making or the exhibiting of subjects that are of a questionable or vulgar type. Great progress has been made in the elimination of such films, and all the leading manufacturers have shown a worthy spirit of uplift that is being rewarded by a preference for their product by the lovers of photoplays everywhere.

These producers are really their own censors and leave no place for the exercise of censorship by anyone outside the business. There are still producers among us who prefer stories built on the sex problem and other morally unhealthy topics, just as there are exhibitors who seize on such subjects so that they may temporarily increase their box office receipts.

Has not experience shown again and again that the clean photoplay is the best investment both for the producer and the exhibitor? Its influence is lasting and it creates a reputation that is invaluable both for the producer and the exhibitor that shows it.

This is no transient business. Its irresistible advance and its remarkable progress within a few years has proved that. And, as in every other line of human activity, the fittest will survive. If producers and exhibitors do their whole duty, there can be no reasonable claim for the censorship of moving pictures.

The following timely editorial that recently appeared in the Chicago American, under the head "Moving Picture Men Must Use Sense," should be read and inwardly digested by every film manufacturer and exhibitor:

"Just a word to you moving picture manufacturers and exhibitors.

"There is always a prejudice against new things, and that prejudice exists among some people against moving pictures, just as it existed against bicycles and automobiles when they were new to the public. Unfairness and opposition, based upon this narrow prejudice, you moving picture operators cannot overcome. Time and custom will dissipate that. Objections and restrictions founded upon any improprieties in the moving pictures themselves can be overcome, and must be overcome, by an improvement in the product.

"If you permit any of your number to produce and exhibit questionable or vulgar films, you will increase the number of those who demand censorship.

"It rests entirely with you whether there shall be an increased demand for censorship and a legitimate basis for such a demand.

"The only sensible thing for you to do is to establish your own censorship and use all your power and business influence to prevent the production and exhibition of vulgar and questionable films.

"It is up to you, gentlemen, to show your gratitude as well as your business sense by keeping the little picture theaters as clean as a new sheet of white paper."

Chicago Strike of Express Companies' Drivers.

The distribution of films in Chicago and in the territory dependent on it has been very seriously hampered for over a week, at the time of writing, by a strike of express companies' drivers in this city.

A complete tie-up of the shipments and the deliveries of films by express has created untold hardship for both exchanges and exhibitors. Among the latter those in the country, who do their booking in this city, have suffered most, while those in the city, in many cases, have had their programs disrupted because the films from the country did not arrive.

Exchanges have used all efforts to help out their customers—many of them attempting to deliver films to out-of-town points by automobile; but the relief by such means has been wholly inadequate. Outside exhibitors have, therefore, been able to secure their films only by coming into town for them, and loading them in trunks. They have returned the films in the same way.

The strikers have used violence and intimidation, and frequent clashes have taken place between them and the police. The express companies have moved a few wagons, and it is said that the police now have control; but every receiving depot in the city is piled high with undelivered goods and many perishable articles have been ruined.

The drivers have no grievance on the score of wages, their chief demands being recognition as members of the union and that eight hours shall be considered a day's work.

The city press has been mum on the strike, which happens at a most inopportune time, as the National Republican Convention is upon us, and the good name of the city as a great convention center is at stake.

Chicago Film Brevities.

W. J. Patterson, general manager of the Motion Picture-Scope Company, 565 West Washington street, this city, reports that he had an inquiry recently from the British trenches in Flanders concerning the Portoscope machine. A Canadian soldier, writing from the Belgian battlefield, stated that he had seen the company's Portoscope advertised in the Moving Picture World, and requested full information regarding it. He showed that while off duty soldiers are entertained with moving pictures, and have time to read their favorite publications. The fact that the Moving Picture World is being read on the firing line in the great world war is an evidence not only of its popularity, but also of its far-reaching circulation. Evidently this Canadian soldier had been an exhibitor before joining the ranks, and he now relieves his mind of the horrors of war by turning to the pages of the World and familiarizing himself with the progress that is being made in the business.

* * *

Schuyler Colfax, of the Eastman Kodak Company, Rochester, N. Y., made a brief stay in the city last week. He enjoyed his recent visit to Los Angeles hugely, and looks fit enough to take the place of Frank Gotch in his advertised "go" with Joe Stecher, the Fort Dodge wonder.

* * *

E. H. Montagu, European agent for the Selig Polyscope Company, in London, has advised the Chicago office that "The Ne'er-Do-Well" has become unusually popular in the British Isles, and that its presentation always crowds a theater. A most expensive line of publicity matter has been devoted to the big film drama, prominent among which are artistic and beautifully bound booklets giving the story of the photoplay and all the important scenes. On Friday afternoon, May 5, a private presentation was given at the Empire theater, Leicester Square, London.

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I. Van Ronkle, manager of the Chicago branch office of the Bluebird Film Corporation, paid a flying trip to New York last week, where he made arrangements for an increase in his standing order. Business has increased so rapidly that the order for June far exceeds the standing order for April and May. Mr. Van Ronkle announces that he has signed contracts with the Ascher Brothers, this city, to show a Bluebird release in all the houses on that circuit, commencing Monday, May 29. The houses are the President, Oakland Square, Frolic, Lakeside, Calo, Cosmopolitan, Columbus and the Terminal.

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F. A. Dempsey a popular young Chicagoan, well known in various circles here, was recently appointed traveling salesman for George Kleine, in northern Illinois, to represent "Gloria's Romance" and the Musty Suffer comedies.

* * *

Petey Wales, of Lanark, Ill., owner of a circuit of eighteen opera houses in the northern section of the state, paid us a visit one day last week. In addition to playing road shows on his circuit, Mr. Wales shows moving pictures in all his houses, and reported excellent business. He renewed his subscription for the Moving Picture World, and said that he swears by it.

Fred S. Meyer, manager of Universal's Minneapolis office, has placed me on his mailing list for Reel Ammunition, issued weekly, under his direction as editor-in-chief. The front page, in the issue of Monday, May 15, bears a facsimile of the check contributed by Universal to the recent exposition and convention at Minneapolis. The figures show the handsome sum of $500. The same issue, I notice, contains several brief letters from exhibitors showing their satisfaction with the pay-in-advance policy for film service. One exhibitor from Rush City, Minn., writes: "Find enclosed check to cover amount of service, in accordance with your new pay-in-advance policy, which I think is a good thing for each and every one of us." Another from the owner of the Star theater, Milton, N. Dak., states: "This new system of pay in advance for service is nothing but reasonable, and I am willing to pay in advance."

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The following programs have been announced at the prominent downtown theaters in Chicago for the week beginning Sunday or Monday, May 28 and 29:

Studebaker—"Gloria's Romance," fourth chapter; "The Social Vortex" (George Kleine), and Tyrone Power and Lois Weber in "The Eye of God" (Bluebird). Beginning Monday, June 5, in addition to "Gloria's Romance," World features will be shown at this house, the Colonial-World program being taken over. The third chapter of "Gloria's Romance" was a fine drawing factor.

Fine Arts—Alfred Hamburger has retained the Vitagraph feature, "God's Country and the Woman," for another week. It made a great hit during its first week's run. Miss Charlotte Steindel's orchestra, which opened Saturday, May 20, has become quite popular with patrons. Miss Steindel is a talented director, and her musical adaptations for the pictures are much appreciated. "The Merry Whirl," by the Castles, which originally was announced to open at the Ziegfeld theater on Saturday, May 27, will open at the Fine Arts on Saturday, June 3, instead.

Colonial—Charlie Chaplin in "Police" (Essanay), and Ethel Clayton and Carlyle Blackwell in "His Brother's Wife" (World). This program will end the last week of moving pictures at this theater, as on Monday, June 5, it will again become a first-class dramatic house. "Treasure Island," adapted from Robert Louis Stevenson's romance, with the New York cast and production, will be the opening play.

Strand—Bessie Barriscale in "Sorrows of Love" (Kay-Bee), "A Trip to the Summit of Pike's Peak" (Mutual), and Bud Fisher's cartoons of Mutt and Jeff. Joseph Sheehan, the eminent operatic tenor, will be the soloist.

Orchestra Hall—Blanche Sweet in "The Thousand-Dollar Husband" (Paramount), and other pictures. Olive Kline, soprano soloist, fills out the bill.

Ziegfeld—Lillian Walker in "The Ordeal of Elizabeth" (Vitagraph), released through V-L-S-E, Inc., and other pictures.

La Salle—Fourth week of "The Little Girl Next Door" (Illinois vice film). Big business continues at this house.

* * *

Max Schwartz, manager of the Beach theater, presented "The Ne'er-Do-Well" to big business on Thursday and Friday, May 25 and 26. Special music was furnished by the Harper orchestra, under the direction of Paul S. Hirt. The Beach theater was the first, outside of the "Loop," to show the big Selig film in this city.

* * *

In the Municipal Court, Tuesday, May 23, Judge Stelk decided against Leslie Dudley Carter, son of Mrs. Leslie Carter-Payne, in his action to restrain Attorney Daniel Levy from executing an attachment for $6,075 on his mother's interest in the film, "Du Barry," produced by George Kleine in Italy. Mr. Carter testified that his mother had transferred her interest in the picture to him in consideration of a debt of $22,500 which she owed him. The court held that, as he had received her property, he could be held responsible for her debts. Attorney Levy levied the attachment for money he claimed to be due him for legal services rendered in representing Mrs. Carter in an action brought by her against George Kleine.

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"The Little Girl Next Door" need not fear further interference from the City Council Judiciary Committee, as, by a vote of eight to seven, Alderman Buck's resolution directing Chief Healey to revoke the permit was placed on file. A score of clergymen, clubwomen and social workers testified to the "moral value" of the picture, and urged that restrictions be removed so that high school girls and boys might be permitted to see it. The Rev. M. P. Boynton, one of the first to favor the granting of a permit for the picture, said at the meeting of the committee: "There can be no just criticism of the film. I believe in turning the light on immoral conditions, and for that reason I believe the picture is doing good."

* * *

The Hon. Wm. Fenimore Cooper, a venerable judge of the Superior Court of Cook County, who has always proved himself a friend of the moving picture, is a candidate for re-election on June 5. Exhibitors in Chicago are supporting him strongly, and they should do so with willing hearts. It was through Judge Cooper's opinion that an injunction was issued prohibiting the City of Chicago from interfering with the showing of "The Birth of a Nation" in this city. I hope he will be elected, notwithstanding charges that are being brought against him. Slides in his support will be seen on many screens in the city preceding the election.

* * *

Early Monday morning, May 22, the Dearborn theater, Dearborn and Division streets, Chicago, was raided by safe-blowers, who exploded two safes, securing $1,000 and causing about $1,000 damage to the house. The thieves took everything else of value in sight, from the office clock to the cornetist's instrument.

* * *

The National Association of Garment Manufacturers, which met in session at the Hotel La Salle, Thursday, May 25, adopted resolutions protesting against the making and exhibiting of films "assuming to show life in American factories, which pictures are untruthful and unauthentic and do not in any way represent conditions as they are in real life." One incensed official of the association said at the meeting: "These pictures are made by a lot of actors who never saw the inside of a factory. They seem to think that to satisfy the picture public they must make of every factory scene a piece of brutality. The girls are knocked around and discharged and treated in a way no American working girl would stand." It was moved and ordered that copies of the resolutions be sent to all the leading film producers in the country.

* * *

Manager Kopple of the Calo theater, 5406 North Clark street, one of the houses on the Ascher Brothers circuit, invited a committee from the Mothers' Council of the Civic Club to tea on Tuesday afternoon, May 23, at the close of the afternoon show. A special program for children had been arranged for the afternoon by Manager Kopple, and all the ladies invited are particularly interested in the children's programs which are now a feature at the Calo.

* * *

On the Pathe "Rooster-Booster" night, May 16, arranged by H. C. Holah, manager of Pathe's Chicago branch, in honor of his friend, Dan Coleman, many exhibitors attended from Aurora, Elgin and Joliet, Ill., and from South Bend and Elkhart, Ind. A contingent also came from Milwaukee, and one of the members, during the Harry Hastings show at the Columbia, in which Mr. Coleman stars, presented Dan with a cut glass decanter surmounted by a sterling silver rooster top, bearing an inscription expressing the esteem of the Milwaukee Rooster-Boosters. A live rooster was also presented Mr. Coleman, over the footlights, by a Chicago man, and the incident created quite a sensation. Mr. Coleman, after the show, was the guest of honor at the North Star Inn. Manager Holah was heartily congratulated by all on the success of the party, as he was the real Booster of the whole affair, which was devised and financed by him personally.

* * *

Charles Ridell and Frank Wesley were held on Friday, May 26, to the Grand Jury for alleged operation of a confidence game. They are charged with conducting a fake school for moving picture operators, and had at one time charge of the Logan Square Business College. It is said that they have secured about $40,000 from prospective students.

Director Robert Leonard has completed the picturization of his own story, "Ambrosia," and is now filming "Little Eve Edgerton," a comedy drama in five reels, featuring Ella Hall and Leonard, with a strong supporting cast. This is one of the film plays so excellently suited to the little girl roles in which Miss Hall excels. It will be at least three weeks before the picture is completed.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

JULIUS CAESAR PRODUCTION.

Forty Thousand See Actors' Fund Production of Shakespeare's Tragedy Re-Enacted by All-Star Cast in Open-Air.

LET US extend our thanks, and bestow full credit upon those who so tirelessly labored in staging the production; and who, united, made a wondrous magnet which attracted the dollars, and attention, of the world, that, in the evening of their lives, aged and feeble actors might be made bright and comfortable.

These mere men, who have become great, are the ones, and they are today rejoicing in the good they have done.

The force behind the cast was as remarkable as the famed men who portrayed the characters and spoke the immortal words of the great poet.

First credit goes unquestionably to Raymond Wells, who directed the production from the first breaking of ground for the mighty ampitheater, through tedious night rehearsals, and to the successful but bloody climax of the tragedy.

The cast was as follows: Julius Caesar, Theodore Roberts; Octavious Caesar, Charles Gunn; Marcus Antonius, William Farnum; Cicero, Hal Wilson; Publius, C. H. Geldert; Popilius Lena, Howard Foster; Marcus Brutus Tyrone Power; Cassius, Frank Keenan; Casca, DeWolf Hopper; Trebonius, Mark Fenton; Decius Brutus, Horace B Carpenter; Metellus Cimber, Cecil Lionel; Cinna, T. H. Gowland; Flavius, Wilbur Higby; Marullus, Gilmore Hammond; Artemidorus, Harry W. Schumm; A Soothsayer, Carl Stockdale; Cinna, poet, Seymour Hastings; Lucillus, Tully Marshall; Titinius, T. E. Duncan; Messala, T. D. Crittenden; Young Cato, Douglas Fairbanks; Lucius, Capitola Holmes; Varro, Nicholas A. Kessler; Pindarus, George Berrengere; Calpurnia, Constance Crawley; Portia, Sarah Truax; A Barbaric Dancer, Mae Murray; Cleopatra, Grace Lord; First Citizen, Arthur Maude; Second Citizen, Ernest Shield; Third Citizen, Robert Anderson; Fourth Citizen, Clara Turner; Fifth Citizen, Samuel Searle; Slave to Caesar, Ralph Benzies; Slave to Antony, Robert Lawler; High Priest, M. Luiz; High Priestess, Mrs. F. A. Dobinson; Son to Cleopatra, Francis Carpenter.

There are several thousand names which cannot be given. They are not even known, except to those who kept the books of the play. They are the "Extras," or those who took the parts of Centurions, Barbaric Dancers, Gladiators, Senators, Soldiers, Citizens and Foreign Pageantry. These are the ones who deserve credit for their work, their running, jumping, yelling, demonstrating, tumbling down the hillside to make the play realistic, and their work is highly appreciated by all who beheld.

Of course Wells could not be present everywhere at once, and he had an able corps of assistants who did their part in making the play a tremendous success. The list of assistant directors follows: Captain Louis R. Ball, Horace B. Carpenter, Ernest Shield, Wilbur Highby, Lionel O. Bradshaw, Carl Stockdale, T. E. Duncan, Mark Fenton, Ralph Benzies, T. D. Crittenden, Robert Anderson, Ray Cannon, Harry W. Schumm, Victor Goff, Gilmore Hammond, C. A. Homer, W. L. Brock, D. G. Wickland, W. E. Sears, B. E. Crowell, A. Allardt, N. A. Kessler, Jack O'Brien, Robert Lawler, H. L. Swisher, Clara Turner, W. H. Gardner, Jr., Mrs. L. R. Ball, F. Rose, Capitola Holmes, Marjorie Riley, Mrs. Robert Lawler.

The great stage, with its various large settings, was in darkness, and the crowd was in comparative darkness, when from the towering hillside a penetrating scarlet glow cast its color on the opposite Capitoline Hill, bathing the Temple of Jupiter in a rosy hue, and the act was on. Behind the great scenes Raymond Wells had started the players on the greatest production the world has ever known. Then followed the action of the story. The light, blazing in radiant and far-reaching rays from the back hill, bathed the different scenes in harmonizing and beautifully illusive shades and lights. The glare of mid-day changed instantly to the gory terribleness of battle and strife, while another scene showed

Cast of Julius Caesar.

Front row, left to right—Raymond Wells, DeWolf Hopper, Frank Keenan, Tyrone Power, Sarah Truax, Theodore Roberts and William Farnum.

Setting of "Julius Caesar." Courtesy of Los Angeles "Examiner."

the evening in blue tinted shades of impenetrable night. The garden of Brutus was a wonderful scene, and each of the conspirators was made more dark by the tinted shadows.

The speaking of the lines was interspersed with beautiful pageants. Two hundred girls in Roman costume entered after the populace was driven away. These remained while the vast army passed in review. Mark Antony and the senators were shown, after Caesar and Calpurnia had crossed the forum, at the side, in conference. The entry of Cleopatra and the Egyptian girls was a strikingly gorgeous scene. The garden of Brutus' home was a revelation, even to the end of the conspiracy when the rising sun cast its bright colors over the scene.

Even if a thousand people edged out from uncomfortably hard seats, those who remained through the fifteen minute interval before the last act, were repaid, for, after the whole stage had been cleared of its buildings, and the crash of falling timbers told of scenery being wrecked, all was quiet, and a distant imperative whistle was heard, the heavens burst into flame and the hills for seemingly miles around gleamed with flaring torches and the armies of Antony were seen tearing down toward the headquarters of Brutus and his followers. This sight caused many ejaculations from the onlookers, for it was greater than any Fourth of July pyrotechnical display. The glaring lights outlined the army, with its armored fighters, dashing down the hill, some afoot, some on horse. Once a rider fell with his mount, and disappeared into the yawning darkness of the canyon. When riders passed close to the lights their forms hesitated a second while directly in front, then as they rode on down, great grotesque shadows in the smoky flare were cast across the heavens.

Again when Cassius stood alone in the wide foreground, and as the army touched fire to the tents on the near hillside, the messenger ran to him and told of the advance, the lean and hungry Cassius caused his own death. The blazing tents were spectacularly realistic, and the words of Antony rung in our ears "Unloose the dogs of war." Then to the terrible ending of the play when Brutus does away with himself, the scenes were fast and furious.

The only curtain on this gigantic natural stage was a veil of shadow, which rose and fell between the acts of the tragedy. This great long shadow was raised by huge electric lanterns mounted on the hilltop behind the audience. It was lowered by the pulling of a switch which turned out the strong lights.

Not only did the setting outdo anything attempted before, but the rare collection of stars and stagefolk who participated, eclipsed anything even contemplated. Each was a star, and each star did his best, and his best was the best possible.

De Wolf Hopper, who makes smiles all the time, did the part of his career as Casca. His impersonation of this particular person was perfect.

It was easy to say forty thousand persons saw the show, but how do you suppose this little crowd reached the great theater? That is a side story and it deserves some mention. The canyon where the event was staged lies north of Hollywood, off the main street about a mile, and up the hilly landscape reached by a single boulevard. Two streets served as leaders to this one artery, and up these went automobiles four abreast and crowds overflowing the sidewalks. Early in the afternoon the walking classes, loaded with pillows, blankets and wraps, and with a goodly supply of lunch and drink, wended their way to the gates. They entered and spent the late afternoon exploring the great ampitheater and gradually selecting their seats. From five o'clock on the autoists started their trip from all points of the compass. The parking spaces were the barren hills and lot, and ere two hours had passed the congestion was terrible.

At this, most artistic production there was one deplorable mistake, perhaps through an oversight, but anyway it was terrible. At the entrance, was a space of about an acre before the amphitheater was reached, littered with "hot dog" merchants, pop corn stands, and program sellers. During the most important scenes, these hooters yelled their goods, and perhaps five thousand persons directly on the side near the entrance, had to suffer for the short sightedness of someone in the executive committee who had let this concession. It spoiled the whole show for many. But things like this are often likely to happen, and it is only to be deplored, and taken as a wise hint for the next production, and they plan to stage another next year.

Credit is due to Raymond Wells who came forward with his idea before the Hollywood Carnival Association, which annually "pulls off" a great affair. Wells said that they would derive more benefit by putting on a gigantic production of Julius Caesar and giving the money to the Actors' Fund. He made Charles A. Cooke, who acted as director general, see his idea. So did C. C. Craig, and others. Then they all "went to it" and they certainly "put it over." Today they are planning another event for June. The architects have ideas and drawings for plans of a mammoth theater to be built for permanent annual presentations as this one. The others who aided the committee include W. W. Campbell, who did the construction, bossing as well as organizing the musical aggregation and arranging the wonderful music. There were also a dozen others who did their share, and who guarantee to do it again when called upon. Frederick C. White, formerly a moving picture writer, managed the publicity for the event locally.

MUSHROOM MOVING PICTURE SCHEMES.

Clever Games Are Being Worked to Get "Partners" With Capital.

Los Angeles is a veritable hot-bed for mushroom picture producing companies, fake schools for acting, and other promoting schemes. Now according to the "Times" a number of questionable moving picture producing companies who are accused of obtaining money wrongfully by selling partnership interests to unwary persons are at the present time being quietly investigated by the local authorities. While several persons have lost money and apparently there is an element of fraud in the transactions, the method has been worked out with such infinite pains that all violation of the letter of the law is avoided.

Following is the system as explained by a victim whose name is withheld by the authorities:

A woman advertised for a partner in a small producing company. The man who answered the advertisement received the explanation from her that she was the owner of a valuable scenario and had a successful system for selling the completed film to a chain of moving-picture houses in small cities and towns in Southern California and Arizona. Her proposition seemed attractive and she explained how great fortunes were made in producing business, calling attention to some recent film successes.

The woman, who occupied an unpretentious office, ex-

plained that she had put all her capital into the enterprise and right at the moment when she was ready to achieve success found that she did not have quite enough money to produce the film and carry the business one more step to the place where it would begin to bring in financial returns.

The man paid $1,000 for a half interest and became the traveling representative of the firm. Shortly after he began his tour of the moving-picture houses in country towns, he was informed that his partner in Los Angeles had sold her interest to a stranger, and he was called in off the road. It turned out that the second person to buy an interest was not on the inside with the alleged ring and when the two partners met and reviewed the situation, they found that all they had was the manuscript of a moving-picture play, a high-sounding firm name and a small equity in the office furniture.

Both men had given up all their available capital for their interest in the mythical producing film and had no funds to carry on the business. During the first victim's short road trip he learned of the power of the great producing companies and saw that to compete with them was a losing game. The two partners who had been thrown together by adversity talked the situation over, concluded that they were a pair of "suckers" and gave up the office.

Before the partnership was dissolved, the men tried to find the woman, the former partner of each, but were unsuccessful. Later she was located in a new office, with a new firm name and the manuscript of another photo play. She was advertising for a partner.

The District Attorney's office investigated the case, but found that she had operated so carefully that there were no grounds upon which to issue a complaint unless further evidence of fraud is obtained. It is asserted, however, that the promoters will not be able to operate much longer before a way is found to stop them should they not heed the warnings which have been issued.

BOMBAY HAS ONLY SIX PICTURE HOUSES.

Great Opportunities in the Far East for Motion Picture Enterprises, Says Los Angeles Visitor.

Successful American promoters of motion picture industries may find wonderful opportunities in India, according to Jamsedjee L. Bhumgara, a Parsee, and a successful merchant and manufacturer of Bombay, who arrived in Los Angeles this week. Mr. Bhumgara will remain several days before leaving for New York and other eastern cities on a business trip.

Mr. Bhumgara says there are only six motion picture theaters in Bombay, a city with a population of more than 1,000,000. He states also that very few good photo plays from this country are produced in India.

"The relations between the people of my country and the United States are very friendly," said Mr. Bhumgara. "Following the war there ought to be a great trade development between India and America. We also are prepared to welcome some high-class motion picture companies in Bombay."

Los Angeles Film Brevities.

Little Mary Miles Minter accompanied by her mother, Mrs. Charlotte Selby, arrived at Santa Barbara on Thursday last week, to begin her work at the studios of the American Film Manufacturing Company.

* * *

James Kirkwood, who directed Mary Pickford in many of her successes, is expected to direct Miss Minter in the company in which she will be starred.

* * *

Jack Livingston, Myrtle Stedman's new leading man of Morosco Photoplay Company, is heading a movement for the formation of a company of militia composed of motion picture actors. Mr. Livingston believes because of the fact that the majority of photoplayers have taken part in military plays in which they had to learn military tactics and the handling of machine guns and other arms, they would make excellent soldiers. Jack Livingston comes of a patriotic ancestry and is keen on the subject of "preparedness." His great grandfather, Phillip Livingston, was one of the signers of the Declaration of Independence, while Robert Livingston was a member of the commission that negotiated the purchase of Louisiana from France.

* * *

Myrtle Stedman, the Morosco film star, is announced as the feature of the concert to take place at Trinity Auditorium next Sunday. Miss Stedman is a mezzo soprano of unusual attainments.

* * *

Frank Lloyd will take Vivian Martin and a company of Pallas players to Bear Valley Wednesday this week to film some scenes in Miss Martin's new picture, entitled "Mountain Laurel."

* * *

The American Women's Film Company contemplate building a studio to be located at 1339 Gordon Street, Hollywood. J. Farrell MacDonald, the managing director, and Lloyd Whitlock, the technical director, stated that the plant would compare favorably with the best studios in this locality. Miss Lucretia Del Valle is the star of the new company.

* * *

Anna Pavlowa, the dancer who played with the Universal Film Manufacturing Company last fall, will make a trip to the coast about June 1st and spend her two months' vacation in Los Angeles. She will not appear in pictures, it is stated, but will spend her time in recreation and working out ideas for the ballet production she is to stage next year.

* * *

Motion pictures were taken one night this week of ice skating at the Bristol Cafe by a company of L-Ko players, to be used with scenes in a North Pole comedy being produced by the company. The gay after-theater crowd supping in the cafe was used as a background. Billie Armstrong, Dan Russell, Reggie Morris, Carmel Meyers and Gertrude Griffith were included in the cast.

* * *

The E. & R. Jungle Film Company at Eastlake Park wants scenarios featuring the two educated chimpanzees, "Nap and Sally." Twenty-five ($25) will be paid for a good idea and the company will not hesitate to pay $100 for a well-worked out story. It will not be an easy task to write a scenario; a careful study of the chimpanzees should be made before attempting to write the story.

* * *

Sir Beerbohm Tree's film version of Shakespeare's "Macbeth," produced by D. W. Griffith and directed by John Emerson, will have its premiere at the Majestic Theater following "Civilization."

* * *

The E. & R. Jungle Film Company has just completed a one-reel animal comedy called "Fowl Play." The cast includes Walter Rogers, Eva MacKenzie, Charles Carter and "Napoleon and Sally." J. J. Franz is the director.

* * *

The latest member of the E. & R. Jungle Film Company is Miss Annette De Foe. She came to Los Angeles recently from New Orleans where she played in stock. Her first appearance was in the E. & R. Jungle release last week entitled "Hitting the High Places," a funny farce with "Nap. and Sally," produced under the direction of J. J. Franz.

* * *

An unusual scene was filmed by the Kalem Company last week during the making of an installment for the "Hazard of Helen" series when Helen Gibson jumped from an aeroplane traveling at the rate of forty-five miles an hour to a freight train below. Aviator Christofferson, who had been engaged for these pictures, refused to take the chance of flying so low over the train and allowing the jump to be made at first approach, but Miss Gibson persuaded him that it would be easy. When the aeroplane swooped down over the train the aviator ran into a cross wire stretched from two telegraph poles which lined the track, almost wrecking his machine. Miss Gibson was then many feet from the height at which she was supposed to jump, but seeing the possibility of wrecking the aeroplane and not being able to fly lower, she jumped, landing on the side of the car below and falling to the sand beside the tracks. The impact of the machine against the wire broke it and pieces were brought to the studio as relics. The scenario was altered to continue the story from where Miss Gibson landed in the sand, as the aviator refused to make a retake.

* * *

Harry Millarde has just finished a joyous Kalem reel comedy featuring Ethel Teare, in which the fair Ethel is a police officer and wins the honor role class when she was sent out to arrest flirting males. Among those being brought in is Jack, who is already in love with the fair officer. They tarry long enough to marry before Ethel reports for duty at the Station House, where are sentenced several members of the Bachelor's Alliance Club who were held on the charge of flirting with an officer.

Victor Rottman, Jack MacDermott and Gus Leonard are among the bachelors in the cast.

* * *

William F. Russell and his company of American Players

have spent the week past at Long Beach, where they made water scenes for a Mutual Masterpicture "The Man Who Would Not Die."

Shirlock Burton, Harry Keenan and Leonia Hutton are among the principals in the cast. Jack Prescott is co-directing with Mr. Russell.

* * *

Anna Luther, the Keystone Triangle star, has renounced comedy to return to straight dramatic work and has signed as lead with the Fox Company.

Richard Stanton will direct Miss Luther in her first picture, for the scenes of which Mr. Stanton will take his players to the Mojave desert.

* * *

Albert Russell took the Universal Company's Mason-Russell players to San Diego last week for the filming of water scenes of Billie Mason's comedy entitled "The Cannibal."

* * *

Little Mary Sunshine is back at the Balboa studio after a month's vacation in Colorado. She was the feature player in a recent Pathe Gold Rooster release bearing her name. Not four years old, the child played the lead like a veteran with Henry King opposite her. The little star will now have a company all her own at the Balboa studio under King's direction. D. F. Whitcomb will write the scenarios for little Mary.

* * *

Catherine Burke is the latest addition at the Balboa studios. Miss Burke recently arrived from New York where she has been working in pictures for some time. Her first picture will be in a Horkheimer production opposite Henry King.

* * *

On Wednesday this week after a day of work about the docks of San Francisco harbor, the Helen Holmes company under the direction of J. P. McGowan, left port for Honolulu, where they are to make exterior scenes in the production of a five reel story of the Kimberly Mines entitled "Diamond Runners." From the standpoint of production the Signal studios at present have the appearance of inactivity. In other ways, however, they are quite as busy as they have been, as the whole studio is undergoing a renovation, in many cases a reconstruction.

The street set which was used in the production of "Medicine Bend" is being torn down and in its place is being constructed a street set for the screen version of Alice McGowan's novel "Judith of the Cumberlands." In another part of the grounds a court house is being erected about which many of the important exterior scenes in the production are to be staged. Orin Denny, superintendent of the laboratories, is taking advantage of the company's absence to remodel the projection room. In the cutting room a number of labor saving devices have been installed, making for economy of time in cutting of film. On every hand preparations are being made to be in readiness for immediate local production as soon as the company returns.

Contributions Coming In

Theater Managers Respond to the Appeal for the Actors' Fund.—Percentage Indicates Poor Business.

MARCUS LOEW, one of the largest theater owners and most successful exhibitors of motion pictures in the United States, has sent to J. Stuart Blackton, treasurer of the Motion Picture Campaign for the Actors' Fund, a check for $350.60, representing the percentage of the gross receipts of thirteen of the principal Loew theaters in New York and vicinity on National Motion Picture Tribute Day. The total of $350.60 is made up of 5 per cent. of the receipts of nine of Mr. Loew's vaudeville theaters, and 10 per cent. of the receipts of four of his largest motion picture theaters on Monday, May 15. On this day Mr. Loew exhibited in five of his theaters the first run of the new Charley Chaplin film, "The Floorwalker," the greatest moving picture attraction from a money standpoint on the screen today. The theater from which Mr. Loew contributed a portion of his receipts on Tribute Day included Loew's theater, New Rochelle; Loew's National theater, Loew's Seventh Avenue theater, Loew's Orpheum theater, Loew's 86th Street theater, Loew's Lincoln Square theater, Loew's Greely Square theater, Loew's Bijou theater, Loew's Fulton theater, Loew's Royal theater, Loew's theater, Newark, N. J.; and Loew's Lyric theater, Hoboken, N. J.

Other houses heard from at last report are:

Rialto Theater, New York City	$115.90
Garden Theater, Richmond Hill, L. I., New York	11.55
Hippodrome Theater, Oswego, New York	5.03
Orpheum Theater, Oswego, New York	9.80
American Theater, Freeport, L. I., New York	6.04
Keeney's Theater, Bridgeport, Connecticut	11.50
Keeney's Theater, Newark, New Jersey	33.47
Keeney's Theater, Bridgeport, Connecticut	50.97
Anthenum Theater, Sag Harbor, New York	10.00
E. W. Humphreys, New York	3.77
Bijou Theater, Mt. Clemens, Michigan	3.90
Star Theater, Ithaca, New York	23.87
Colonial Theater, Jamestown, New York	1.21
Pittenger Grand Theater, Centralia, Illinois	3.12
Carr & Shad, Reading, Pennsylvania	13.28
Grand Theater, Ironton, Ohio	3.25
Lyric Theater, Hamilton, Ohio	3.00
Williamsburgh Theater, Brookiyn, N. Y.	7.16
Photoplay Amus. Co., Columbus, Ohio	25.00
W. H. Griggs, Waukegan, Illinois	3.00
Walter A. Gull, Milford, Connecticut	3.00
Monticello Amus. Co., Monticello, New York	5.00
Temple Theater, Canadaigua, New York	5.51
Vaudette Theater, Bouton, Alabama	2.95
Theis Orpheum, Wilkesbarre, Pennsylvania	10.00
Hildreth Opera House, Charles City, Iowa	3.05
Fred Kilgour, Westbury, L. I., New York	3.00
Palace Theater, Tottenville, L. I., New York	5.00
Isis Theater, Marion, Ohio	2.00
Grand Theater, Toledo, Ohio	5.00
Majestic Theater, Belvidere, Illinois	7.00
Plaza Theater, Freeport, L. I., New York	5.00
Tepee Theater, Red Cloud, Nebraska	2.10
Reading Theater, Reading, Massachusetts	2.27
B. & H. Amus. Co., Pittsburgh, Pennsylvania	2.00
Strand Amusement Co., Tampa, Florida	10.00
Park West Theater, New York City	8.00
Lyric Theater, Honesdale, Pennsylvania	2.00
Gaiety Theater, Porterville, California	2.05
Terminal & Dream Theater, Auburn, Washington	5.00
Grand Theater, Grand Forks, North Dakota	22.00
Princess Theater, Lake Charles, Louisiana	3.50
Herrin Opera House, Herrin, Illinois	1.00
Columbia Theater, Far Rockaway, L. I., New York	10.00
Lyric Theater, Charles City, Iowa	3.65
Cumberland Theater, Brunswick, Maine	4.06
Gem City Amus. Co., Salisbury, North Carolina	3.00
Victoria Theater, Beaufort, North Carolina	1.10
People's Theater, Sunbury, Pennsylvania	3.85
City Opera House, Newberry, South Carolina	5.00
Western Amus. Co., Eureka, Utah	5.00
Easton Taylor Theater, St. Louis, Missouri	4.10
Schade Theater, Sandusky, Ohio	28.50
Howard Wells Amus. Co., Wilmington, North Carolina	13.30
Bijou Amus. Co., Wilmington, North Carolina	5.39
New Rex Theater, Starkville, Mississippi	2.50
W. U. Young, Gary, Indiana	6.65
Wilbor A. Shea, Eastport, Maine	10.00
F. Roddy, Hibbing, Minnesota	5.92
Bond Theater, Pontiac, Illinois	5.00
Liberty Theater, Newark, New Jersey	10.05
Princess Theater, Kennewich, Washington	2.50
Star Theater, Eagle Pass, Texas	1.80
Fredonia Amus. Co., Fredonia, New York	2.00
Opera House, San Bernardino	6.66

Lewis H. Stone

SOLDIER, cowpuncher, big game hunter, sailor, actor—that is Lewis S. Stone, popular on stage and screen, who just finished his work in the leading role in Essanay's multiple reel feature, "According to the Code." Mr. Stone will be seen in this feature, released through the V-L-S-E, early in July. Mr. Stone will be remembered in a recent Essanay screen production, "The Havoc," in which he played one of three principals with Gladys Hanson and Bryant Washburn.

Lewis S. Stone.

Mr. Stone has had a career far more romantic than most of the parts he is called on to portray. Born in Worcester, Mass., in 1879, he was educated at Barnard College in New York City. When the Spanish war broke out he was with one of the first regiments to enter Cuba. He then shipped as a sailor before the mast to see the world. In his wanderings he tried cowpunching and acting for a medicine show. Later he took up acting seriously, and after a short experience with stock companies, jumped to leading man.

Marguerite Clayton plays opposite Mr. Stone in "According to the Code," while E. H. Calvert, who directed the piece, and Sydney Ainsworth play the other important roles. The play was written by Charles Michelson.

Ivy Close Goes to Jacksonville

"Most Beautiful Woman in the World," Now Kalem Star, Takes up New Duties in the Southern Studio.

READERS of the Moving Picture World know that in a contest to find the most beautiful woman in the world, Ivy Close, the famous English actress was the winner of the wreath. You also remember that the contest was sponsored by The Chicago Tribune and the London Daily Mirror and that the Kalem Company has brought her over to America on a substantial salary. She is now on her way to the Southern studio of the Kalem Company, in Jacksonville, but before she sailed she permitted the readers of the Moving Picture World to meet her, through one of its representatives, in the office of Vice-President William Wright of the Kalem Company. She is indeed a very charming young woman of the typical Anglo-Saxon type with hair like ripe wheat and eyes like the blue of forget-me-nots. Miss Close, in spite of her beauty, seems not to have been spoiled a particle. She is just as simple and sincere in her sentiments as a girl. There is no posing to make an impression and no affectation in her. She must be a great artist, for she has not a touch of the professional about her.

Miss Close sat beside Vice-President Wright's desk and the World man spent a half hour talking with her there. Of course we talked about the war and the changes that it has made in English life. She speaks with a restrained, pleasing vivacity; but in the intervals when the conversation lagged for a moment, one might notice that her eyes were looking into the far-away, and there was just that lessening of the sunlight as when a summer cloud passes. But the sunshine would flash back again.

Mr. Wright remarked that it took nine days for one of his cablegrams to get to its destination in England.

"Why," said Miss Close, "I sent a cable the other day and I got my answer the same day."

We suggested that the English government has taught English people a code to identify themselves and so knew that such messages are safe.

"I'll tell you what it was," she replied, "they got my accent, you know. It was my accent."

Mr. Wright said, "We'll have to have you send all our English telegrams."

"Oh, but I'm losing my accent every day, you know," she replied. "Your American ways are all so catching."

"Then you like America," we ventured.

"Indeed, I do—now; but I didn't at first. I didn't have a friend here at first; but I have lots now."

Miss Close had the misfortune of missing the ship she had intended to take and caught the next, so that no one expected her and she landed as one in a strange land. One of the first things she noticed was the pleasant feeling of the bright streets in the evening. London is as dark as a poke on account of "Zeps." There is no fear of "Zeps" here and there is freedom from many of the other cares of war, cares that get on one's nerves. Her friends on the other side are still bearing those cares and Miss Close does not forget their burdens, though free for the time herself.

This is Miss Close's first visit to America and she confesses to a slight feeling of strangeness that has not yet passed. "That is one of the reasons I am anxious to get at work before the camera," she says. "I enjoy screen work and put every bit of energy and thought that I possess to the task of pleasing the picture followers. There won't be any danger of homesickness then, for I won't have time to think of anything but my work."

DEVELOPING PARAMOUNT PUBLICITY.

The publicity department of the Paramount Pictures Corporation is putting out a series of features that are reaching the sections of Sunday newspapers beyond the confines of the regular moving picture pages. Interviews on Paramount topics with Frederick Palmer, the war correspondent; Henry Reuterdahl, the naval expert; Frieda Hempel and Mme. Gadski, stars of the Metropolitan Opera, are commanding full and half pages in the magazine sections of more than two hundred newspapers a week. This is in addition to the regular Paramount representation in the motion picture columns and pages. Edward Lyell Fox, who is directing Paramount publicity, states that a large newspaper syndicate has agreed to supply Paramount features to all its clients, regarding them as legitimate publicity, because, in each case, adjectives are restricted and the intrinsic value of the story is apparent.

"Who's Guilty?" Series Popular

Pathe Exchange Reports Unusual Demand for This Interesting Subject—Thinks Advance Booking Record Broken.

PATHE has just had the unusual experience of greatly increasing its order of positive copies on a picture three weeks after its initial release. Generally, it is found by a distributor that the original order of prints is larger than necessary, that the eye of desire has been bigger than the organ of digestion. But with the release on May 22d of the third photo-novel in the "Who's Guilty?" series, Pathe Exchange has had to instruct its Bound Brook laboratories to add seventeen copies to the standing weekly order of 100 prints on the "Who's Guilty?" pictures.

Two weeks before the release of the first of these photo-novels there was a conference between J. A. Berst, vice-president and general manager of Pathe, and W. E. Shallenberger, president of the Arrow Film Corporation, which is producing the "Who's Guilty?" series. The decision was reached that 100 prints of each of the fourteen "Who's Guilty?" pictures would suffice thoroughly to cover the United States and Canada.

For once two expert film distributors did not go wrong in their estimates. Rather, they erred on the side of caution. For with the release of the first two of the "Who's Guilty?" photo novels, bookings increased to such an extent that almost every Pathe branch sent in an urgent telegram calling for at least one and sometimes as high as four additional prints, Boston added two to its quota, New York called for five additional copies, Chicago and Philadelphia for three more each.

So insistent was this demand that the prints originally destined for Canadian consumption were diverted to the Pacific Coast and a hurry order was placed in the laboratories for new Canadian copies. The increased orders mean a total of 476,000 feet of "Who's Guilty?" positive to be added to the already huge aggregate of 2,800,000 feet of positive film originally destined for the American and Canadian markets.

On May 17th, the advance bookings on "Who's Guilty?" crossed the $300,000 mark, establishing what is believed to be a new record in advance bookings with cash payments on the last four of the series. A week later these figures had climbed $68,000 higher, with thirty-two branches reporting, an average of slightly more than $2,000 a branch in increased bookings in seven days. When it is considered that advance bookings on series and serials usually fall off after the first picture is released, rather than that they should increase, this growth is deemed by Pathe to warrant the belief that "Who's Guilty?" will set the highest figure ever reached in two-reel distribution.

TRUE BOARDMAN AGAIN WITH KALEM.

True Boardman, one of the picture stars remembered since the pioneer days and more recently popular in the title role of Kalem's famous series, "Stingaree," is once more back under the Kalem banner. Boardman has already started to work before the camera at the Glendale, Cal., studios, and it will not be long before he is seen on the screen again.

The success of the "Stingaree" series, by E. W. Hornung, author of "Raffles," caused a firm of Western theatrical managers to make Boardman an unusually tempting offer to return to the speaking stage for a tour through the middle west and Coast states. After appearing in a few of the early "Social Pirates" episodes, Boardman yielded to the inducements and has now returned after a most profitable season. "I found the fame of 'Stingaree' the strongest advertising I have received in my career," he declares. "In many of the cities we played 'Stingaree' was still being exhibited, but we found it more advertising than opposition."

PEARCE NOW AUDITOR FOR SELZNICK.

Charles L. Pearce, auditor of the World Film Corporation, resigned last week to become auditor of the Lewis J. Selznick Enterprises, Inc., the general business company of the Clara Kimball Young Film Corporation. Mr. Pearce, though a young man, is recognized as one of the most expert accountants in the film industry. He was a public accountant before entering the film business. He is now engaged in systematizing the home office and the various Selznick branches.

Plot of "The Fall of a Nation"

First Published Outline of the Dixon Drama of National Defense.

THE details which have been lacking concerning the story of "The Fall of a Nation" can now be supplied. June 6 is the opening date at the Liberty theater, New York, of the Thomas Dixon sequel to "The Birth of a Nation," and of Victor Herbert's original operatic score expressly composed for it.

The play proper opens in the New York mansion of Charles Waldron, who loves Virginia Holland, but whose big ambition is to establish the rule of Imperialism in America. Miss Holland is the leader of the Suffragist-Peace

Scene from "The Fall of a Nation."

group. She comes into conflict with Congressman John Vassar. His bill providing for a large American army is defeated. In the course of their political encounters, the Congressman's heart is won by the many charms of Virginia. She refuses him because he is so decisively opposed to her principles.

In league with the Imperial Confederation of Northern Europe, Charles Waldron hatches the great treason. Twenty thousand subjects of foreign powers, resident in New York, rise in the night. They capture the city from the National Guard, its sole defenders. Patriots and refugees flee to Long Island, where an American army is hastily improvised. But in the meantime a powerful fleet convoying transports has brought 150,000 invaders equipped with Krupps and all the latest death-dealing devices. After effecting a landing they whip the Americans in a three-day battle. The nation falls. Washington, Philadelphia, Boston, next Chicago and St. Louis are occupied. Waldron puts on regal uniform and is hailed viceroy of the "provinces of North America."

Virginia Holland professes loyalty to the new regime. Waldron intrusts her with organizing the Imperial Legion of Honor among American women, indicating that her high reward will be the vicereine's seat at his side or possibly an empress's crown. While touring the country on this mission, the girl secretly enrolls the oath-bound order of the Daughters of Jael. She swears the flower of American womanhood—a million girls and women—to the destruction of the foreign usurpers. Those who cannot be won over by the women are marked for certain death.

In a night like the terrible Sicilian Vespers or the dread St. Bartholomew's Day, the Daughters of Jael and their male colleagues fall upon the reveling Imperial minions. The wireless stations are taken, the forts and arsenals captured, the ships boarded, and the fast-riding American cavalry tramples down and cuts to pieces the drunken foreign soldiers opposing them. "When the sun rose on the harbor of New York the Stars and Stripes flew from every ship and fort. An army of five hundred thousand men, half of them with the best rifles in their hands and big guns lumbering in their lines, were mobilizing under General Wood to capture Boston and Norfolk."

Waldron fell in the final melee. John Vassar claimed Virginia Holland, who had atoned for her Peace-at-any-price folly by defying death to restore the sacred Union of States.

In the cast are Arthur Shirley, Lorraine Huling, Percy Standing, C. E. Geldert, Philip Gastrock, Flora MacDonald, Leila Frost, Edna May Wilson, Paul Willis, Mildred Bracken, May Geraci, Beulah Burns and many others. "The Fall of a Nation" is a prologue and three acts, or twelve reels in film parlance. Bartley Cushing was the principal stage director. William C. Thompson and John W. Boyle photographed the great spectacle.

Bumping It Down to Bayshore

The Fourth Estate, on a Visit to Ralph Ince's Studio, Finds a New Sensation in Cross-Country Bus Riding.

IN ADDITION to the representatives of the American periodicals, there will be representatives of French, English, German, Scandinavian, Russian, Danish, Chinese and Indian papers dealing with motion picture affairs," so read one paragraph of the prospectus of the junket conducted by Louis J. Beck, on behalf of Ralph W. Ince—"Ince of the Atlantic," or to be more precise, Vitagraph Ince, of Bayshore, L. I.—on the morning, afternoon and EVENING of May twenty-fifth.

Again quoting from Mr. Beck's composition, now translated into so many tongues, it was "a most important occasion." For corroboration see the Reform News and Dun Hey Weekly, Jewish Daily Forward, Jewish Morning Journal, Italian Evening Bulletin, the Norwegian News, Courier Des Etats-Unis, or, if none of these publications are at hand, ask Jim Milligan, of The Billboard—he knows.

As the crow flies, Bayshore is some forty odd miles from Park Row, and as Jim Milligan might say, the crow always reminds one of a sight-seeing bus with unimpressionable tires, because it is so different. Jim is very strong on the reminiscent qualities of contrast; but weak on the technique of cross-country bus riding, as mastered by Harry Havens, who meets the bumps as an expert horseman meets the movements of his steed. For the benefit of less experienced travelers it may be well to note Mr. Havens' method. Placing both hands on the back of the seat in front of him and his feet squarely on the floor, he moves regularly up and down, thus avoiding half the bumps because half of the time he is in the air. Mr. Havens found the exercise so invigorating on the outward journey that he boarded the bus again for the trip home and rode blithely, far into the starry night.

With a fine regard for racial characteristics, Mr. Beck divided The Fourth Estate into two parts, those of a daring temperament being shown to a car that sometimes traveled ten miles an hour, the less reckless occupying another vehicle that steadily strengthened a rearguard position. The first halt was in the more or less picturesque suburb of East New York, where it was planned to connect with a train carrying a delinquent member of The Fourth Estate, according to reports an American.

The second stop was unpremeditated. Happy laborers had long since consumed their mid-day meal by the roadside. Mr. Havens was taking the bumps with methodical precision and others were shifting spasmodically in their seats, when far away on the crest of a hill there loomed a group of men and a motionless bus. A bearing had cracked under the strain.

Mr. Beck, fresh from a telephone conversation with Mr. Ince, explained the situation, touching lightly on a subject of constantly increasing importance. Twelve miles away "clam chowder was boiling over and spring chickens were burning to a crisp." Quickly the two bus loads became as one, the driver threw on high speed, and disregarding all warnings to slow down within town limits, maintained an even clip of fully eight miles an hour. In four hours flat, as the bus moves, if not as the crow flies, The Fourth Estate was moved from Park Row to Mr. Ince's studio.

Small, nicely appointed tables lined the sides of the room and at these tables the guests were served. Then there was music, vocal and instrumental, during the luncheon, and for subsequent entertainment, Mr. Ince's latest picture, "The Destroyers," was shown. Lucille Lee Stewart, the star of the production, assisted in welcoming The Fourth Estate. The 5.44 train to New York was unusually crowded.

FIFE PLAY FOR ANN PENNINGTON.

The play in which dainty Ann Pennington will make her debut as a Famous Players star was written by Shannon Fife, and has been selected by Famous Players as a story best suited to Miss Pennington's talent. In the Fife play the former star of the Ziegfeld Follies will have ample opportunity to demonstrate her versatility, being called upon to do everything from classic dancing to the more strenuous role of heroine in a big fire scene.

Light Breaking in South America

Native Experts Describe Situation and Point to Grand Opening for American Producers—How One American Called a Bluff—Interesting Facts and Figures.

By W. Stephen Bush.

WITH the erstwhile substantial profits from the European market dwindling away to nothing—"and the worst is yet to come"—the eyes of many American producers are turning toward the sister republics of Central and South America. Very slowly with halting steps and many a disturbing doubt the American exporter has within the last year come somewhat nearer to this market which in spite of appearances to the contrary is one of the most promising in the world. The tendency not only in the film industry but in other commercial fields as well has been to leave things entirely to the commission house and never go behind its returns. Now of course the broker or the commission house is quite contented with such a posture of affairs. The whole thing gets on the plane of least resistance and the spirit of enterprise and initiative and every trace of progressive and constructive work disappears. The film situation if anything is a good deal worse. From the view point of the American producer it is about as bad as it can be.

The Situation in a Nutshell.

Here is the situation in a nutshell: The film importing and renting business is in the hands of a few men. These men controlling a majority of the nineteen exchanges in South America impose their conditions upon the owners of the motion picture theaters. They themselves own quite a few theaters which in certain sections notably in Argentine makes their grip of affairs pretty well unbreakable for the present at any rate. We had our own monopolistic phases right here in the North but there is a very vital difference between the controlling group of producers that dominated the market here in 1909 and the monopolists of South America. You may say that the industry up here had then fallen under a despotism but you will fail to size up things properly if you do not add that it was a benevolent despotism; yes benevolent and intelligent too. The monopoly in the great country to the South of us is neither benevolent nor intelligent. It is wasteful, destructive, reactionary. It exploits the market ruthlessly just for the profit of today and with no thought of tomorrow. Of course a condition like that breeds cheap films. South America has long been known hereabouts as the dumping ground for the cheapest product. It has been and still is the home of the aged film. Why should the combine bother about quality when they are able to foist the cheapest stuff on the public and the exhibitor?

Why They Prefer the Cheap Stuff.

Why, indeed? A couple of years ago I was talking to an exhibitor in a large town over in Jersey when a booknig agent appeared and offered him a well-known classic film at a very reasonable price. The booking agent talked a good deal as men of his kind will and often must but the exhibitor had no answer for him. Finally he took him into the lobby showed him the waiting crowds all pushing toward the box office and then said smilingly: "Why should I show them any thing better as long as this junk gets the money." The man reaped a short harvest, but today his theater is no more and two blocks from his former field of activities is a new modern theater using the best pictures obtainable and doing a wonderful business.

Notice the perfect parallel to conditions in the South-American market today. The renter and importer buying the cheapest stuff obtainable and getting the money for it while his patrons never see a first-class American-made picture. Not that they do not pay enough of an admission. In Buenos Aires and indeed in the whole Argentine Republic the price of admission averages about 20 cents in American money. Not a bad margin of profit. In the rest of South America the average price of admission is only a trifle below that figure. In Central America and the West Indies conditions are just about the same, though Cuba begins to take to American films as it learns more about them.

Calling a Latin Bluff.

It has been the custom of brokers buying for the South American market to decry American-made films, to feed fat the anti-Yankee prejudice in those countries, to say that conditions in the South American film market were abominably bad, that there was room only for junk and that any American trying to break into the market would only succeed in breaking himself. This story has been peddled around New York for years and many of our producers are tempted to believe it. Many, but not all. I happened to be present at a very interesting interview betwen a buyer for South America and the representative of one of the foremost if not the foremost producing company in this country. Our broker began the ancient Jeremiad about fearful conditons in the South American market. He was anxious to buy at six or seven cents the cream of this company's production. He was quite fluent and plausible but presently he was interrupted by the American who said in blunt fashion:

"Do you know we are tired having you folks come up here and tell us how rotten your market is. It just happens that we know to the last dollar the money your company (the great monopoly) made last year. We have had our own man down there to examine conditions. We find the people of South America are the best patrons of motion pictures of any in the world, we find that they have money and are willing to spend it, we find that they appreciate quality whenever they are allowed to get a glimpse of it. I tell you that we are going into this market with a vengeance and we are going to exploit it according to our own plans. I may add for your further enlightenment that we are reasonably sure to get more than six or seven cents a foot for our films with the most generous allowance for overhead expenses." The broker was dumbfounded. The American asked him to make application for a job whenever the big invasion was started. "We'll be able to pay you a good salary," he added with a most ingratiating smile.

Natives Are Ready for Best Quality.

Now, here is the only practical attitude for the American producer who wants to go into the market and get his share. The most pleasing and not the least encouraging feature in connection with the problem is the help he will receive from the natives. Almost all the exhibitors and some of the smaller exchanges now held down by the monopoly will welcome him. He need not worry about introductions. The natives are waiting for him with the exception of course of the men who now enjoy such a delightful monopoly. Our own Cine-Mundial, the growing Spanish edition of The Moving Picture World, furnishes plenty of evidence to this effect. It has become the rallying point of the independent and the uncontrolled exchanges and of many exhibitors who are in search of quality. This means that "Cine-Mundial" is blazing the way, as it was intended it should, and that it is fulfilling its mission as the herald of the American producer in Central and South America. Only recently a film expert and exchange man from Buenos Aires called at the offices of Cine-Mundial and spoke with wonder and admiration of American-made films. He has now spent something like three months in this country studying conditions.

Best American Films Unknown.

"Your best films are never seen in South America," he said. All the films you now import into South America do not constitute fifteen per cent. The trashiest sort of stuff is the stuff that represents the American film in Buenos Aires and everywhere else in South America. As things stand today an exhibitor will not dare to advertise American films. It would queer him with his patrons. What we see of your films today is sickly sentimental stuff, infantile and imbecile and some Wild West films.

Going into the facts and figures our informant said: "In Buenos Aires alone we have 250 motion picture theaters many of them the equal of the best you have here. I do not count the 'cinemas' run in cafes. Many more are in progress of erection. There is not a village in the whole Republic which does not have its moving picture house. The monthly renting business done in Argentine amounts today to very near $200,000 in American money. In Argentine we have not only daily changes but we often change our programs on the same day. A show rarely consists of more than three reels. Our unit is half a reel and it is no unusual thing to see a five reel feature broken up into ten parts and to show five parts at one performance and then charge another price of admision for the second instalment. Though practiced to some extent in other parts of South America, this method of showmanship prevails principally in the Argentine Republic.

"The daily change is the order of the day in Buenos Aires and the other big cities in Argentine, though of course there are exceptions. In Brazil matters are somewhat different. There daily changes are almost unknown, the program is changed weekly or twice and three times a week. Brazil exacts a somewhat heavy duty on films. It is regulated by weight and amounts on positives to more than five

dollars a kilo, a kilo containing 420 feet of film. The total expense for importing say seven kilos is about $13.70. This of course includes freight charges, storage, etc. The tariff is about the same for other South American countries. The monthly import of film into South America calculated on last year's statistics is as follows:

	Metres
Argentine Republic	190,000
Republic of Brazil	170,000
Republic of Chile (deducting the amount of film brought in direct from Argentina, Peru and Bolivia)	30,000
Republics of Peru and Bolivia	100,000
Republic of Uruguay (nothing is imported, as all film comes in direct from Argentina, almost exclusively)	
Total amount of material imported from Europe and the United States	490,000

More Facts and Figures.

"There is indeed a splendid future for the American producer in Brazil. Rental prices are very high, offsetting the high duty. The motion picture centre in Brazil is the city of Sao Paolo. The renting business in Brazil amounts to $150,000 per month in American money. Chile has bravely gotten over her recent financial difficulties and it is a great patron of the motion picture. The film centre is Lima in Peru and Buenos Aires, these cities supplying Chile, which imports but little film directly. In Chile itself Santiago is the great film centre. Motion picture houses though numerous enough are not equipped in the luxurious fashion which is found in other parts of South America. The taste of the Chileans is still somewhat crude but with better pictures a better taste no doubt will be developed and a market found for the best quality. It is difficult to form a correct estimate of the rental business in Chile, there are some small distributors in Antofagasta, Concepcion, Valparaiso and Punta Arenas whose busines cannot easily be calculated. I believe however that $50,000 monthly is about right. In Peru and Bolivia the motion picture is making rapid strides and the monthly rental business amounts to about $50,000 in American money. Nowhere however has the popularity of the motion picture been more marked than in Uruguay. In Montevideo alone there are seventy motion picture theaters, the great majority of them of very high class. Splendid motion picture houses are likewise found in Minas, St. Jose, Duranzo, Salto and Paisandu. Uruguay gets its film supply directly from Buenos Aires. The laws of the trade marks and registration which in some of the South Americas are rather hard on foreigners are much more just and equitable in Uruguay." Our South American film man concluded his observations with this significant remark: "The better class of American motion pictures can be introduced into the South American market with very little difficulty and it is a strange thing to me that this fact has escaped observation up here." He spoke in the highest terms of Cine-Mundial.

A Good Word for "Cine-Mundial."

"You are doing great things for the American quality film," he said. "The light is beginning to dawn. Keep up the good work. Yours is a publication which ought to have the heartiest support of every American producer who wants to get into a market whose possibilities up to now seem not to have been realized. I have spoken with many of your producers and have marveled at their ignorance as to South America. Few of them know just what they are selling to South America. I tell you it will pay them to wake up and get busy."

LOUIS GREEN MANAGING BUFFALO EXCHANGE.

Louis Green, formerly road man for the World Film Corporation, and one of the most popular men up-state, is now manager of the Exclusive Features, Inc., Buffalo office. Green states that he will keep open house for all his friend exhibitors, and invites them to call on him when in Buffalo and use his office as their headquarters. He has signed up some of the leading theaters for "The Unwritten Law," the seven-part dramatization, featuring Beatriz Michelena.

HARRISH INGRAHAM WITH HORSLEY.

Harrish Ingraham, prominent in the film world as an actor and director for the past five years, has been engaged at the David Horsley studios and will be seen in an important part in support of the co-stars, Margaret Gibson and William Clifford, in a forthcoming two-reel Centaur drama.

AUSTRALIAN NOTES

THE two big firms of Waddington's, Ltd., and J. C. Williamson Films have amalgamated. The latter only recently reopened their old Sydney playhouse, the Theater Royal, as a photoplay theater, while Waddington's control a chain of picture theaters in Sydney and suburbs.

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The Williamson submarine pictures finish their short season this week at the Palace Theater, which will then revert again to the spoken drama. These pictures have attracted large crowds during their fortnight's screening.

* * *

When the Triangle films were first screened in America a long program of four pictures was first given a trial, but this was soon changed to the ordinary length of a five-part drama and a two-part comedy.

In Sydney, however, just the opposite has occurred. For the first three weeks the programs at the Triangle Playhouse consisted of seven reels, which ran for a week, and as the pictures were becoming very popular, Australian Films decided to give their patrons an extra treat. So now the Triangle Playhouse opens at 11 a. m. and runs "continuous" with a seven-reel program until 6.30. Then an hour later the evening performance starts. This is composed of a Fine Arts feature, an Ince-Kay Bee attraction, one of which is a comedy-drama, while comedy relief is given in a Keystone. This, with a news gazette, gives an entertainment of three hours, and is the largest picture program ever offered to Sydney picturegoers.

All the programs under the new idea will run for a week, which is now the standard for features in Sydney.

This week's Triangle attractions are: "Between Men," a splendid Kay-Bee photoplay, one of the best yet from this studio; "The Lamb," with Douglas Fairbanks, a Fine Arts comedy-drama; "Dizzy Heights and Daring Hearts," a Keystone.

* * *

The initial attempt by an Australian company to film a successful play with the original cast was made by J. C. Williamson, Ltd., during the tour of Muriel Starr through Australia about eight months ago.

The subject chosen was "Within the Law," and the picture, produced under the direction of Monte Luke, is a success.

The story is easily adaptable for screen purposes, and though the scenario writer has left out many fine situations, the whole is well done. Muriel Starr has a good range of expression, which is seen to advantage. She is supported by Sydney Stirling, George Bryant, Boyd Irwin and Theodore Boase.

The picture, which is four reels in length, was released last week.

* * *

Since the arrival of Triangle and Fox films, with their higher prices of admission, the various newspapers seem to be waking up to the fact that there is a great future in the moving picture industry.

The Theater Magazine is the latest to announce that five pages will be given to the pictures each issue. These will contain picture reviews for exhibitors and film exchange news and will also contain information for the picture-going public.

* * *

Roscoe Arbuckle may be interested to know that he was drowned while swimming on the River Thames last month. At least the editor of the Australian Bystander says so, and concludes with an article on Roscoe's life, deploring the loss to the public.

(Perhaps the editor of the above paper was under the impresion that Roscoe was swimming the Atlantic.)

* * *

Features showing in Sydney this week include: "The Straight Road," an old Famous Players production, featuring Gladys Hanson; "A Yellow Streak," one of the best Metro features yet; "Samson," a fine Fox feature with William Farnum. This player is attaining great popularity in this country. "The Moonstone" (World), "The Salamander" (Moss), "Just Out of College" (Frohman), and "The Innocence of Ruth" (Edison).

THOS. S. IMRIE.

Sydney, N. S. W., Australia, April 12, 1916.

Spokes From the Hub

By Marion Howard.

WE HAVE had a Barrymore week in good earnest with Ethel in the play, "Our Mrs. McChesney," also in the films in "The Kiss of Hate"; John at three theaters in "The Red Widow" and in an earlier release, "The Dictator," and Lionel at the Bijou in "A Yellow Streak," the respective theaters playing to capacity houses. Then we have Sidney Drew, their relative, at the Park and Fenway in new Metro releases supported by his clever wife and a capable company, in which Miss Franek—our old friend, the spy of "The Battle Cry of Peace," does some splendid comedy work as a servant, particularly in a recent scream, "The Model's Cook." Whoever gave it that title was mighty bright, since the play treated of a model and a cook, who was not a model one by any means.

* * *

Miss Ethel Cunningham, formerly of the Hub, going from here to tour in "The Lion and the Mouse" and from the road to the Vitagraph studios, is the latest to enroll in the Film Club here. She writes me that she has signed to appear in the "Scarlet Runner" series and will play the hag under the direction of Wally Van. Miss Cunningham was in "The Battle Cry of Peace," and when in Marion Ohio, in April made a personal appearance at the theater and scored a success in a little speech which, by request, she gave nightly during the run. She has written some scenarios of late, one being considered by a man high up.

* * *

"The Kiss of Hate," put on at the Boston and Exeter, did not furnish much cheerfulness, being inspired by hatred all through, and persecution of a helpless race, but it had atmosphere to burn, and there was not a flaw in the acting. H. Cooper Cliffe in a part calling for no sympathy whatever easily carried off the honors. There was too much rampant murder stuff and torture business, which we do not want shown up. It does not go over well, despite the brave efforts of the players. It is the most gruesome of the Metro offerings thus far and has no mission save to show the skill of the producers and the art of acting.

* * *

Another piece of good work by "Hart of the Plains" in "The Disciple," seen by me for the first time recently, though released last October. Friends out west recommended it, and so I went out of town for the pleasure. It is old to readers, maybe, but have you seen W. S. Hart do anything better? I wish Bret Harte, the author of the book, could have seen this interpretation of the preacher who went wrong and then found his soul in time to save another's.

* * *

Do you expect me to enthuse over "The Dumb Girl of Portici"? Well, so far as little Pavlowa goes all is well, but it could be cut to three reels with profit all round, as the mob scenes are too long, too often repeated, too wild-eyed—but don't they earn their money—the players! So much has been written and so well on the merits that it may seem rank heresy to offer a criticism, but why introduce dancing on clouds as a finale? Many thought it great and applauded, so there you are! To a case hardened theater goer, little Eva's ascent to Heaven is recalled, only in this case minus wings. The dancing was really fine all through, even on the sandy beach, and crowded houses were the rule owing to the personal popularity of the star in the Hub. The Universals are to be congratulated on the great work in producing so elaborate a spectacle.

* * *

"The Come-Back" seems an excellent play to introduce Harold Lockwood and dainty May Allison, as new members of the Metro family. It was put on at Keith's Boston theater to seating capacity. While the theme is quite old, the story is well worked out, particularly in the "Way Down East" scenes, with the ever present snow abounding there in season. A very proper person sitting near said she had never seen that nice young man drinking before in any play, and she had been led to believe that he was not a drinking man. I told her that Harold would not get tipsy on that stuff which cheers but not inebriates. It was new to see him in such a lively cabaret scene and placing a necklace round the throat of a naughty girl. We were glad he cut it out and made for the woods to work out his salvation, and incidentally find the girl worth while. It had a good ending, too, with a splendid close up of the pair. The fisticuff affairs brought down the house, and it was some fight—minus deadly weapons, too! George Henry made much of the stern father. The photography was up to Metro standard, and that's saying much.

On same bill was Charles Chaplin in "The Floor Walker," cleverly staged, with the escalator always in action. This was the one thing to cause genuine laughter—not hysteria, the antics being vastly amusing. Apart from that there was the usual slapstick inflictions and much vulgarity like emphasizing certain portions of the anatomy for physical attacks. This is not comedy (perish the thought), but an appeal to—Heaven knows what! After all, we do not have to endure it.

* * *

"The Red Widow" in the pictures gives fine opportunity for vivid action not obtainable in the speaking version. We were glad to see Flora Zabelle in the part she created for the stage, as the Hub did not have her. If I mistake not Sophye Barnard did it here. It was also good to see how well she filmed in this picture, for when seen last she was a disappointment, for some unknown cause. John Barrymore's mannerisms fit well, but he is not a Hitchcock by any means. The titles were amusing and caused many a laugh, but to me the wedding scene was about the funniest of all, with the organist playing by mistake "Good Bye Girls, I'm Through," instead of the customary march by one Wagner. Jack Daniels' series seem to please the house and cause wholesome laughter and they never quite reach vulgarity.

* * *

Gustave Frohman is making a bid for patronage of the high class photoplays which young folks can enjoy, so he put on for the first try at the Copley theater (which he has leased) "The Fairy and the Waif." Here we have Mary Miles Minter making her first bow as a picture star. Remember Lillian Russells' Wildfire—the speaking play? Remember the little stable boy and his slide down the pole, and his merriment all through? Well, this boy—Will Archie by name—plays the part of a nice little fat brother in a large family. He is tremendously clever, and the boy who plays the waif will be a big star some day. Preceding the five reels we were shown some wonderful bird pictures, a delight to all and so educational for the youngsters. The white heron, with its lovely aigrettes blowing out in the strong wind in their marvellous beauty—God's handiwork—proved the value of the Audubons' plea to leave them where they belong. Fortunately there is a law, in this state, at least, forbidding the sale or wear of these feathers, plucked from the young birds when alive. All such reels are doing a vast amount of good and the kiddies like them and remember the lessons taught in them. We are indebted to the Hearst-Vitagraph for these and many more worth while.

* * *

"Maria Rosa," with Jerry Farrar and that admirable pair, Wallace Reid and Pedro de Cordoba, went well and 'most everyone I've heard discuss it seem to feel that this is the best yet for the star. The little play was first put on here at Mrs. Gale's Toy theater by amateurs, with Mr. and Mrs. Roger Noble Burnham (Eleanor Waring) playing opposite and it attracted widespread attention, with the result that playgoers in all the large cities had the pleasure of seeing it with Lou Tellegen in his first English speaking part. The atmosphere, distinctly Spanish, is a compelling feature, but the photography was what stood out as a big feature. What a trio of players we have here and how well balanced is the company, including Ernest Joy, so dependable! The Laskys have a good seller and the picture will never grow old. It will be re-issued years after the modern dramas (filmed) will be out of style, as to costumes anyhow. Even now we can tell by the hobble skirts of last year that the reel is out of date, and don't some of them look queer! That is why the costume plays and those pictured in foreign lands will ever hold their own.

* * *

George Baldson, manager of the New England branch of the V-L-S-E, has invited the Film Club to a private view of new reels, at the studio, 67 Church street, on the evening of June 8th. Gustave Frohman has offered to give the use of the Copley theater ballroom the coming season for the Sunday evening meetings of the club.

* * *

Burton Holmes is certainly giving some fine educational, or travel films rather, taking us into the very heart of the Philippines and close to the life of the natives of different classes. The industries are shown, like that of hemp manufacture, seventeen million dollars' worth being exported annually. In a reel about Central America I noticed a portrait of Lincoln. Another, a Vitagraph reel, to get a hand presented our navy in various evolutions, and the first picture shown was Admiral Dewey, and on the very anniversary of the Battle of Manila Bay. They are excellent as fillers between long reels in any theater.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

LIBERTY THEATER, SAN JOSE, CALIF.

Careful Study of Conditions Is Nucleus of Success of This Photoplay House—Seats 1,067 and Managed by James Beatty.

THE Liberty Theater, located on Market street, San Jose, Calif., is one of the leading houses in the Garden City, as the metropolis of the beautiful Santa Clara Valley is widely known. It is conducted by the Liberty Amusement Company, under the direct management of James Beatty, and has been a success from the date of opening, about a year and a half ago. The location is near the heart of the city and is easily reached from local and suburban electric lines, of which there are a number tapping the rich outlying districts. When this amusement company entered the field San Jose was already fairly well supplied with moving picture houses, and it was realized that to make a success of the venture offerings would have to be of the highest grade, the theater would have to be the acme of comfort and the management above reproach. That these conditions have been met, and even surpassed, is indicated by the wonderful success of the house and the position it now occupies in the community. The showing that has been made in such a brief space of time is remarkable, especially when it is considered that previous to the opening of the theater Mr. Beatty, the manager, had always been engaged

Liberty Theater, San Jose, Cal.

in other lines of business and the amusement field was absolutely new to him.

In speaking of the success that had been met with by the house Mr. Beatty recently said: "The success attained by the Liberty Theater I believe to be due largely to the policy adopted in the beginning of showing only the best, of advertising heavily and thus informing people of what you have to offer and of maintaining a uniform schedule of prices. Many theater managers have been compelled to learn these lessons through bitter experience, but I was unusually fortunate in this respect and had the advice of one of the leading exhibitors of the country. The advice and clear judgment of Eugene Roth, manager of the Portola Theater of San Francisco, has been of wonderful assistance to me in every branch of the business from the selection of films to advertising them and managing the house. Without this assistance the success of the house could not have been so immediate nor of such rapid growth."

The Liberty Theater occupies a lot of irregular size, running through to San Pedro street, with a depth of 192 feet. The frontage on Market street is 42 feet and this width is maintained for 75 feet, when it widens to 60 feet. The ticket booth is located in the center of the lobby, just inside the sidewalk line, and a little farther on is a candy booth, making the entrance way appear shorter than it really is. The foyer is attractively furnished with mirrors, pictures and a thick carpet on the floor, the whole giving an air of California hospitality, which is a feature of the place frequently commented upon by strangers. One is tempted to linger here for a moment, and this is exactly the effect intended, for it serves to accustom the visitor to the subdued light in the theater. From the foyer a broad stairway leads to the balcony, rest rooms, the office of the amusement company, and the operating room. Most of the seats in the theater, however, which accommodates 1,067 persons, are on the lower floor. A large space has been reserved upstairs for a children's nursery, but this has never been fitted up, the demand for such an innovation having not been as marked as was thought probable.

The heating and ventilating systems installed in the house are very satisfactory, the mechanical equipment being installed in the basement constructed beneath the stage. The operating room is splendidly equipped and is located in the balcony adjoining the office. Here are installed two late model Motiographs, purchased new this spring, a stereopticon outfit, and a film cleaner. All films are cleaned both before and after using and are delivered to the exchanges in perfect condition. A motor-generator set completes the equipment and in an adjoining room there is a well equipped workshop where minor repairs are made.

This theater represents an investment of about $100,000, but the building in which it is located is not a new one. Its unusually heavy construction made it particularly adaptable for theater purposes and the change was quite easily made. So well were the plans drawn and so skillfully was the building re-constructed that it is difficult to believe that the entire structure was not built for the use to which it is now placed. A full stage has been provided, but it is improbable that it will ever be used for anything other than moving pictures.

Three changes of program are made each week, Fox and Triangle productions being prominently featured. During the first year business was about the same each month, the variation being but slight, with an average attendance of more than fifty thousand people a month. Of late there has been an increase and the management has been investigating the possibility of increasing the seating capacity. The admission price is 10 cents for adults and 5 cents for children.

GREENBERG ENLARGING HIS GRAND.

Abe Greenberg, owner and manager of the Grand theater, Broadway, Camden, N. J., has recently purchased the property of Charles Foulon at 205 Broadway. Plans are now being prepared to rebuild the Grand and to make it about twice its present size. Nothing but the latest equipment will be used in the new structure, and the comfort and convenience of patrons will be given first consideration. The new Grand will have a balcony. The dimensions of the new structure are 62 by 125 feet, and the auditorium will have a seating capacity of 1,600 persons.

Scene from "Nailing on the Lid" (Vogue).

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Splitting.

HERE'S the last group photograph of Ralph Ruffner and Ray Bagley that we shall probably have (we only had one other). It shows Bagley turning over to Ruffner the key to the advertising department of the Liberty theater, Spokane, Washington, before de-

parting for the Liberty, Long Beach, Cal. It looked as though Ruffner and Bagley would be permanent, but Bagley's old boss decided to start in California and Ruffner says a lot when he calls him "The cleverest kid in the game." Being a big man, Ruffner is not sore merely because his former side partner is going away. He still knows he is clever, but now he has got to hustle by himself and for a starter he writes:

> A little stunt that doesn't amount to much but which undoubtedly put some sunshine into some poor lives is represented by the attached. We had the Triangle release, "The Habit of Happiness," with Douglas Fairbanks on the boards, and the sermon preached therein gave me the cue to adopt the idea—of trying to bring a bit of happiness and laughter into the lives of the unemployed and the down-and-outers. We polled 68 clippings yesterday and I know there are several in today. It would have done your heart good to see some of the old characters dig up a Smile at the door when they handed our doorman the clipping, and once inside and comfortably seated, the smiles couldn't have possibly slipped off. It is just a case of practicing what you preach.

The clipping reads:

> ARE YOU HAPPY?
>
> Douglas Fairbanks preached happiness; he taught people to laugh; he went among the unemployed and placed smiles where formerly dwelt a grouch. It would be mighty fine if there were more people like him. Now, let every unemployed man or woman who reads this present ad and a smile at our door today or tomorrow and "Doug" Fairbanks will help us make you forget your troubles. "THE HABIT OF HAPPINESS" can be acquired and it can be seen at THE LIBERTY THEATER. Come on. We'll make you laugh and we'll make you glad and it won't cost you a red cent. Ralph Ruffner, manager Liberty theater.

And do you suppose that this was run as a press story or as half page display? It was NOT. It was run in the help wanted where only those might see it who were looking for jobs. The reading stories came later, but the "plant" was straight and it was put where it would do good. That is the way to get a story that will mean more and be more than you ever could coax out of a city editor with a poor cigar and a lament that the state has gone dry. Maybe you want no "bums" in your theater, but we do not believe that Ruffner got any, either, and we do know that he has cheered a lot of heartsick men. It's good advertising, the finest sort of advertising.

It Would Help.

The Calhoun theater, Minneapolis, gets out a very pretty program, a brown stock printed in deeper brown, but it does not date its days, though there are inches of room. We think it would pay. The house is in line with the Children's Matinee movement and is working it nicely.

May Change Again.

Having done about as well as can be with his present form of program, Walter H. Brooks, of the Auditorium, Coatesville, Pa., contemplates changing to an eight pager. As a sample he sends in a four pager for his Children's Matinees. Here he has hit upon a nice arrangement. At the top is a two line notice of the subject, not florid but something attractive and yet conservative. Then comes the title and a short synopsis and then the line "Saturday morning, May 13th. At ten o'clock sharp." No making any mistake about the date or time here. Mr. Brooks does not act in the least in accordance with the popular conception of a Y. M. C. A. theater man. He is a real manager. And for his kiddie matinees he does not load his program down with a lot of educational stuff. He starts them off with fairy stories: "Rumpelstiltskin" and "The Patchwork Girl of Oz." The rest will probably creep in later, but he does not spoil it right at the start by telling the kiddies what a nice, educational and instructive time they are going to have. And to broaden the interest the proceeds will be given the senior class of the Coatesville High School. They sell the tickets, and as it means a trip to Washington for them it is probable that they sold them in bunches.

Go to It!

A fair exchange is no robbery. With "Bill" Hearst breaking into the picture game Bill ("William") Swanson is breaking into the publishing end. His third house paper is the Greeley (Colorado) Theater News, the others being in Salt Lake City and Grand Junction, Colorado. The new paper is the best printed of the three, the cuts showing up exceptionally well. J. F. Lynch is the editor and he covers two houses, the Rex and the Sterling. A smaller body type would make for a better appearance (and also increase the bills) and a little more local stuff would help. It is this that makes the paper read.

Tube Posters.

"Tube posters" will sound new to Americans, though at least three cities have them, for they are nothing more than posters in the subways, in London called the tubes. The tube posters in question are those put out by Hepworth's Publicity Department under Philip Wright Whitcomb, who turns out about as many good ideas as any one man in the picture business. The posters are interesting on this side in that they show one British angle in "Service Beyond the Films." The posters are large affairs, starting off with a war catchline, running into a paragraph suggested by the head which, in turn, blends into comment on the most recent release. There follows a schedule of places where the release will be shown in London the current week and also giving the show dates of other recent Hepworths. The scheme is not so useful over here, where the houses are generally too widely distributed, but in London it is a handy and effective equivalent for the newspaper advertisements that cover the showing of serials here. But the important point is the care with which even these plain type posters are prepared. The type is well chosen. It is clean cut, but it is a pretty face, which may not be said of all type faces by any means. Just because it is all type is no reason why it should not be all attractive, but Hepworth is one of the very few companies on either side of the water that seems always to consider the cut of the face. And by the same token here is where innumerable American exhibitors fail. They take anything the printer gives them. They do not realize that even some body faces are more attractive than others.

Some of the material can be adapted to program use. Note these:

> FOR SALE—EXPERIENCE.
>
> If you've seen good picture plays that deal with real-life problems, you know more. When you have seen how strong men and women—and weak ones, too—act under various circumstances, and with what results, you have almost the equivalent of personal experience.
>
> SPEND AN EVENING WITH YOUR BEST FRIENDS,
>
> Friends on whom you can always rely—friends who are always clever and interesting. That's the kind of friend that you find in picture plays. From one vicissitude of life to another—from sad to gay, from successful to disconsolate—your picture play friends live with you on the screen. Don't be afraid to call for fear they've go tthe blues. Come tonight.
> in cheerfulness and recreation.
>
> CHOOSE THE PICTURE SHOW THAT SUITS YOU. Don't trust to luck. Make those two hours at the cinema pay you well
>
> You can't do that if you pick the first cinema you meet. Choose your cinemas as you do concerts or shops or friends. It will pay you well. The purpose of this guide to cinemas is to let you know where to go to see the biggest and best.

These in the original are all set with the catchline in a rule panel with the rest well indented from the left-hand margin.

True to Color Scheme.

The Colonial, Camden, N. J., sticks to the colonial colors of buff and blue, though A. R. Woodruff writes that he knows these are not effective in printing. The trouble is that he must reverse proportions

and print in blue on buff, and he cannot get quite the right shade of paper. Buff will touch up blue, if the latter is deep, but the reverse is not true. Even at cost of striking the colors we would suggest a change. Mr. Woodruff also writes:

> We feel sure that changes could be made to advantage, but we are not printers and therefore apply to the program doctor to help us improve the sheet.

The trouble is that the man who gets these programs out is not a printer, either. He seems to have no idea of display. An early issue is worse in this respect than a later copy, but both are poor specimens of typography. In one example—the earlier—there are four eight point full face machine lines that read:

Pathe Weekly.
Pathe Photocolor.
Pathe Cartoon.
Pathe Presents.

These lines are all taken to the left hand margin. The first three are subjects, the fourth is an introduction to "The Beloved Vagabond." To some extent the house is at fault here, for the relative value of the lines should be indicated to the printer, but no real compositor would ever be guilty of such composition. But this is merely a minor fault compared to the general layout. There are times when trade mark cuts can be used to advantage, but only when they are set into the form by an artist printer. Here the Pathe, Triangle, Bluebird, V-L-S-E and Kleine-Edison marks are all used. No two of them are even approximately the same size, and they are all dumped into the form without particular effort at display. Unless trade marks can be made to increase the typographical appearance, they should be left out. It would be better not to use them than to spoil the appearance, and appearance will always be forfeited when cuts of varying sizes, shapes and designs are employed. All Triangle or all Paramount or all V-L-S-E can be used to reasonably good effect, but they do not work well in combination unless the work is well done.

We think that the Colonial would do well to completely reconstruct its inside pages. As it stands the program is run on pages three and four, three days to a page. It would be better to run the entire program on page three, using some form of marginal date, several of which have been reproduced lately. This will reduce the width of the page and permit the subjects to be given a better relative display in smaller type. Then the page two should be given an editorial head and split into two columns, to be used for house chat and comment on the releases for the week. The back page can carry the underline and some chat of the players, if desired, the house talk now there being taken to page two. If this is not done and it is desired to run three programs to the page, then it would be well to cut down the size of the page and use the South Bethlehem Orpheum layout shown in the issue dated March 4th of this year. In any case the cuts should be eliminated, nor should portrait cuts be used in the program form unless these are of uniform size and can be had one for each day.

The chief aim of the program is to tell the patron what is coming. If this can be done and done well in one page, the use of two merely increases the size of the display, but not its relative value.

Changed Around.

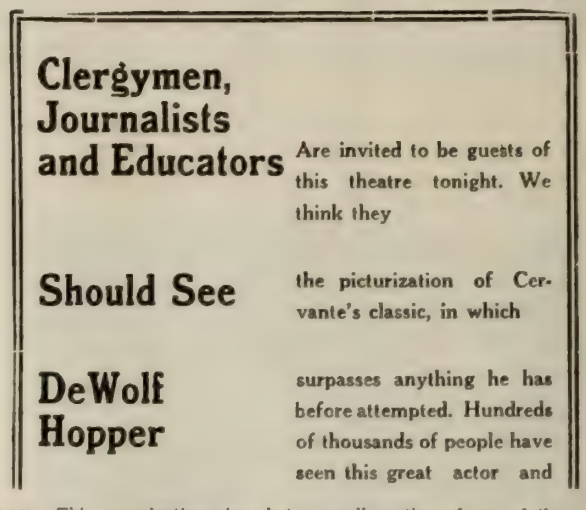
R. L. McLean, of the Capitol, Frankfort, Ky., sends in some more programs and writes:

> I have just read your criticism in the issue of April 22, and thank you for it. I am enclosing two of my later efforts in which I have eliminated all advertising and in which I have incorporated some of the valuable suggestions you give us in the "World."
>
> I am also enclosing some of my newspaper ads. The half page was in a special fashion week issue and with the half page the paper gave me the balance for readers. The ads on Clara Kimball Young in "The Yellow Passport" and Kitty Gordon in "As in a Looking Glass" were all that I used on those days, and they proved big pullers, as we played to capacity both days, and that's going some in the middle of Lent in Frankfort. I am unable to tell you of the results of the "Don Quixote" ad yet.
>
> If every exhibitor appreciates your aid as I do you will have a hard job listing your well wishers.

Changing the form had given Mr. McLean more space for his program, and because he has this space, we would suggest that he set his titles in larger type. Using advertising around the central space made it possible to use smaller points to advantage. Now with all the space for the program announcement, he has too much white and it does not fill nicely. Unless it is too much of a job to collect for the advertisements, we would suggest that he put some of them back, say an inch or an inch and a half, top and bottom. If this is not done, the printer should be told to get a better display in the space now at his command. The squares should not be filled solid with type, but there should be more on those inside pages if they are not to look too lonesome. This is particularly true in the case of programs that list a single five reel feature. Three by three and a half inches is too much. The back page is given up to solid house talk.

In the advertising Mr. McLean accidentaly stumbled against a new title. The copy had to be sent to the printer in a hurry and there was no chance to read proof. The attraction was "The Yellow Passport." This was played up in the left hand margin. In the right hand division mention was made of the "black hundred" and the printer played this up above the play title and apparently the title proved better than the original. Now there seems to be a chance for someone to write a play by that title. And speaking of plays, Mr. McLean gets an item out of the Photoplaywright department that works in nicely. It runs to the effect that if you see a show and feel that you can write better scripts, it is up to you to go home and do it. It was shot at the script writers who are forever kicking that their own good plays do not sell, but it is a good line to offer those who kick at the stories they see. If they tell you that they can write better plays, suggest that they try. It will keep their minds off other troubles for a time, at any rate.

We are not very strong for the half page advertisement. We do not like half pages in which the lines run straight across the page. It is too much sweep for the eye, even in the larger sizes of type. Some lines can run clear across, but not all should. Mr. McLean has a much better form for his "two eights" in which he runs black type at the left and smaller reading at the right. It is a distinctly good


Clergymen, Journalists and Educators
Are invited to be guests of this theatre tonight. We think they
Should See
the picturization of Cervante's classic, in which
DeWolf Hopper
surpasses anything he has before attempted. Hundreds of thousands of people have seen this great actor and

form. This reproduction gives but a small portion of one of the advertisements, but it will show how the stuff is worked and also suggest a stunt for "Don Quixote."

On the Front.

The Monarch, Georgetown, Texas, recently showed "The Battle Cry of Peace," and to give it full publicity took the entire front page of the local paper. Full page advertisements are no longer unusual, but a full page of display advertising on the first page, even of a country paper, is unusual. No letter accompanies the paper.

Too Darned Generous.

The Liberty Theater, Tacoma, is a bit too generous. A recent circular is surprising. Monday night they hold a Country Store when the prizes (announced as one hundred) are distributed by lottery. Tuesday is Ladies' Day and any escorted woman may enter free. Thursday is another lottery with money prizes, and every day the house accepts commutation tickets, ten for fifty cents, though the nominal admission is ten cents. And to see that no one is left out, each program is good for a free admission. Nothing whatever is said about the sort of show it gives. As a matter of fact it is to be presumed that the people go to the lottery and look on the films as a prize package, just as some sections require that a prize shall go with each punch board chance, but this will not save the house from trouble if the proper authorities ever see one of those circulars. Even were the lottery tickets free, the requirement that a winner shall be present in the house at the time of drawing is, in itself, a "valuable consideration," and this, in itself, constitutes the affair a lottery, in Federal law, at any rate. This sort of thing is vicious and hurtful to the pictures as a whole.

Bull Protectors.

The "Bull Protector" is nearly a year old, and yet the Gem, Marietta, Ga., sends in the first we have seen put to picture use. The B. P. is a square of card or paper with a die cut that forms an oval about the size of the average ear, save for the bototm part, which is not cut through. The tab is labeled "Bull Protector," and in the card at hand the text urges the holder to put it over his ear when anyone says there are better pictures than are shown at that theater. Bull is cheap slang, but the cards seem to have made a hit where used.

Still There.

H. E. Weber, of Chambersburg, Pa., is still there, though it has been months since he was in last. But his latest contribution is not a very heavy one, though it is good; merely a newspaper advertisement that starts off with:

> After All, the Best Moving Picture Censors are the Moving Picture Patrons Themselves. The people who pay should have the say. We know that Orpheum patrons know good photoplays, that's why we get so many good ones.

If you are bothered with idiotic censorship (and Pennsylvania will need a lot of beating in that line) the best way is to put it up to the people themselves and leave it to their own good judgment.

Get it Right.

The Victoria, Philadelphia, is getting out a program that would be better were it more carefully done. When even the house manager does not know his play titles, how can he expect to interest the public, or how can he expect to hold his public's confidence when they go prepared to see "An Oily Scandal" and find that it really is "An Oily Scoundrel." On the same bill "By Stork's Delivery" is used instead of "By Stork Delivery." A little more pains will help a lot.

Uniform.

The Park, Middleboro, Mass., gets out a vest-pocket that needs only dated days. With one exception all titles are in uniform point and face, the printer arranges the matter nicely and it is printed in green on green with a good tint of stock to go with the ink used. We do not know how large a place Middleboro is, but it has a real city printing office at any rate. In addition to dating the days, we would suggest that the date also appear on the front page. This could appear under the ornament or replace it. It should not rise above a ten point type on this size sheet.

In Keeping.

Gordon F. Fullerton, of the Mission, Seattle, sends in an advertisement he framed up for a Selig railroad drama. In the original it is four tens, which gives ample space for the display and yet keeps so open that it is easily read. The Greater Theaters Co. runs four

KATHLYN WILLIAMS
IN
NUMBER 13 WESTBOUND
All aboard for a ride with Fate. Folly is at the throttle, Faith is firing, while Romance rides the blind baggage—like the Twentieth Century Limited, this railroad drama carries a full head of steam, has no stop-overs, and has "the right of way" from start to stop.
4 Days—Today Until Saturday Night
MISSION
Fourth, Pike and Union
Continuous 11 to 11
5c
800 Ground Floor Seats
Continuous 11 to 11

houses and maintains an advertising department of which Mr. Fullerton has charge. This cut makes a nice study in display.

Correct the Patrons.

F. H. Franke, of the California, Chicago, writes in reply to our recent comment in which we suggested that he should name the starting times. He says:

> Replying to your recent letter of comment on my program I wish to thank you for same; am enclosing another edition for which I invite your criticisms again. The printer made an error in not placing the days in proper rotation.
>
> The cuts of Bushman and "The White Sister" are my own, as I could get absolutely nothing from the exchange. You note the differenec between the last named two cuts and the one of the "House of Tears" which was furnished by the exchange.
>
> The exchanges when selling you films promise you most anything, but sometimes one can't even get a slide, herald, or press matter of any kind.
>
> I note what you say in regard to stating the starting time of the various shows. In reply, I wish to say:
>
> If you want to go to a so-called legitimate show, you know the starting time is 2.15 at the matinee and 8.15 evenings all over the United States, I believe; at least this is the universal starting time in Chicago, and has been for over 45 years that I know. The moving picture shows start pretty much in the same way, that is about the same time, at 2 at the matinee and at 7 in the evening, so that there is little room for argument as to when these shows start.
>
> Nevertheless, you are right that some people always move into new territory, and also that some people have never went to a show before, and for this reason the starting time should be given. I had ordered my printer to print the starting time on enclosed program, but for some reason or other he omitted it.
>
> In connection with the above I want to say further that we have advertised the starting time of each particular show, trying to educate our patrons to come to the particular shows they might want to attend. We have done this time and again on our screen and in our programs until we were blue in the face without any result whatever.
>
> I have been inclined to attribute the disregard of this matter to the class of our patrons, which are of the middle class.
>
> Now I happen to go at times to one of the largest and finest moving picture theaters in the highest class of resident district. This theater furnishes an excellent and select musical program by a very good orchestra from 6.30 to 7 P. M., but to my surprise I find that the orchestra plays to empty seats and a hand full of patrons, and also that the patrons in that house do not pay any more attention to the starting time of the different shows, which all consist of big features, than they do in my house. They *come and go as they please,* so what are you going to do about it?

It seems to us that Mr. Franke makes out an excellent argument for the short subject program when people come and go as they please instead of trying to make the regular hours of commencement, but in any case, some persons who do not now come and who may not read the slides may appreciate the information, but we do not merely mean that he should announce that the house starts a show at a certain hour. Tell each day. For instance he has a five and a two part picture on one program. The show starts say at 7.30. A man might want to see the five reeler and not the two part comedy. How would he know when to come. But if the program stated that the comedy would be shown at stated hours and that the feature would start at other stated hours, then people might come who do not now come, and those are the ones he most wants to reach.

Mr. Franke seems to be having trouble with his cuts. One trouble is that when he does get them from his exchange they are bad because they are of the wrong screen. Cuts are loaned or rented the exhibitor to help make business and yet the average layout of cuts is either all 50 or 60 or 110 or 120 screen. The number of companies offering both styles of screen is small indeed. If the thing is worth doing at all it is worth doing well and we think it pays Mr. Franke to be forced to have his own cuts made since then he gets them of the proper screen and they mean something to a patron.

From Across the Bridge.

The Lyric, Lancaster, N. H., uses "Just across the bridge" as a house slogan, apparently to overcome some handicap in location. L. W. Carroll writes that lately they gave all women patrons this receipt, nicely enveloped for taking home; "Lyric Cream: Soak a teaspoonful of gelatine in a quarter cup of cold water and dissolve in a quarter cup of boiling milk. Add one cup of sugar and juice of one lemon. Stir until dissolved, then add one cup of mashed banana. Let it stand until it begins to thicken then fold in one cup of heavy cream, beaten stiff, and the white of one egg. Turn into a mold lined with lady fingers, chill and serve with whipped cream." We are not going to run a cook book, but this sounds good enough to pass along for the benefit of bachelor managers. Mr. Carroll reports a good sale of coupon tickets on the basis of twelve, ten cent tickets for one dollar. He uses a throwaway for each day, reciting the program briefly but attractively. The throwaway is most useful in the small towns, but it has its place and these are clean cut and well printed. Post cards written on the typewriter, not mimeographed, are also used for features. Probably the mailing list is small, but even where it is fairly large it pays to send a ribbon copy instead of a blotchy duplication. Mr. Carroll has the right idea.

What Wilby Did.

R. B. Wilby, of the Strand Amusement Co., Montgomery, Ala., did not like a certain film title any more than did many others, but, unlike the others, he did something about it. This is what he did:

A WARNING.

> On Tuesday, May 9th, the Strand will exhibit a film upon which the title "The Crippled Hand" has been wished. It sounds, as we remarked once before, like the villian in "The Exploits of Elaine," but is instead an exceptionally delightful comedy-drama, that you will miss much by missing. You're warned.

Every little while some assinine management kills a good picture with a misleading or uninviting title. Train your patrons to go back of the title for information and it will not hurt you so much. A title means a lot to an exhibitor, but the fact seems to be news to many manufacturers.

BETTER BUSINESS
Can be made through intelligent advertising.
Picture Theatre Advertising
Covers every angle, gives you copy and suggestions for copy, and shows how the leaders in the game have won **their** successes. Costs only two dollars and ANY ONE of the hundreds of schemes will bring that much to the house.
GET IT TODAY
The Moving Picture World
17 Madison Avenue, New York City

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Those Darned Synopses.

RECENTLY a man who should know better spoke of the impossibility of using the continuity supplied by the writers and in the same breath said that it was his purpose to improve the standard of films made by the concern he was connected with. THIS IS IMPOSSIBLE. Stories will continue to be rotten just so long as Editors, directors, reconstructors and anyone else about the yard who chances along is permitted to butt in on the careful construction of a real author. We are willing to admit that not many decent continuities are received by the companies, but this is because they do not pay enough money to make it worth while for the man who could do good work. Companies pay several hundred dollars to a man who writes for the Saturday Evening Post. He turns out something that must be whipped into shape, and by the time his style has been edited out of the script the idea that remains is hardly worth working over, but it is still further spoiled by the reconstructor who may fail to see the slight idea the author did have. Meantime the script expense must be averaged up to the usual one to two per cent. of the cost of the film and to save money, synopses only are demanded and purchased for a few dollars a reel. The man who has good ideas and good technique, but who wants to be paid a fairly good price, not looked at. He is ignored and shouldered until he turns back to his fiction work, determined to work up to the first grade magazines and then get the fancy prices. Meantime good stories go begging because they cost a hundred a reel and more good ideas are badly handled because authors do not take the trouble to fix them up properly knowing that they will not be paid for their work if they do.

There are not ten reconstructors in the country today who can take a synopsis of five hundred words to the reel and get from it as good a play as can the original author in spite of his technical deficiencies, and yet the bulk of the stories are reconstructed even where the continuity is purchased because no one around the average plant seems to realize that the story, the plot told in action *is the work for which the plant was erected.* A photoplay is a story told in action. That is what it should be, at least, but the average photoplay is a once good idea fussed up by two or more studio men working with a bare hint.

Suppose that all the book publishers should suddenly change their tactics and declare that royalty to authors is all wrong. Suppose they hired a few men of the hack grade and advertised for ideas for these men to grind into novels. Suppose that they brought out book after book, all more or less alike because all written by the same handful of men. How long would the book publishers stay in business? The average royalty for a novel is between ten and fifteen per cent. of the advertised price. A novel advertised for $1.50 and selling for something more than a dollar net, pays on a ten per cent. royalty fifteen cents for each copy. Books likely to have a small circulation, technical works and similar volumes pay more than this, but the novel offers the best comparison, because the story and the play are close kin. On a circulation of ten thousand copies an author would get $1,500 for his work. He might also get a flat price for serial rights or perhaps first and second rights, and the book might go into a cheap reprint edition.

Coming down the scale, an author writes the lesser style of stuff, getting from $300 to $500 for a novelette that he will write in a week or $30 to $100 for a story he can do in a couple of days. He seeks to write photoplays. His work shows he can invent situations and lively action, but instead of being encouraged to write he is told to do synopses only. He may get a couple of hundred dollars for a synopsis he could turn into a novelette for $300, but when he sees what is done to his brain children he despairs of ever getting ahead in pictures and turns back to fiction before his reputation is spoiled.

Right now the bulk of manufacturers seem to be encouraging two classes of writers, the literary stars who get fancy prices for the rot they grind out with a bored air and the novices who will take comparatively small sums for their synopses. The writers in between who can and should, serve as the backbone of the business are almost completely ignored.

It is all wrong and things must be changed before affairs can possibly right themselves. Either the changes will be made or there will be no business to worry about.

Much Ado.

Rev. Karl H. M. Gardner, of Los Angeles, seeks to enlist our interest in H. R. Bill 14226, which amends paragraph (b) of section one of the present Copyright law with the idea of further safeguarding the author. This amendment merely adds a prohibition against "abridgement, amplification, augmentation, adaptation or arrangement" of a work. All of this seems to be fully covered by the present law which prohibits novelization or dramatization, according to circumstance, by other than the holder of the copyright. Mr. Gardner contends that if this is done, the authors can print their synopses in any copyrighted publication and get protection from the blanket copyright. It is just as possible to do this precise thing right now, and it can and has been done, but if the author is wise he will gain individual copyright *in his own name* for his particular contribution as a contribution to a periodical. This will obviate a possibly vexatious tangle as to the real holder of the right to dramatize a synopsis, for the rights lie with the holder of the copyright, who must transfer this right in proper form. Under the Gardner scheme the blanket copyright would issue and then be split up, through assignment, to the individual authors who must, in turn, reassign the right to the purchasing producer. We fail to see that the copyright line is going to scare any hardened thief, and we fail also, to see that the amendment will in the least improve the position of the author, whose rights are as fully safeguarded by the present law. The Copyright Law was well planned when the new enactment of 1909 was made, and we do not believe in cluttering it up with hairsplitting amendments.

Good Advice.

Lillian M. Rubenstein is syndicating advice to photoplay writers and the ninth lesson gives a list of buying companies that offers such concerns as Ramo, Blache, Solax, Essanay (Niles Co.), the old Reliance-Majestic-Apollo-Komic combination, the N. Y. M. P., Solax, Victorgraph, Comet, Pilot, Ryno, Minusa (M-in-A?), Quilot (Pilot again?) and a couple of others. Apparently she does not know that Triangle has been formed, that many of the others have been dead for a year or more and that other brands have been dropped, and yet she sets herself up as a teacher.

Where to Go.

A correspondent writes that last October he paid a dollar for a series of 220 lessons in film acting by famous stars. He received only the October issue and he wants to know what we know about it. We do not know of this enterprise and would suggest to this correspondent and others that complaint should be made in cases of this kind to the Post Office Department. The better way is to write off the dollar and charge it to experience. Such a proposition is foolish on the face of it and very evidently intended to catch the come-ons. There can be no such thing as a mail course in acting. At that, this correspondent is not as badly off as the boob who wrote the Kalem company that the Cruze school shut down before he came to the lesson on make-up and inquiring if this would greatly hurt his chances of getting a job with them.

"German Money" Again.

Perhaps you remember that German Money synopsis that was sprung last winter. The answer was that there was no real plot in the suggested incident, but Edgar James Pulcher, who is with a Canadian regiment, has worked up the incident into an apt little play for regimental presentation as a short film.

This merely goes to prove that no idea is wasted if you buzz around it long enough. This idea seemed worthless, but Mr. Pulcher's idea is so timely that we have suggested to him that he pass it up to the high military authorities to be used in training camps generally where there is a projection machine.

Possibilities.

Suppose that you are going down the street to the grocery. On the way the fire engines dash across the street and for a moment you are tempted to run to the fire, but you keep on to the grocery. The next morning the paper tells you that a factory building burned and that there were numerous thrilling escapes. Had you been less intent on the groceries you might have seen a wonderful sight, but you were going after a pound of butter and that is all you got. Concentration is a valuable trait, but it can be overdone in writing plays. Don't drive your play to a predetermined finish just because that is the way it came to you. Forget your pound of butter climax for the sake of the sensational fire. In other words, be willing to let your plot go where it will. If it goes in the wrong direction, you can always pull it back, but on the other hand you may stumble upon a far better climax than the one you first thought of.

THE
THIRD
EDITION
OF EPES WINTHROP SARGENT'S
Technique of the Photoplay
Will come from the press some time in June. This is **not** a reprint of the second edition, but a new work of seventy-two chapters and appendix.
Watch for announcement.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 140.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theatre managers looking for high class men will do well to watch the Roll of Honor.

Tell us how you think films ought to be cared for in the operating room. Tell us what tools you think an operator should own, and what the management ought to supply.

Roll of Honor on Question No. 133.

The Roll of Honor on Question 133 consists of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, N. Y.; Ralph W. Martin, Los Angeles, Cal.; George F. Deutsch, Poughkeepsie, N. Y.; Worcester, Mass.; F. F. Bell, Palestine, Texas; M. Nosti, Tampa, Fla.; Wilson Hays, Barton, Md.; W. B. Allen, Edmonton, Canada; L. Pagenhardt, Westernport, Md.; J. L. Arnold, Bellingham, Wash.; B. P. Warrick, Worthington, Minn.; H. G. Crose, Gary, Ind.; C. E. Linstruth, Carthage, N. Y.; Walter Collins, Tiffin, Ohio, and O. J. Bean, New Bedford, Mass.

In this instance I am going to publish two replies, namely: those of Ralph W. Martin, and Worcester, Mass.

Brother Deutsch's reply was excellent but too technical to be readily understood by our readers.

Reply to Question No. 133.

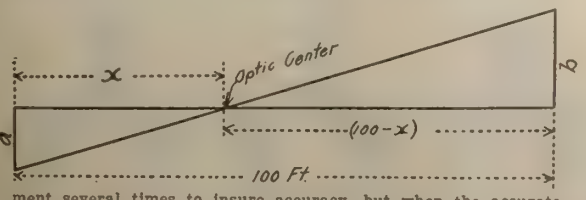
By Ralph W. Martin, Los Angeles, Cal.

The Question:

What is the easiest and simplest method of measuring distance from lens to screen? The rule is: "Intensity of light diminishes with the square of the distance from its source." Does this hold good in projection light?

The Answer:

There may be a great variety of easy and simple methods of measuring the distance from the lens to the screen, but the most accurate method (excepting none) is to measure directly from the aperture to the center of the screen by means of a steel tape line. This may require pushing a pole through the lens port and dropping a plumb line from its end to the floor, and then measuring from the point on the floor to the screen, and then from the top of the plumb line back to the aperture. In some cases the operation may be still more laborious. This method may not be either simple or easy, and may require repeating the measurement several times to insure accuracy, but when the accurate distance from the aperture to the center of the screen is once known it is worth all the labor spent in getting it, for it allows making very accurate lens calculations, as follows:



$a = \frac{1}{2}$ height of aperture.

$b = \frac{1}{2}$ height of screen picture desired.

Distance from aperture to screen = 100 feet.

x = Desired working e. f. of objective.

Then, $\frac{a}{x} = \frac{b}{100 - x}$, or $x = \frac{100a - ax}{b}$ = working e. f. of objective.

If, however, the exact e. f. or principal focus (F) of the objective is desired, then: $\frac{I}{x} + \frac{I}{(100 - x)} = \frac{I}{F}$ or, $F = x - x^2$.

The Handbook gives a method for finding the length of the throw by using the width of the slide mat as a base line, and also the focal length of the stereo lens, and the width of the screen picture; which will give fairly accurate results, but this method is subject to considerable error on account of the short base line. Also practical rules are given in place of the above formulas, and which may not be so exact but are close enough for the lenses carried on the market.

The rule: "Intensity of light diminishes with the square of the distance from its source," would apply to any case where the concentration of the beam is left unaltered and the intercepting surface, alone, such as for instance, a screen, is moved toward and away from the illuminant. But in the case of projection, when the screen is moved farther from the lens, and the size of the picture maintained the same, a different lens is used so as to further concentrate the beam, with the result that the total amount of light that reaches the screen remains practically constant.

Worcester's reply gives still another method which is both interesting and practical, though why not use tape and line measure direct from lens to screen, instead of making two measurements?

Reply to Question No. 133.

By Worcester, Mass.

As most operating rooms are located above the level of the screen, the easiest method of measuring the distance from lens to screen is to apply the theorem in geometry that the square of the hypotenuse of a right triangle is equal to the sum of the squares of the two legs. In this case the hypotenuse is desired. It is an easy matter to find the floor distance and the distance of the booth above the level of the screen. Multiply each by itself, add the results, and take the square root of the sum. For example; suppose the floor distance to be 100 feet and the distance of the lens above the center of the screen is 25 feet, 100 x 100 equals 10,000, and 25 x 25 gives 625. The sum is 10,625, of which the square root is 112.8 plus for the hypotenuse or throw.

The rule that intensity of light diminishes with the square of the distance from its source applies to light passing freely. The position of the crater and the action of the lens system, however, modify the law to such an extent that it is practically nullified. The only bearing it has is that as you increase the screen area you diminish the light intensity, but this is not controlled by distance, but by lens curvature. Taking the law as it reads, it does not apply.

(But they have not, either of them, set forth the really simple, practical method of doing this particular stunt—that is measuring the distance. My own way would be to take a tape line as long as I could get, and some reasonably unstretchable cord; tie the cord to the ring of the tape line and run the tape all out of its case. Now if it is a 75-foot tape, hold the 75 feet mark about where the center point between the two combinations of the objective lens would be, pull the string tight, assuming that the tape won't reach to the screen, placing the cord at the center of the screen. Now tie a bit of colored string around the cord at the point where it reaches the screen, or tie a knot in it, or cut it off at that point, and double back on the tape line. You will thus get a practically exact measurement with a minimum of trouble. The objection may be raised that the tape and the cord may stretch, and certainly it will sag some. Well, let me tell you, gentlemen, that, whereas, theoretical in the measurement should be precise, in practice the variation of even as much as six inches would make no appreciable difference if the throw was a long one, and two or three inches variation would not make much difference, even if it be a short one. It is almost a cinch you would not get it any closer, by figuring, because machine apertures will vary slightly, and cheap lenses such as are usually used for projection are notoriously inaccurate.)

Amberlux and Front Seats.

One of the advantages claimed for the Amberlux lens is that it very much improves the view of those seated in the front seats. Guy C. Dailey, Grand Theatre, Deleware, Ohio, says:

> People used to balk at going down in front before I installed the Amberlux, but it is different now. They go right down front without grumbling at all, and this feature alone has paid for the lens filter many times over. I have had the Amberlux in for three months, and am more than pleased with results.

It will be remembered that this department long ago approved of the use of the Amberlux lens. The Amberlux is really not a lens at all, but a plano ray filter which softens the glare of the light without materially diminishing its brilliance. These lenses may be had from the Picture Theatre Equipment Company, New York City, or from any large dealer. They cost $3.50 each and are worth the money.

Projection at the Garden.

The one great, big outstanding thing, from the operators and exhibitors' point of view, at the Exposition at The Madison Square Garden, was the projection of pictures in the main auditorium. The installation consists of two Powers Six B machines. The installation was made by William C. Smith, assistant general manager of the Nicholas Power Company, and was in charge of the following operators: Joe Abrams, Ali Polin, Sol Abrams and Abe Adelson.

The distance from the lens to screen was approximately 135 feet, and the screen was a Moon. The results, considering the tremendous difficulties under which the installation worked, were very good indeed. The amperage was variously stated from 70 to 90, but after looking at the carbons I should say 70, or pretty nearly that figure—D. C., of course. True, the picture was not an unusually large one (15 feet wide), but it was plenty large enough, and stood out with surprising brilliancy and wealth of detail, when one comes to consider there was literally a flood of light in the auditorium. Two big chandeliers, each containing hundreds of lights, blazed down, and there were great flaming arc lights, and Cooper-Hewitt studio lamps sending their glare all over the auditorium. Mr. Smith, the operators, and the equipment are all entitled to credit for the really splendid results attained under the conditions.

I noticed one thing particularly well worth attention by exhibitors and operators, viz: The picture was only 15 feet wide, yet standing on the balcony at the opposite end of the great arena, ,fully 100 yards away, I could, with but slight effort, read the ordinary titles and could easily follow every detail of the film story, although my eyes are by no means as good as they once were.

From the Trenches.

Sergeant C. H. Richardson, 26th Battalion, Second Canadian, formerly operator Star theater, St. John, N. B., writes from the trenches in Flanders as follows:

> You will no doubt be surprised to receive a letter from this part of the world. Although I have been in the uniform for eighteen months I am still endeavoring to keep pace with the operator's end of the business. Through the kindness of A. J. Mason, Imperial theater, St. John, I have received the World regularly since last June. My last two copies, January 15th and 22d, arrived two days ago. I have them here with me in the front line of the trenches. After reading will pass them along to my brother, who was also an operator before enlisting. Just now I am operator of a Ross rifle, giving continuous performances from twilight until dawn, and believe me we have some big features over here, though they come entirely unannounced. Things are progressing fairly well, however, and I hope and trust it won't be long before I shall again be back, steering the good ship Projection. Excuse this pencil scrawl, as a fellow almost has to tie himself in a knot in order to write in these confounded dugouts.

My grandfather's name was C. H. Richardson—the C. H. standing for Calvin Howard, therefore Brother Richardson's name attracted my undivided attention, and I am going to send his letter to grandfather's surviving children—"children" is good, the youngest being about sixty-five. Yes, I too hope the brother will soon be back but, well, we have been hoping that for quite some time, and the fulfillment of the hope still seems as far off as ever.

Temporary Film Splice.

C. Patterson, Wilmerding, Pa., says:

> I would like to suggest insulating tape as an excellent temporary film splicer when the film breaks in the machine. Am not in the movie business, although I have a keen interest in it from all points of view, and expect to get into the game in the near future. Have operated several makes of machines in Ireland and in this country.

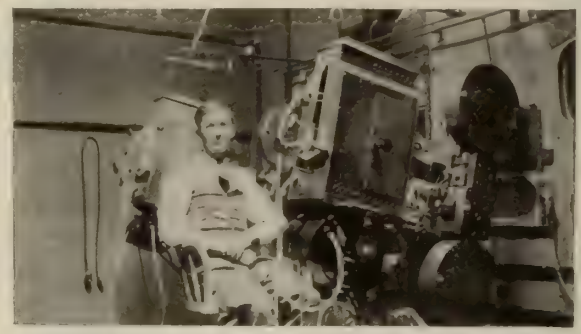
The brother's scheme is to get ordinary insulating tape, and, cutting off about two feet, double it back on itself, cementing the two pieces together, face to face; then dip the whole thing in flour and rub off the surplus. This prevents the back side from sticking. Now, when the film breaks it is only necessary to clip off an inch or so of the tape, first having separated the faces of the two sides, and stick it on the back side of the film, thus joining them.

While we thank the brother for suggesting this plan, still I cannot particularly recommend it, because I think an ordinary paper clip is better, and with the tape the average operator would, I think, use two or three inches intsead of one, and thus unnecessarily ruin several pictures in the film.

Has a Cracker Box.

Guy Hill, North Yakima, Wash., sends order for the new Handbook, and says:

> It is about four years since I wrote to the department, but I have been reading it all these years, nevertheless. I am the chief, with a capital C, at the Empire theater, this city. Have a regular cracker box for an operating room, it being only 14 feet deep by 18 feet long, with a 13 foot ceiling, in which latter there is a skylight 4 x 10 feet, which opens and closes automatically with the port fire shutters; also can be opened by hand when I need the light. It sure is some ventilating system. Am projecting a 20 foot picture at 116 feet, with a 30 foot drop, and have no keystone effect whatever. (Yes, but you have distortion, Brother Hill, though it is not bad on the 116 foot throw and would amount to practically nothing if the picture were smaller.—Ed.) The equipment consists of two Simplex machines, one spot light, a G. E. Rectifier, and Wagner converter. The optical system of each machine is set according to the tables in the projection department, and give perfect results. Have glass in all the ports, the observation port being 14 x18 inches. The house seats 1,300. Show Paramount program five days a week and S & C vaudeville Saturday and Sunday. Pictures ten cents; vaudeville, six acts, ten, twenty, thirty.



The picture I am sending was taken at three o'clock in the afternoon with the skylight open. You can get an idea how nice it is to work under these conditions. Of course there is a window blind over the skylight so it can be pulled across to make the room dark. You will notice by the blur on the lamphouse behind me, caused by the arc, that the machine is running. Well, if this gets in the department I may write again some time; and I might anyway. Oh, yes, we are organized, and all three houses employ I. A men. The scale of wages is far ahead of anything I have heard of in the east, and this is saying something, but it's true. I am using 40 amperes D. C., and a flat, white non-reflecting screen, and am getting *some* picture if I do say it myself.

Well, Brother Hill, you'd have to show me that picture before I would believe it—a really good 20 foot picture on a non-reflective screen with 40 amperes of current. However, I will be in the state of Washington some time next winter, and it is possible I may be able to arrange to come over to North Yakima, provided it does not entail too much additional railway fare. The Moving Picture World is going to be the "goat" on the financial end, and I will have to see first how much additional goat they would be if I include your city. That is some plant you have all right, and I would like to give it the once-over.

From Galveston.

A. E. Kirk, Galveston, Texas, writes:

> It is quite some time since I had the pleasure of writing the department. You will, however, perhaps remember me as the author of the method of lining the optical system of the projector, which, together with the method for anchoring the machine table, is included in your Handbook. While I am no longer an operator, I have never missed an issue of the department from the time you first began the "Trouble Column," and it has always been a source of instruction, amusement or profit. I now design, build and operate all my own machines and effects for use in local theatricals, spectacular features of dances, balls, etc., and I would like to say right here that "perfect projection,' which you so often preach, as applied to moving pictures, applies equally to the operation of spot lights and stereopticons. It is unfortunate that the average operator pays so little attention to proper handling of the spot light or stereopticon, when these machines are in reality the elder brothers of the moving picture machine.
>
> I have from time to time noticed some of the boys asking for information as to the best width of shutter blade to fit their local conditions. Several methods have been submitted to the department, the most noteworthy of which is the cutting

A B C

of a portion of the metal off the side of the shutter blade, and the adding of an extra piece of metal held with screws, so that the blade width may be adjusted to suit. The great fault with this, however, is the absolute certainty of throwing the whole shutter out of balance, which wears out bearings and tends to set up vibration in the mechanism. Since I note you have repeatedly said that a shutter having three blades of equal width is ideal, a method of changing the width of all the blades in an absolute equal amount without

destroying the balance of the shutter as a whole has suggested itself to me. I herewith submit it on its merits.

In the illustration, A represents about the proportion of the regular equal bladed shutter. B and C are two thin shutter discs exactly alike, with the blades considerably narrower than the regular blades in A, say two-thirds or three-fifths the width of A. The actual width determined upon by the operator will depend upon his local conditions. Now, if C be placed on the top of B, with the blades exacity in line with those of B, the result will be one shutter with the narrowest blades possible to use, but if C be turned around on B, B remaining stationary, you will readily see that the width of all blades is automatically altered in equal amount.

Yes, by the anchoring and the lining methods you are duly and properly identified. I expect to be in your city and deliver a lecture on projection some time next winter. Shall hope to then have the pleasure of meeting you. As to your shutter scheme, I don't see any reason why it would not work well indeed, and it strikes me as worthy of attention by manufacturers. Something of the kind is needed, and while I have not studied this matter in all its phases, from a once-over examination it looks pretty good.

Another Opinion.

With regard to the question concerning a 60 cycle transformer (economizer, inductor, etc.) working on 133 cycle, I also submitted this question to the Edison Company, and here is their reply.

If the low voltage transformer referred to is one taking 110 volts from the primary side and delivering about 40 to 50 volts on the secondary side, the only effect of its being used on 133 cycle would be that it would get slightly warm, though not to an extent that would be damaging to the instrument. The loss in efficiency as against its use on 60 cycle current would be about 5 per cent., provided the instrument was of high grade construction.

Standardizing the Optical System.

Ralph W. Martin, Los Angeles, Cal., presents the following as a proposal for standardizing the optical system.

The ideas set forth in the accompanying drawing represent a scheme for standardizing every possible detail of the optical system. The object, very evidently, is to do away with the

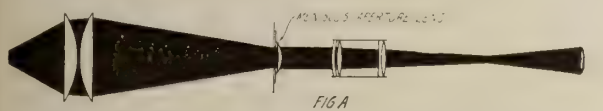


FIG A

present difficulties encountered by the use of different condenser lens combinations and different objectives. The drawing must be considered in connection with previous articles on the same subject.

No doubt these ideas are considerably ahead of the game, and are furthermore wholly dependent for practical success upon many experiments yet to be made; but, nevertheless, the idea is here presented for whatever it might be worth.

I am not going to comment on this particular proposition mainly because I don't know what to think of it myself. It is presented merely as an interesting phase of the subject, which I would recommend to the consideration of those interested in the study of the optical system of the projetcor. In Figure A is another adaption of the same idea, in which the meniscus aperture lens is used. Concerning this Brother Martin says:

Fig. A shows the aperture lens placed between the aperture and the objective. When placed behind the aperture as before suggested, there is difficulty in getting the crater image truly placed at the aperture, and besides this arrangement interferes with the present gate construction in many machines.

There should be little difficulty in placing the lens as shown in Fig. A, at least in most machines, so this idea is just given as an added suggestion to the other articles on the same subject.

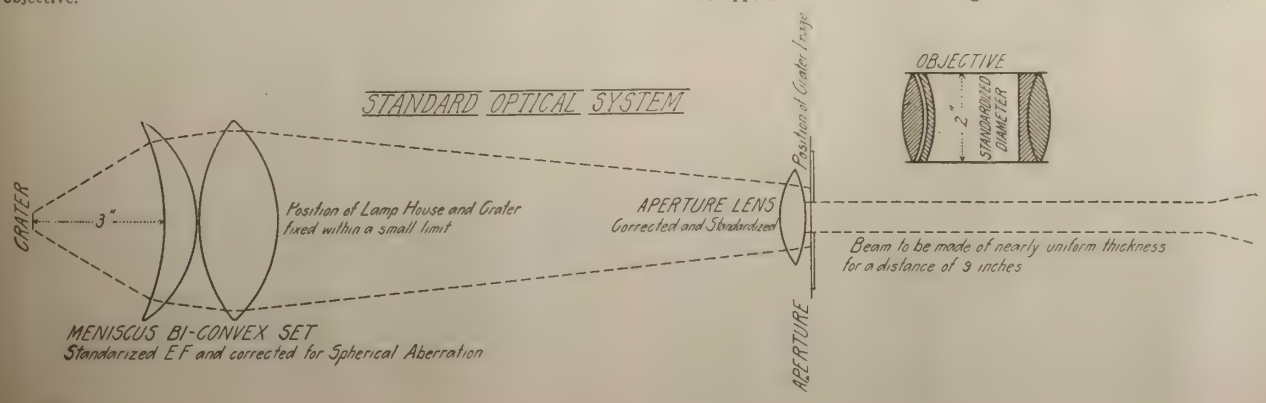
The placing of a lens between aperture and objective would not, I think, be practical because of interference with the E. F. of the objective.

Arc Position.

John Griffiths, Ansonia, Conn., says:

With regard to Brother Martin's article on "Crater Position," April 8th issue, his argument is excellent, and I think beyond criticism. However, lest some operator place the arc at the position of the image of the aperture as called for, and condemn the idea because result is not satisfactory, I would like to point out that it is not only necessary to put the arc at crater position, but also to put the crater position where the arc can do is maximum work, because if either the E. F. of the condenser or the distance between the condenser and aperture are not suitable for the objective and amperage used, then it would be useless to put the arc in crater position as called for in Friend Martin's article. It should be first noted that the position of the image "at crater position," and the size thereof depend entirely on the E. F. of the condensers and their distance from the aperture. This is not affected either by the size of the picture being projected, or the E. F. of the objective, so that while it is quite true that the crater and the image of the aperture ought to be located at the same point in order to get he maximum efficiency out of the optical system, it by no means follows that we must move our arc to crater position as indicated by the condensers already in the machine. It means rather that we should change the condensers so that they will move the image to a point where the crater will project an image of itself to the aperture of a size necessary to cover the same. The following points ought to be noted, first: the size of the picture and the quality of the screen determine how much amperage is necessary or desirable; second: the diameter of the objective and its back focus determine the distance between the condensers and the aperture; third: it is the distance between the condensers and aperture, as well as the amount of amperage being used, which determines the E. F. of the condensers.

The condenser sizes given in Table 1, Page 14 of the Handbook, apply in general to average amperages, but in cases of extremes the following will improve conditions, viz: for small amperages use shorter focal length condensers, and for large amperages longer focal length condensers. As an example of how amperages affect the equivalent focus of the condensers, I offer the following: We will assume the image of the crater at the aperture to be the same size in each case, therefore assuming that the small amperage requires the crater enlargement to be five times, and that the greater amperage requires the crater enlargement only four times, which means, in plain terms, that in one instance the spot will be five times the diameter of the crater, whereas in the other instance it will be only four times the diameter of the crater. In each case the distance between the condensers and the aperture equals 20 inches, this being determined by the diameter of the objective lens. Now with the crater which needs enlarging five times, the crater position must be $20 \div 5 = 4$ inches from the curved surface of the back condensers, therefore condensers must be used which will place it there. But with the crater which only needs enlarging four times, the crater position must be $20 \div 4 = 5$ inches from the curved surface of the rear condenser, which would place it about 4 inches from the flat surface of the lens. It will thus readily be seen that it will require condensers with longer focal length to place the crater position four inches from the condenser than it would to place the crater position three inches from the condenser. I quote these examples to illustrate the fact that we must adapt the crater position to the amperage we use. Another way of knowing when the crater is working at the right position is to observe the spot on the shutter, when the shutter is placed where the condenser is focused upon it, and withdrawing the crater from the condenser until the spot on the shutter clears entirely of the image of the arc, and appears evenly illuminated. *If the spot at the aperture is now too small to fully cover the same, shorter focal length condensers are needed,* and if too large, then longer focal length condensers are needed. Of course it is assumed that the limit of distance is being used between the condensers and the aperture. Increasing the distance between the condensing lenses themselves is equivalent to using shorter focal length condensers, and vice-versa. When a condenser is held up to the light with the eye at the point of focus the lens will appear as an even disc of light. It is the same when the



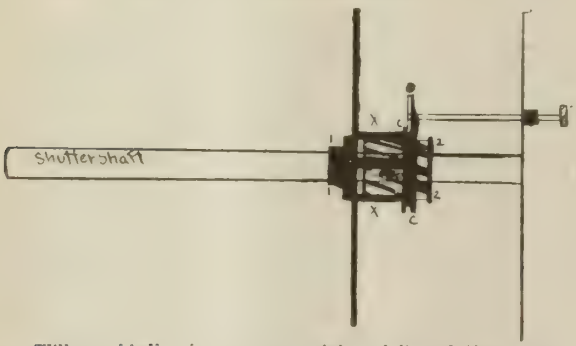
crater is at the point of focus; the image of the condenser will appear evenly illuminated.

Brother Griffiths had kicked over the soup again, or at least has tried to. Now I may be wrong and he may be right, but I have, or had concluded that we ought to establish 3½ inches as the distance of the crater from the rear lens of the condenser and *make other conditions fit that one.* If what Friend Griffiths says is correct, then we are going to kick that proposition over and adopt something else, but before I do that I want to know positively that Griffiths' plan is the best plan. In considering this matter there is more than one point to be looked at. In the first place there is increased loss of light when we back the crater away from the lens by even so much as one-half inch, and in the second place backing the arc away from the lens has the effect of making the light beam thicker, or wider at the point the revolving shutter cuts it. Both are important items, and entail light loss or decreased illumination. To my way of thinking this particular matter is close to the heart of the whole question of the optical system of the projector, and I would ask our optical friends to be very careful in discussing same. If I am wrong in proposing to work from a fixed distance, the sooner I know it the better, and, conversely, if I am right the sooner I know it the better, and I am not going to give up on that particular point until I know positively that I am wrong. In other words you must show me on this particular proposition.

Adjusting Power's Shutter.

Seth Wiard, New Haven, Conn., says:

Enclosed find an idea of mine regarding shutter setting device for use on a Powers' Cameragraph, though doubtless it could be used on other machines. It may be installed by any competent operator, and without great expense.



Will you kindly give me your opinion of it, and if you feel so disposed give the matter space in the department. In the drawing 1-1 is a collar on the front of the shutter, just large enough to allow the shutter to be turned on the shaft in adjusting; 2-2 are the slanting transverse guides, preferably seated in a collar enveloping the shaft and the shutter hub, and screwed tight to the same. C-C is the collar which travels on guides 2-2, the same being connected to the shutter by rods X-X. Collar C-C is moved over the guides by metal yoke O which works in a flange on collar C-C. The yoke is attached to the shaft which is actuated by the thumb screw, and which moves back and forth as it works in the screw bearing.

This device is very carefully gotten up, but I would prefer not to comment until I have seen an actual model. I might say, however, that I can see no particular advantage in such an arrangement on the Powers machine. When the shutter is once set there is no reason why it should be changed, except perhaps once in a great while when some repair is made to the mechanism. The invention is interesting, however, and for that reason is given space.

Foos Gas Engine.

During the past several years I have from time to time received a number of inquiries with regard to the Foos Electric Light Plant, which for several years has been soliciting the favor of the moving picture theatre patronage. I, therefore, concluded to make a side-trip to Springfield, Ohio, while on my swing around the circle, and inquire into the chronometer balance and cylinder escapement of this particular piece of equipment.

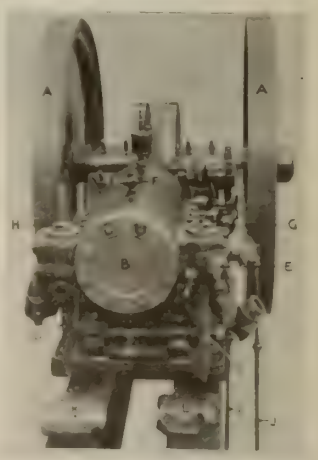
During my visit I made an extended trip through the factory and examined, in detail, into the methods of manufacture. Among the first things that attracted the editor's attention were the cards nailed on the walls of almost every workroom, displaying the legend, in large type, "Quality First." That is a mighty good motto for any manufacturer to adopt, and it certainly may be said to have been adopted when the company posts the legend conspicuously on the walls throughout its establishment.

The methods of manufacture of the Foos Gas Engine make for extreme accuracy. All shafts and crank bearings are ground by means of grinders which have a peripheral speed of approximately 72,000 ft. per minute. This not only assures high polish, but also a high degree of accuracy in diameters and in trueness of the circumference. It also possesses another advantage, in that the wearing parts may be hardened and then ground into their final shape. If you machine a piece of steel down into the finest possible condition and then harden it, it is more than likely to warp out of shape, at least, to some extent, in the process. The grinding method is therefore far superior to any other in making wearing surfaces which must be tempered, highly polished, and absolutely accurate.

Practically all parts of the Foos Gas Engine, both small and large, are made by the use of tools called "jigs." This insures absolute accuracy in the drilling of holes, etc., so that all parts can be made truly interchangeable, a thing which cannot be accomplished by any other possible process. Where holes are drilled and the different parts fitted by means of jigs, it simply means that you can order a new part from the factory and it will fit exactly as well as the old part did. There is no guess-work about it, and you will *know* that the part will fit, because it is either ground to exact diameter or is made in the same jig, and, therefore, must be not only nearly, but precisely the same.

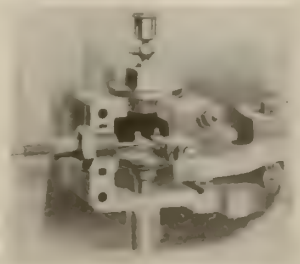
In Fig. 1 we see the engine ordinarily sold to moving picture theaters, although the company makes a great number of different varieties or designs of outfit, and you can get one larger or smaller, direct connected or belted.

In Fig. 1 AA are flywheels of extra heavy weight and large diameter, designed especially for this class of work. These wheels, with their large diameter and substantial weight, make for steadiness in speed. B is the cylinder head, which is removable, in case it should ever be necessary to open the cylinder, simply by taking off the eight hexagon nuts. C is a spring on the rod at the top end of which is the inlet valve. D is a coil spring on the rod at the upper end of which, under the cap H, is the exhaust valve. These two valves are controlled at N by rods, as shown. These rods connect with cams which operate them, and the movement is positive.



In Fig. 2 we get a view of the ignition system (Wipe spark igniter). B and A are the two opposite polarities of the magneto circuit, and when A strikes B (which is a piece of heavy spring steel), the circuit is completed, but as A wipes across B and passes it, the circuit is broken, and is broken with a decided snap. The result of this arrangement is a positively timed and very "hot" spark. The amount of contact B will have with A is regulated by means of screw D, Fig. 2, which may be readily screwed in or out by loosening lock nut E, thus increasing or decreasing contact of A with B.

This company has been engaged in the manufacture of gas engines for 27 years, and certainly is putting out a mechanically well-made product. In this connection, it may be said that the factory guarantees that the speed of the engine will not vary over 2% from no load to full load, and granting this to be the fact, most certainly the variation under normal operating conditions of the moving picture theater, would be to all purposes, nothing at all. Taking everything into consideration, from what I saw in Springfield I have no hesitation in saying that the Foos Gas Engine is a remarkable machine, and I see no reason why it will not, with ordinarily intelligent care and attention, deliver the goods. I would, therefore, recommend that managers contemplating the purchase of apparatus of this kind give the Foos outfit their very careful consideration.



The manufacturer's claim as to the relative cost of current, as compared to current supplied by a power station, is that it will result in a saving of 25 to 75 per cent, the wide variation being due to the possible variation in the price of gasoline, gas and kerosene.

The generator of a standard make may be had to deliver 60, 70 or 110 volts.

Richardson's

Motion Picture Handbook for Managers and Operators.

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances

MOVING PICTURE WORLD

17 Madison Avenue, New York

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Camera Man and Director.

The relations between the camera man and the director of a picture are rarely as intimate as they should be. The production of a film in a proper and fitting manner is one that requires the closest co-operation between every factor of the working forces and the camera man and director are the two greatest factors in this production. When they do not understand one another; when they work at cross purposes, it is self-evident that the production must suffer.

The director is at the mercy of the camera man for the proper interpretation of his ideas upon the screen. Each necessarily imposes all of his own limitations upon the other and it is only through a thorough understanding and the closest co-operation that these limitations are prevented from conflicting with the perfection of their work.

There are many camera men who are jealous of allowing their director to learn what he ought to know about photography and the limitations of the camera and there are also many directors who are too prone to regard the camera man as a mere mechanical accessory, possessing little or no brains. When these conditions obtain neither can respect or have any great consideration for the ideas of the other, but when the director realizes that his camera man is a master of his craft, understands and knows what he can do with the camera and when the camera man knows and realizes that his director knows his business, has a concrete idea as to what he wishes to portray upon the screen and knows that what he wishes to portray can be photographed so as to interpret his idea to the spectator, then the camera man and the director have reached an understanding under which they should be able to produce very nearly perfect pictures.

Both camera man and director should realize that not only are they being paid a salary to produce the best of which they are capable, but they should also have a sense of the dignity of the task which they are doing. Even the production of a rough-and-tumble, slap-stick comedy has a dignity attached to its production. "Anything worth doing is worth doing well," although a trite saying, still holds a world of meaning and though well worn by long usage, is a motto which might well hang above every director's desk and in every camera man's dark room.

Too many camera men and too many directors, as well, fail to understand why they do not make a greater success, when they habitually allow any old thing to do, and perform their task just sufficiently well to enable them to "get by."

I have met many directors who seem to think the best training in stage craft and drama can be obtained from all-night poker parties and the infiltration of booze, and many camera men who kept their photographic eye in practice by sighting along the billiard cue and get the largest part of their technical training from the comic supplements of the Sunday newspapers, and yet they wonder why some camera men are called "crank turners."

Perhaps some of you boys think this is rather drastic stuff, that I slam it in too hard once in a while, but mark this—the quiet fellows who are drawing down the real figures on their pay checks on Saturday night are the boys who put brains into their business; who are "Jerry on the job" and "Johnnie on the spot" when it comes to producing the goods. What they don't know they learn somehow. They don't belong to the clique of those who knew too much to learn any more and they were not too proud to exhibit their ignorance when it came to a question of something they didn't know, but went and asked someone who did know, or spent the necessary time to dig it out for themselves from some text book where they could find what they needed to know.

There has been much talk recently of overcrowding the profession of camera men, thereby bringing about a general reduction in salaries. The man who knows his business does not have to worry; the man at the top will always get the top-notch salary. If you have the determination and stamina to learn and apply what you should know, you will have little occasion to worry about any reduction in your salary. One of the best indications of this is the fact that there are quite a number of camera men today who are drawing larger salaries than the directors for whom they take pictures, and although it is dangerous to prophecy, I am confident enough of the dignity and worth of the profession which bears the commonplace name of "camera man," that I do predict that more and more will come an equalization of the salaries of camera men and directors.

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Not alone to the director belongs the distinction of creative ability in the production of pictures. With the raising of the standard of craftsmanship, ingenuity and knowledge required of the camera man, come greater reward when he is able to endow the director's ideas with artistic and pictorial worth.

What to Take for Educational Pictures.

Supplementary to the article "Hints to Newsfilm Cameramen" recently published in these columns a little may be said regarding what to take for Educational Pictures.

Most of the Educational Film Companies have their own cameramen who attempt to cover as far as possible the more important educational features of this country. These traveling cameramen include in their itinerary the principal views of the principal cities, and the best of the natural scenery obtainable. However there are so many important subjects everywhere that may be photographed, that are impossible for the regular cameramen to obtain, that any motion picture camera operator can obtain a ready market for film of the highest class.

For example, one of the largest and best known Educational Film Companies recently started a cameraman on a trip across the continent with instructions to take certain views in New York City before proceeding. His orders were among others to obtain a view of the Statue of Liberty in New York harbor with the sun setting behind the statue. Were it not for the fact that this particular picture was desired the cameraman might have been well on his way westward, but owing to inclement weather, and to the hazy atmosphere so prevalent in the harbor, it was necessary to wait nearly two weeks for this particular picture.

How much better would it have been for this company to send their cameraman on ahead and to advise some local photographer to just take what was required. The local man could be on hand daily, with almost no expense compared to that of the regular cameraman.

There are in every fair sized city, some points of interest that make good educational subjects.

One correspondent living in the small town of Burlington, New Jersey, was quite surprised to learn that an Educational Film Company has sent a cameraman direct to this town to obtain some views of shad fishing in the Delaware river. Shad fishing in this particular spot has been going on for years and years, but the local man never appreciated the fact that this industry might make a picture worth while.

There is as much of a market for first class educational pictures as there is for "Newsfilm." The educational work being the best for the local photographer because there is no great hurry, no mad rush for the particular news value of the picture. Often "Newsfilm Cameramen" become excited and neglect to make some final adjustment of the camera, that often results in a spoiled picture, while the man photographing educational pictures on the other hand may take his time and get the best results obtainable.

Industries of special nature, such as the manufacture of some special article, automobiles for example, make good subjects. Natural beautiful scenery which you may see every day, but which many people may come miles to see; in fact, any subject that is of value to the public in general makes valuable material for educational pictures.

Of course, the more technical part of the Educational work, such as microscopic studies of plants and small organisms cannot be attempted by everyone, but there may be some little feature that occurs to you that might make interesting material for a picture that someone else would like to see.

I have in mind a former professor of physics who has lately taken up moving picture work. He found that the photographing of some of his experiments in chemistry and physics made interesting subjects, and one that had a ready market. Now he is engaged in making a picture of the life and habits of the ordinary frog, so you see there's always a field for those who are alive to the opportunity.

Studios in Jacksonville, Florida.

The editor of this Department has been working in Southern Florida for the last few weeks and stopped in Jacksonville on his way North.

There are five companies at the present time operating in Jacksonville, viz.: Thanhouser, Eagle, Vim, Kalem and Gaumont. The weather is beginning to be oppressively warm and all of the companies except Eagle and Kalem are making preparations to go North for the Summer. The Thanhouser forces left for the North the 25th of this month.

Lawrence Williams, who has been with the Thanhouser Company for several years, leaves at this writing to go with the Famous Players Company, taking the place of his brother, who died recently in the New Rochelle hospital.

All of the studios operating here have open-air stages with the exception of the Thanhouser Company, which has a glass studio for rainy days in addition to a large open-air studio.

The Eagle and Vim studios are the only ones who develop their negatives in Jacksonville, the others sending their stuff North to their respective headquarters for development and printing.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Musical Setting for "Notorious Gallagher" or "His Great Triumph."

Released May 29th by the Metro Pictures Corp'n.
Suggestions prepared by S. M. Berg.

(By special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 13 T, "Me fer him" is a sub-title and is printed reading matter on the screen. But 17 D, "When men climb on porch," is a description of action.

"Buttsy" Gallagher is a harmless product of the slums. One night the gaiety going on in Judge Winter's house attracts him and he crouches on the porch roof to watch where, after a time, he falls asleep. The house is burglarized, a servant is killed and the crooks escape. "Buttsy" is arrested as the murderer and finds himself suddenly famous. Women send him flowers and men argue his case. Bob Ewing takes up the case and forces Peggy, the Judge's daughter, who was hidden in the other window on the night of the murder to tell what she knows. "Buttsy" is released on probationary sentence for having committed perjury as he confessed to the murder, delighted at having so much attention. The picture closes with "Buttsy" in a series of exciting incidents that prove his sterling qualities.

This picture is full of action with many pathetic scenes. Note particularly: Shot 18¼; train effects 55 to 64; struggles and shooting from 64¼ to 71¼.

The THEME selected is "One Fleeting Hour"—Lee.

Time schedule: 75 minutes (five reels, about 5,000 feet).

Time.		*Subtitles or descriptive cues.*	*Music.*
0	D	Opening.	One Fleeting hour—Lee. (Moderato Molto expressivo) (THEME)
2¼	T	"Buttsy" Gallagher takes.	Mystery Waltz—Baynes.
5½	T	"Time didn't use to hang heavy."	
6¾	T	"You remember my son?"	My Little Billiken—Lotter (Allegro 6-8)
9	T	"This can't be the little."	Katinka Waltzes—Friml.
10¼	T	Flora entertains a few.	
11½	T	"They may have been second."	Come to Bohemia—Murchison. (Fox-trot)
13	T	"Me fer him."	
13¾	T	"If you don't help me."	Hezekiah—Richardson. (One-step)
15¼	T	"If you should be awake."	Repeat: THEME.
16¼	T	"Isn't it disgusting."	
17	D	When men climb on porch.	*Misterioso No. 2.
18¼	D	When Count hears noise. (Shot.)	*Agitato No. 2.
22¼	T	"Somebody hurt me."	
22½	T	At the trial.	Cavatina—Bohm. Moderato assai)
25½	T	"The prisoner is palpably."	
26¾	T	Men fear him.	The Debutante Waltzes Herbert
29¼	T	"Buttsy" is taken back.	
31¼	T	His halo of notoriety.	Repeat: THEME.
33½	T	"Your handling of the."	
33¾	T	The end of the trial.	Romance—Wieniawski. (Andante non troppo)
37¼	T	"I done it—I killed him."	
38¼	T	5:30 A. M.	Andante—Mendelssohn. (Andante Pathetic)
41	T	The path of glory.	
42	T	"You shan't take it away."	Cavatina—Gounod. (Larghetto)
44½	D	When "Buttsy" returns home.	
46	T	"You haven't fooled me."	Repeat: THEME.
47¼	T	The months that followed.	
48¼	T	Young Ewing now handles.	The Flatterer—Chaminade. (Molto capriccioso)
51	T	"The last step is to put."	
52	T	"We know you can't know."	The Hobbledehoy—Olsen. (Allegro 6-8)
54¼	T	"I thought so."	
55	T	"So you took advantage." (Train effects.)	Caressing Butterfly Barthelemy. (Allegretto)
58¼	T	"You get a gang."	
59	T	"I will soon be a rich man."	Love's Wilfulness—Barthelemy. (Andante appassionato)
61	T	"A ride on that Pullman." (Train effects.)	Lancashire Clogs—Grimshaw. (Allegretto)
64	T	When "Buttsy" wakes up.	
64¼	D	When the gang starts out.	*Agitato No. 3.
66	T	"I am here to use my influence."	
67¼	T	"So you are a cut-throat."	*Agitato No. 4.
69	T	"Jumped your parole." (Shots.)	
71¼	T	"I though if I trailed you."	Repeat: THEME.
74	T	"Up to now I thought I was."	
75	T	The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on another page.

WILLIAM SHEER OPENS BOOKING OFFICE.

WILLIAM SHEER, familiarly known as "Billy" to his many friends, general casting director of Equitable, World, Paragon and the other allied concerns associated with World Film, resigned his position with that firm this week and on June 1 will open general booking offices in the premises occupied by him while connected with World and Equitable.

Mr. Sheer during his regime as casting director was instrumental in disposing of the grafting and petty larceny agent and his position was created by Arthur H. Spiegel because of the complaints against agents who, according to affidavits of extra people and supernumeraries, collected at times fifty per cent. of the wages. Since Sheer's inception in the position it is worth noting that not one complaint has reached the offices and it was with reluctance that his resignation was accepted.

William Sheer.

Sheer's plans for the future are most ambitious. Already controlling the labors of half a dozen important players and representing a number of stars, and with the optional control of hundreds of types and people who go in for atmosphere and mob material, and has, during his year with the World companies, been noted for his faithfulness to type and local color.

In company with several other well known film and theatrical men Mr. Sheer will soon open his offices at 130 West 48th street. He will make a specialty of casting completely picture play productions, ranging in his people from the leading player and star to the most obscure extra people, and from reports has already made arrangements with a number of the more important manufacturing concerns to supply considerable of their talent.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS.

THE "ENTENTE CORDIALE."

Establishing the Relationship of the Moving Picture Trade to Educationalism.

By Rev. W. H. Jackson.

A GOOD example comes to us from England, whereby the relationship of the moving picture trade to educationalism has been established. In the first place, they wisely acknowledge two facts: First, the moving picture was full of power and scope, and that its progressive and educational advantages must be admitted. Second, it must be remembered that it is also a commercial enterprise and that co-operation must admit that the usual legitimate business results shall accrue. Upon this basis of practical common sense, the following resolution was passed: "That this conference expresses its willingness to further the educational aspect of the moving picture, and agrees to show as often as possible pictures of an educational character, as far as a reasonable financial success will permit, the educational authorities to be kept posted as to such displays." It was further resolved that exhibitors would have pleasure in co-operating with educational authorities of all classes by arranging for exhibitions for children and young people, using films dealing with such topics as shall be of interest and value, and in cases of schools, facilities shall be given teachers to give lessons at such performances. It was further agreed that the terms for such exhibitions should be as generous as a financial undertaking could offer. While this is indeed a most worthy "Entente Cordiale" it is a splendid example of what we here call using the chart and compass to direct and regulate the course of affairs rather than an antagonism which engenders strife. It is to be hoped that in this country, as indeed everywhere this same attitude may be adopted to the advantage of all interested. At another conference held in another part of England in which it is reported that the most cordial relations were found to exist between all present, consisting of magistrates, clergymen, teachers and exhibitors, the chairman at the close of the conference remarked upon fact that a more well-balanced meeting could not be imagined. In summing up the work of the conference the chairman said: "Producers and public had not yet realized the great power possessed by the moving picture, which was having and was going to have a great effect upon the future of the people. There were not only dangers to be **guarded** against, but enormous **advantages** to be found in it, and if they could be **directed** in the right way, no one need fear that the country would ever suffer by it. From the above reports we are bound to admit that in England there is an apparent spirit of adjustment rather than one of contention as is too often displayed in this country, they are evidently admitting the fact that the pictures are moving the people and find it to be their duty to direct the movement rather than to combat it. Censorship must mean proper regulation, the Sunday question must mean adjustment to conditions, and the morale of all pictures must be moulded by an enlightened public sentiment; in this way every form of opposition and antagonism will be abolished and the man who opposes the progress of the picture, whether from pulpit, platform, rostrum or bench, will be as scarce as an opponent to printing. In America we seem to be a people of contrasts and extremes, in one place a minister is opposing the pictures as emissaries from the depths of evil, while in another place a minister says he believes that in ten years there will be more preaching by the pictures than by the voice, the picture will be used more than the book, the eye will be used more than the ear. One school-master is doing nothing with the picture because he wishes to wait until the phonographic description synchronizes with the picture, while in another place the school-master is saving his pupils weeks of time and much weary study by a wise and judicious use of the pictures to enlighten and help.

The picture is moving on and moving the world, and the wise are moving with it. Those who moved with it commercially have already risen from poverty and obscurity to wealth and prominence. In educational and all kindred lines those who move with it will rise more rapidly and certainly, while those who fail to take advantage of the tide will be left behind to plod their weary way alone; use and not abuse, help and not hinder, purify and not slander, lift and don't kick, overcome prejudice with enlightenment, ignorance with knowledge of the facts and circumstances, join the great army of those who are pledged to cause the picture to take its rightful place among the great forces for the good of the whole world and your own town, city, community, church or school in particular, it will then require no prophet to predict that when the picture has moved the world to a higher and better place you can remember that you helped it along and in common with numbers of others who can even now say that the experience of an educational progress was yours.

RESPONSES WARMLY FAVORABLE.

From a number of states have now come to me letters warmly favoring the plan for co-operative, economical, profit-sharing film service as outlined in my articles in this department for April 15 and 29, and May 20 and 27. Several of the writers are recognized experts whose opinions must be regarded with great deference and since those who read this page will probably be more pleased if I quote verbatim from a few of the letters received, I shall do so, reserving names and addresses for later disclosure.

From the Pacific coast comes such strong (to me it seems too strong by at least half) language as this:

> I have been working incessantly on the problems of visual education for the last five years and in your Moving Picture World articles in the last two or three weeks it seems I have found the first gleam of intelligence in regard to the solution of the numerous and varied problems that we have to face.

He promises to send in to me some very helpful information, all of which will be gratefully received and duly credited.

Another expert in the field of visual instruction writes:

> We notice with a degree of keen pleasure that your department has been opened in the World. * * * There are a dozen or more high schools and a considerable number of intermediate and elementary schools in this city and county, which have already purchased and are now using motion picture machines. * * * We shall be glad to furnish you with the names of the schools, the persons in charge of the work and any other data. We shall be glad to know of any aid we can render you in your work, for we fully expect to receive benefits from the efforts which you are making. The work of your department will be watched with keenest interest.

The pulse of even the most callous editor could not fail to beat the faster as he reads such responses to his efforts. Such readers are the salt of the earth wherewith (to mix the figure a little!) the lump must be leavened. In the present problem of organizing widely-scattered schools into co-operating circuits invaluable assistance can be rendered by those who know of others who are progressive enough to join our enterprise. I shall be delighted to receive the data referred to and any other helps. Thank you.

Now, please let all others interested send in similar helps at once. Don't wait to inquire whether I shall welcome the assistance. Indeed, I hope each of you will consider yourself a committee to spread correct information about our co-operative, economical, profit-sharing plan for film service. Do this directly by personal letters to officials and others likely to be interested. Tell them of your own prompt action. Urge them to act with equal promptness for the benefit of all.

And here is another type of response that should lift our hopes of success in this effort to organize one or more film circuits before July:

> Please send us the formal contract blank and further particulars, for we should like to present the matter to the local public school superintendent, and also to two of the high school principals, various members of the board of education and the county superintendent, all of whom we know personally.

I hope the condensed form of contract printed on this page in the May 27 issue will suffice for the needs of this

inquirer and of all others in cases where a favorable decision has not become practically a certainty. This enterprise is founded upon the principle of rigid economy. In order to make educational films available for use in schools everywhere at the lowest practicable rental, we must eliminate elaborate advertising and other promotion expenses usually incurrd by purely commercial ventures. Our undertaking cannot afford to be loaded down at the outset with heavy charges for printing, mailing, clerk hire and all that, for, of course, the subscribers must ultimately pay all the costs.

Still another interested booster of the use of visual aids in education writes:

> We have read with much interest your article in the Moving Picture World on "Pedagogical Reel-ism." It explains very well the great need at present of educational film. We are in pretty close touch with the schools of the middle states, and everywhere the question is raised—"Where can we get REAL educational film?

It is just for the purpose of answering this very question that I am urging that all who sincerely mean to use educational films systematically should immediately unite in a wholesale purchase and rental enterprise, and in that way (absolutely the only way) secure a continuous supply of satisfactory films at minimum expense.

Finally, among the letters received are these statements also:

> I believe it is not practicable to make all of the material needed, now, for it would cost thousands of dollars; but there is at present a great deal of useful material existing. * * * If all the material now existing in all of the manufacturers' negatives could be properly organized, arranged into courses, and rented out irrespective of producers, it would mean that a lot of dead material would be put to use. * * * When we do organize the material already available, however, and make it possible for a Board of Education to contract for a year's material correlated with the classroom work in a given course, I believe we can finally attain our ideal, to make visual education universal.

The writer's ideas and my own are in exact accord here. I have spoken such thoughts so many times that I was under the impression I had written them down in one of these articles. Perhaps I have failed to make the point so clearly, but that idea has been at the core of all my efforts thus far. My negotiations with film-producers have been conducted wholly upon that basis. They have consented to print for me fresh positives f om their stock negatives at unusually low prices. Ample material being thus assured, it is up to you, Mr. Educationist. How soon will you make the possibility of educational film service a reality?

Is it not now most expedient and reasonable that each person genuinely interested in my proposals should first read carefully the condensed contract above referred to? Then, if you are positively inclined—as I truly hope you will be—you might properly send in a quarter for one or two copies of the full and detailed contract which will soon be in type. The metal will be held for a time so that any desired changes may be made before the final version is determined upon. The quarter mentioned above is only a suggestion, not a requirement; so also is this—namely: if you will send in a dollar with ten or a dozen addresses, contracts will be mailed to each of them.

Please write me in detail any suggestions you may care to offer on any phase of the situation. HARDIN LUCAS.

CHILDREN ARE TO HAVE THEIR DAY.

Had Shakespeare lived in these days he could not have spoken of the boy "going lazily to school" as one of the seven periods of life, for today the children go to school "with tripping feet;" at any rate they will shortly be doing so if the many friends of the educational picture can carry out their numerous and well intended plans. Among the growing army of workers in both theory and practice for the better use of the children's pictures are two ladies who came to the front by conducting a well appointed booth in the recent Exposition in the Madison Square Garden, New York, where they received many interested callers and explained their objects as follows:

"In view of the fact that the insistent cry for better films for children have so far been answered by too few theaters, progressive schools and social centers, we have set ourselves the following tasks:

"To select programs of such charm and beauty that the children will eagerly seek the entertainment provided for them at special Saturday morning performances.

"To co-operate with the exhibitor in securing the support of the neighborhood for his efforts to become a factor in the upbuilding of youth.

"To awaken the mothers to an appreciation of the tremendous powers for good that the motion picture may be made to exert on the impressionable and growing mind.

"To hasten the day when the manufacturers will devote to pictures for the child the genius that will arouse enthusiasm for the noble and elevating; inspire faith in ideals and cause beauty to captivate and mould the young soul.

"Believing the child should be withdrawn from the shows arranged for mature and sophisticated audiences and that it is only with the accomplishment of the foregoing that the question of censorship may be dealt sanely, we are devoting our best efforts to this work."

To the above commendable purposes Mrs. Mary Mason Speed and Mrs. Bess Richey Dessez are now devoting their time and energies in New York City. They have also established an office at 126 West 46th street, where people of kindred minds may communicate with them. In many towns there are now organized Parent Teachers Associations having similar purposes to those outlined above, it will be well for such to come in touch with these ladies, who out of their experience may be able to give them efficient help and advice. The great question of children's pictures in addition to the school and educational pictures in general is one of wide importance and is receiving much deserved attention, doubtless by adding the above enterprise the work cannot fail to gain great momentum.

* * *

Two very interesting educational releases by the Pathe Co. are "The Ascent of Mount Rainier" in the Picturesque American series, and Beautiful Lake Chuzenji in the Picturesque Japan series. Both of these pictures are wonderful exponents of the natural beauties of their respective countries.

In addition to their great scenic beauty which makes them attractive at any time, they are by their detailed descriptions splendid lessons in geography and travel, widening the scope of the class room knowledge. Being on the same reel they form a happy contrast of national scenic beauty and have been appropriately chosen; for mountain view, natural waterfalls and sparkling cascades they are without superiors.

USE OF MOTION PICTURES IN FRENCH SCHOOLS.

Consul General A. M. Thackara, Paris, writes in "Commerce Reports" that by a presidential decree of March 25, 1916, an extra parliamentary commission was appointed, in connection with the Ministry of Public Instruction, to study means whereby the use of the motion picture may be generalized in the different branches of public education.

The appointment of this commission is the outcome of a report made on December 23, 1915, to the Chamber of Deputies by the public instruction committee of the Chamber. In laying this matter before the President, the Minister of Public Instruction said in part: "Despite the grave events of the present time, we must not neglect certain measures whose utility, although not immediate, will be realized in the future. After the war, the national school will have work laid before it more important than in the past. It will be its task to hasten and increase the intellectual and moral development of the country. To render its work more efficacious it is essential that immediate steps should be taken to seek out means of vivifying our educational methods and of utilizing all the new resources which science has placed at our disposal.

"The rational use of the motion picture can produce in all our schools most successful results. It answers the natural taste of youth for pictures, it places before the eyes the fact beside the idea, it hastens the working of the intelligence and broadens the experience."

NEW YORK CLUB WOMEN OPPOSE CENSORSHIP.

In speaking of the attitude of the women's clubs of America toward censorship and the motion picture, it may be of interest to note the tabling of a resolution presented at the fortieth convention of the New York City Federation at the Hotel Astor on Friday, May 12. The resolution, drawn up with great care, requesting federal censorship of pictures and the licensing of pictures to be sent from one state to another, and asking members of the clubs to send letters to their representatives in Washington, which was to have been sent to the capitol, was presented for adoption.

Miss Helen Varick Boswell, chairman of the Educational Committee, was immediately on the floor. "I am much opposed, and I feel sure that most of the women in the house are also opposed, to making picture censorship a matter of politics," said Miss Varick. "The motion picture industry has not been allowed time to work out its salvation as yet. The censorship of films should come from the people. It should be the business of club women to increase the demand for good films."

The resolution was tabled by a great majority.

Catalogue of Educational Pictures.

Released Between January 1, 1916, and March 30, 1916.
Compiled by Margaret I. MacDonald.

THIS list does not include the various news periodicals issued from week to week such as the Animated Weekly, the Pathe News, the Mutual Weekly, the Selig-Tribune, the Hearst-Vitagraph, etc.

Note.—Attached to this catalogue will be found a list of films suitable for children's programs and also information regarding the addresses of the manufacturing and booking companies mentioned therein, and the locating of the different productions through their brand names.

BIOGRAPHY.

Edith Cavell ("Nurse and Martyr") —Dominion Exclusives—April.

ENGINEERING AND MINING.

Clearing a Mountain Railroad Track (Norway-winter)—Great Northern.
Engineering Feats in Oregon—Pathe—Feb. 7.
Railroad Construction on the Dark Continent—Pathe-Globe—Jan. 17.
See America First, No. 21 (Shows Iron Mines at Hibbing, Minn. in operation; also the transfer of ore to the Great Lake steamers)—Mutual-Gaumont—Feb. 6.
Uncle Sam at Work, No. 5 (Showing instruments employed by the weather bureau, the manner in which buoys are placed, and men of the navy exploding a sunken vessel to clear a channel)—Universal-Powers—Jan. 22.

FORESTRY.

Felling Trees in the Giant Forests of California—Paramount-Holmes—Mar. 13.
Forest Rangers in Arizona (With "Firefighting in San Francisco")—Paramount-Holmes—Mar. 27.
Home of the Lumberjack, The ("See America First")—Mutual-Gaumont—Feb. 13 (showing methods used in the lumber woods of Minnesota).
Match in the Forest, The—G. D. Pratt, Commissioner of Reservation.
Transporting Timber in Sweden—Universal-Powers—Jan. 13.

GEOLOGY.

Petrified Forest of Arizona—Essanay-General Film—Feb. 16.

GYMNASTICS AND DANCING.

Aerial Buds (Trapeze act)—Powers—Jan. 20.
Art of Fencing, The—Great Northern.
Building up the Health of a Nation, No. 1 (Bernarr MacFadden shows how the body may be strengthened)—Powers-Universal—Jan. 6.
Building up the Health of a Nation, No. 2 (Bernarr MacFadden shows how the stomach may be strengthened)—Powers-Universal—Jan. 20.
Building up the Health of a Nation, No. 3 (Bernarr MacFadden explains proper methods of breathing)—Powers-Universal—Feb. 3.
Building up the Health of a Nation, No. 4 (Bernarr MacFadden)—Power's-Universal—Feb. 10.
Building up the Health of a Nation, No. 5 (Bernarr MacFadden shows how to round out ribs, increase lung capacity, and strengthen the muscles of arms and chest)—Powers-Universal—Feb. 17.
Champion Wrestlers—Great Northern.
Clever Boys (Danish boys drilling and performing acrobatic feats on a vaulting horse)—Great Northern.
Ohami Troupe of Acrobats (Hawaiian Acrobats)—Great Northern.
Quaint Dances of Japan—Pathe-Globe—Jan. 3.

HORTICULTURE.

How Flowers Breathe—Pathe-Photocolor—Mar. 25.
Watching Flowers Grow—Pathe—Feb. 14.

INDUSTRIES.

Codfishing (Norway)—Great Northern.
Fishing River Lampreys (Danish fishermen catching and preparing the fish for the market)—Universal-Powers—Jan. 27.
Hard Working Elephants (India)—Great Northern.
Herring Fishing (Norway)—Great Northern.
See America First, No. 17 (shows exterior views of the stock yards and the Gary steel works, Chicago)—Mutual-Gaumont—Jan. 4.
See America First, No. 18 (shows Milwaukee's breweries and illustrates the splendid facilities of its harbor for handling the freightage of the Great Lakes)—Mutual-Gaumont—Jan. 11.
See America First, No. 21 (shows the iron mines of Hibbing, Minn. in operation, also the transfer of ore to the Great Lake steamers)—Mutual-Gaumont—Feb. 6.
See America First, No. 22 (gives a detailed illustration of methods employed in the lumber woods of Minnesota)—Mutual-Gaumont—Feb. 13.
See America First, No. 23 (Sponge and tortoise fishing, also the manufacture of tortoise shell combs)—Mutual-Gaumont—Feb. 20.
See America First, No. 24 (shows the manufacture of colored posters)—Mutual-Gaumont—Feb. 27.
See America First, No. 25 (shows how cigars are manufactured in the factories of Tampa, Fla.)—Mutual-Gaumont—Mar. 5.
See America First, No. 26 (shows ablone fisheries on Californian coast)—Mutual-Gaumont—Mar. 12.
See America First, No. 28 (shows manufacture of lace at Palm Beach, Fla.)—Mutual-Gaumont—Mar. 28.
Story of the Salmon (showing fishing fleet in action, interior of cannery, etc.)—Wm. Crawford, Box 283, Seattle, Wash.
Uncle Sam at Work, No. 2 (shows manufacture of money and stamps).—Universal-Powers—Jan. 1.

LITERATURE.

ADAMS (Samuel Hopkins).

Clarion, The (with Carlyle Blackwell)—World Film-Equitable—Feb. 14, 1916 (5 parts).

AUER (Florence).

Her Great Price (with Mabel Taliaferro)—Metro-Rolfe—Mar. 20, 1916 (5 parts).

BARRAS (Chas.)

Black Crook, The (with E. P. Sullivan, Mae Thompson, Henry Hallem, etc.)—General Film-Kalem—Jan. 10,* 1916 (5 parts).

BARRY (Richard)

Lovely Mary (with Mary Miles Minter)—Metro-Columbia—Mar. 13, 1916 (5 parts).

BARRY (Thomas).

Upstart, The (with Geo. LeGuere & Marguerite Snow)—Metro-Rolfe—Feb. 7, 1916 (5 parts).

BEACH (Rex).

Ne'er-do-Well, The (with Kathlyn Williams and Wheeler Oakman)—V-L-S-E-Selig—Mar. 20, 1916 (10 parts).

BELOT (Adolphe).

Life Chase, A (with Louise Vale & Franklin Ritchie)—Biograph-General Film—Jan. 19, 1916 (3 parts).

BERNARD (Tristan).

Jeanne Dore (with Sarah Bernhardt)—Bluebird Photoplays—Jan. 24, 1916 (5 parts).

BISSON (Alexander).

Madame X (with Dorothy Donnelly)—Savage-Pathe Exchange, Inc.—Jan. 14, 1916 (6 parts).

BOWER (B. M.)

Curlew Corliss (Art Acord—Mustang-Mutual Film Corp.—Mar. 17, 1916 (3 parts).

BROWNING (Robert)

Flight of the Duchess, The (with Gladys Hulette)—Thanhouser-Mutual Film Corp.—Mar. 11, 1916 (5 parts).

BUCK (Chas. Neville).

Call of the Cumberlands (with Dustin Farnum)—Pallas-Paramount Pictures Corp.—Jan. 24, 1916 (5 parts).
The Code of the Mountains ("A Woman's Power"—with Molly King)—Equitable-World Film Corp.—Feb. 21, 1916 (5 parts).

BURNETT (Frances Hodgson).

That Lass O'Lowries ("Secret Love"—with Helen Ware)—Bluebird Photoplays—Jan. 31, 1916 (6 parts).

CAMPBELL (Bartley).

My Partner (with Burr McIntosh)—Mutual Film Corp—Mar. 20, 1916 (5 parts).

CAINE (Hall).

Bondman, The (with William Farnum)—Fox Film Corp.—Mar. 19, 1916 (5 parts).

CARPENTER (Edward Childs)

Tongues of Men, The (with Constance Collier)—*Morosco-Paramount Pictures Corp.—Jan. 6, 1916 (5 parts).

CHAMBERS (C. Haddon).

Passers-By (with Mary Charleson, Marguerite Skirwin, and Chas. Cherry)—Equitable-World Film Corp.—Mar. 20, 1916 (5 parts).

CURWOOD (James Oliver).

The Hunted Woman (with Virginia Pearson)—Vitagraph—V-L-S-E-.—Mar. 6, 1916 (5 parts).

DALY (Augustin).

Madelaine Morel (with Betty Gray)—Biograph-General Film Co.—Mar. 29, 1916 (3 parts).
Pique (with Gretchen Hartman, William Russell and Franklin Ritchie)—Biograph-General Film Co.—Feb. 16, 1916 (3 parts).

DAVIS (Owen).

Driftwood (with Vera Michelena)—Ocean-Raver Film Corp.—(5 parts).

DE GRISSAC (Madame).

Kiss of Hate, The (with Ethel Barrymore)—Columbia-Metro Pictures Corp.—April 3, 1916 (5 parts).

DEHAN (Richard).

Dop Doctor, The ("The Love Trail"—with Agnes Glynne, Fred Paul and Booth Conway)—Pathe Exchange, Inc.—Jan. 21, 1916 (5 parts).

DOWNING (Mary Louise).

Dimples (with Mary Miles Minter—Columbia-Metro Pictures Corp.—Feb. 14, 1916 (5 parts).

DOYLE (A. Conan).

Brigadier Gerard, The (with Louis Waller)—Red Feather-Universal Film Manufacturing Co—April, 1916 (5 parts).

DUMAS (Alexander).

Camille (with Clara Kimball Young and Paul Capellani)—Shubert-World Film Corp.—Jan. 3, 1916 (5 parts).
Denise—Topnotch—Author's Film Co.—Feb. 1916 (4 parts).

ELIOT (George).

Silas Marner (with Frederick Warde)—Thanhouser—Mutual Film Corp.—Feb. 19, 1916 (5 parts).

EVANS (Larry).

Then I'll Come Back to You (with Alice Brady)—Frohman Amusement Co.—World Film—April, 1916 (5 parts).

FITCH (Clyde).

Captain Jinks of the Horse Marines (with Ann Murdock and Richard C. Travers)—Essanay—V-L-S-E.—Jan. 17, 1916 (5 parts).
City, The (with Thurlow Bergen)—Schubert—World Film Corp.—Jan. 17, 1916 (5 parts).

FOSTER (David S.).

Oval Diamond, The (with Barbara Gilroy & Harris Gordon)—Thanhouser—Mutual Film Corp.—Feb. 24, 1916 (5 parts).

FOUQUE (Pierte de la Motte).

Undine (with Ida Schnall) (not an adaptation of the fairy story merely based on the idea)—Bluebird Photoplays—Feb. 7, 1916 (5 parts).

FRENCH (Ann Warner).

Rejuvenation of Aunt Mary, The (with Kate Toncray, Dell Henderson, etc.)—Biograph—General Film—Mar. 15, 1916 (3 parts).

GABORIAU (Emile).

Mystery of Orcival, The (with Gretchen Hartman)—Biograph—General Film Co.—Mar. 8, 1916 (3 parts).

GLYN (Elinor).

One Day (with Jeanne Iva, Victor Sutherland and Robert Broderick)—B. S. Moss M. P. Corp.—Mar., 1916 (5 parts).

GODDARD (Chas W.—written in conjunction with Paul Dickey).

Misleading Lady, The (with Henry Walthal and Edna Mayo)—Essanay—V-L-S-E.—Jan. 3, 1916 (5 parts).

GOODMAN (Jules Eckert).

Point of View, The ("Love's Crucible"—with Frances Nelson)—Brady—World Film—Feb. 14, 1916 (5 parts).

GUNTER (Archibald Clavering).

Surprises of an Empty Hotel, The (with Arline Pretty and Chas Richman)—Vitagraph—General Film—Jan. 10, 1916 (4 parts).

HARTE (Bret).

Tennessee's Pardner (with Fanny Ward)—Lasky—Paramount—Feb. 3, 1916 (5 parts).
Two Men of Sandy Bar (with Hobart Bosworth)—Red Feather—Universal Film Manufacturing Co.—April 3, 1916 (5 parts).

HATTON (John).

John Needham's Double (with Tyrone Power)—Bluebird Photoplays—April 10, 1916 (5 parts).

HENNEQUIN (in conjunction with Pierre Veber).

Madame La Presidente (with Anna Held)—Morosco—Paramount—Feb. 7, 1916 (5 parts).

HOBART (George V.).

Wonderful Wager, The (with Raymond Hitchcock)—Lubin—General Film Co.—Jan. 3, 1916 (3 parts).

HOOD (Thomas).
Dream of Eugene Aram, The (with Tyrone Power)—Selig—General Film—Mar. 6, 1916.

HOPE (Anthony).
Rupert of Hentzau (with Jane Gail)—Bluebird Photoplays—Mar. 6, 1916 (5 parts).

HOWARD (George Bronson).
Soul Enslaved, A (with Cleo Madison)—Broadway Universal Feature—Universal—Jan. 24, 1916 (5 parts).

HUGHES (Rupert).
Excuse Me! (with George F. Marion & Vivian Blackburn)—Savage—Pathe Exchange, Inc.—Dec. 31, 1916 (5 parts).
Gloria's Romance (with Billie Burke)—May 22, 1916 (10 parts) Serial.
What Will People Say?—(with Olga Petrova)—Popular Plays and Players—Metro-Pictures Corp.—Jan. 6, 1916 (5 parts).

HURLBUT (William J.)
New York (with Florence Reed)—Pathe Exchange, Inc.—Feb. 4, 1916 (5 parts).
Writing on the Wall, The (with Virginia Pearson, Joseph Kilgour, Robert Gailord & Naomi Childers)—Vitagraph—V-L-S-E.—Feb. 14, 1916 (5 parts).

JACKSON (Fred).
Precious Packet, The (with Ralph Kellard and Lois Meridith)—Pathe Exchange, Inc.—Feb. 11, 1916 (5 parts).

JOHNSON (Mary).
Audrey (with Pauline Frederick)—Famous Players—Paramount—Mar. 27, 1916 (5 parts).
To Have and to Hold (with Mae Murray)—Lasky—Paramount—Mar. 6, 1916 (5 parts).

JOKAI (M.).
Plutocrats, The ("The Iron Will"—with Vera Sisson, Raymond Nye and Jose Ruben)—Biograph—General Film Co.—Feb. 9, 1916 (3 parts).

JONES (Henry Arthur).
Evangelist, The (with Gladys Hanson)—Lubin-Unit-General Film Co.—Jan. 24, 1916 (4 parts).

JORDAN (Kate).
Poor Little Peppina (with Mary Pickford)—Famous Players—Paramount—Mar. 2 (7 parts).

LAMOTHE (Julian Louis).
Modern Paul, A (with Melvin Mayo—Lubin—General Film Co.—Feb. 3, 1916 (3 parts).

LE QUEX (William).
Sons of Satan (with Gerald Ames & Blanche Bryan)—Red Feather—Universal Film Manufacturing Co.—Feb. 21, 1916 (5 parts).

LILLIBRIDGE (Will).
Ben Blair (with Dustin Farnum)—Pallas—Paramount—Mar. 9, 1916 (5 parts).

LINCOLN (Natalie Sumner).
Man Inside, The (with Edwin Stevens)—Broadway Universal Feature—Universal Film Manufacturing Co.—Jan. 17, 1916 (5 parts).

LOCKE (William J.).
Fortunate Youth, The (with Wilmurth Merkyl, Lilie Leslie, and Wm. Cohill)—Raver-Ocean—Mar. 1916 (5 parts).

MASON (A. E. W.).
Green Stockings (with Lillian Walker)—Vitagraph—V-L-S-E.—Jan. 10, 1916 (5 parts).

MacKAYE (Steele).
Hazel Kirke (with Pearl White, Bruce McRae, and William Riley Hatch)—Pathe Exchange, Inc.—Jan. 28, 1916 (5 parts).

MacKENZIE (Compton).
Carnival, The ("The Ballet Girl"—with Alice Brady)—Brady—World Film Corp.—Jan. 24, 1916 (5 parts).

MADDEN (Edward).
Mills of the Gods ("The Devil's Toy"—with Adele Blood)—Premo—World Film—Mar. 6, 1916 (5 parts).

MILLER (Henry Russell).
Ambition of Mark Truitt ("Fruits of Desire"—with Robert Warwick)—Brady—World Film Corp.—Jan. 31, 1916 (5 parts).

MORTON (Michael).
Yellow Passport, The (with Clara Kimball Young)—Schubert—World Film Corp.—Feb. 7, 1916 (5 parts).

NICHOLSON (Meridith).
Lords of High Decision (with Cyril Scott) Red Feather—Universal Film Manufacturing Co.—Feb. 28, 1916 (5 parts).

NORRIS (Frank).
McTeague ("Life's Whirlpool"—with Holbrook Blinn)—Brady—World Film—Jan. 10, 1916 (5 parts).

OSBORNE (William Hamilton).
Catspaw, The (with Miriam Nesbitt and Marc MacDermott)—Edison—Kleine—Jan. 12, 1916 (5 parts).
Red Mouse, The ("The Half Million Bribe"—with Marguerite Snow and Hamilton Revelle)—Columbia-Metro—April 10, 1916 (5 parts).

PATTERSON (Joseph Medill).
Fourth Estate, The—Fox Film Corp.—Jan. 16, 1916.

PHILLIPS (E.).
As In a Looking Glass (with Kitty Gordon) Schubert—World Film—Mar. 6, 1916 (5 parts).

POLLOCK (Channing).
Final Curtain, The (with Arthur Hoops and Alma Hanlon)—Edison—Kleine—Feb. 2, 1916 (5 parts).

ROE (E. P.).
He Fell in Love with His Wife (with Florence Rockwell and Forrest Stanley)—Pallas-Paramount—Feb. 16, 1916 (5 parts).

ROYLE (Edwin Milton).
Unwritten Law, The (with Beatriz Michelena)—California Motion Picture Co.—Jan. 1916 (5 parts).

RYLEY (Madeleine Lucette).
Mice and Men (with Marguerite Clark)—Famous Players—Paramount—Jan. 10, 1916 (5 parts).

SARDOU (Victorien).
Dora ("Diplomacy"—with Marie Doro)—Famous Players—Paramount Feb. 28, 1916 (5 parts).
Sorceress, The ("The Witch"—with Nance O'Neil & Alfred Hickman)—Fox Film Corp.—Feb. 27, 1916 (5 parts).

SEITZ (George Brackett).
King's Game, The (with Pearl White and George Probert)—Pathe Exchange, Inc.—Jan. 7, 1916 (5 parts).

SHELDON (H. S.).
Havoc, The (with Gladys Hanson, Lewis S. Stone and Bryant Washburn)—Essanay—V-L-S-E.—Mar. 20, 1916 (5 parts).

SMITH (F. Hopkinson).
Kennedy Square (with Chas. Kent, Antonio Moreno and Muriel Ostriche)—Vitagraph—V-L-S-E-.—Feb. 21, 1916 (5 parts).

STRINGER (Arthur).
Iron Claw, The (with Pearl White, Sheldon Lewis and Creighton Hale) —Serial—Pathe Exchange, Inc.—Commenced Feb. 21, 1916.

TARKINGTON (Booth).
Flirt, The (with Marie Walcamp)—Bluebird Photoplays—Mar. 26, 1916 (5 parts).
Turmoil, The (with Valli-Valli and Geo. Le Guere)—Columbia-Metro—Jan. 10, 1916 (5 parts).

TERHUNE (Albert Payson).
Dollars and Cents ("Dollars and the Woman"—with Ethel Clayton and Tom Moore)—Lubin—V-L-S-E.—Mar. 20, 1916 (6 parts).

THOMAS (Augustus).
Other Girl, The (with James J. Corbett)—Raver Film Corp.—Jan. 1916 (5 parts).

THOMPSON (Denman).
Old Homestead, The (with Frank Losee, Louise Huff, Mrs. Corbett, etc.). Famous Players—Paramount—Dec. 23, 1915 (5 parts).

THOMPSON (Maravene, in conjunction with Mrs. Thompson).
Woman's Law, The (with Florence Reed)—Arrow—Pathe Exchange, Inc.—Mar. 21, 1916 (5 parts).

TURNBULL (Hector).
Temptation (with Geraldine Farrar)—Lasky-Paramount—Dec. 30, 1915 (5 parts).

TWAIN (Mark)
Pudd'nhead Wilson (with Theodore Roberts)—Lasky-Paramount—Jan. 31, 1916 (5 parts).

WILLIAMSON (C. N. & A. M.).
Lord Loveland Discovers America (with Arthur Maude and Constance Crawley)—American—Mutual Film Corp.—Jan. 24, 1916 (5 parts).

YOUNG (Rida Johnson).
Lottery Man, The (with Thurlow Bergen)—Schubert—World Film—Feb. 1916 (5 parts).

ZANGWILL (Israel).
Merely Mary Ann (with Vivian Martin)—Fox Film Corp.—Feb. 6, 1916 (5 parts).

MILITARY.

Americanism (showing marines in parade, also naval review on the Hudson)—Will Rising—April.
At the Front with the Allies—Hippodrome Co.—Mar.
At Sea Under Naval Colors—Great Northern.
Austria at War—Raver Film Corp.—Mar.
Battles of a Nation, The—American Correspondent Film Co.—Jan. (6 parts) (German Side of War).
Britain Prepared—Charles Urban—Patriot Film Co—May.
Count Zeppelin's Airship—Great Northern.
Danish Dragoons—Great Northern.
Danish Hussars—Great Northern.
Day with the West Point Cadet—Paramount—Feb. 21.
Defense or Tribute?—Public Service Film Co. (preparedness drama in 5 parts).
Fighting for France—French Official War Films—Mutual—Jan. (5 parts).
Fighting the Allies—Fatherland Magazine's War Films.
Fighting in France—New York Herald—Jan.
Fighting with France—French Official War Films—Jan.
Germany on the Firing Line—Kulee Features—Feb.
Hero of Submarine D-2—V-L-S-E.—Vitagraph—Mar. 13 (5 part military drama).
Horrors of War, The—Pathe—Jan. 24 (3 reels of selected scenes).
Italy's War Equipment—Novelty-Mutual—Jan. 21.
Life on Board a Danish Training Ship—Great Northern.
War Pictures from Three Battle Fronts—Kleinschmidt.
On the Battlefield of France—Wm. Morris—Jan.
On the Firing Line with the Germans—War Syndicate—Jan. (8 parts).
Our Middies at Annapolis—Paramount-Holmes—Feb. 28.
Somewhere in France—Arthur S. Kane—Jan. (5 parts).
Suppressed Order, The—Mutual-American—Mar. 14 (3 part military drama of the civil war period).
Uncle Sam at Work, No. 3—("Are We Prepared"—Giving an insight into the Naval Dept., showing battleships, etc.)—Powers-Universal—Jan. 8 (1,000 feet).
Uncle Sam at Work, No. 4 ("Uncle Sam's Proteges at Work and at Play"—Showing work and recreation of jackies)—Powers-Universal—Jan. 15 (1,000 feet).
Uncle Sam at Work, No. 10 ("Preparedness"—Showing the U. S. army at Vera Cruz, West Point, and other U. S. army posts)—Powers-Universal—Feb. 26 (1,000 feet).
Uncle Sam at Work, No. 11 ("To Arms"—Showing the National Guard on the Fishkill Plains, the U. S. forts and troop stations at various points, and illustrating the necessity for action in the direction of preparedness)—Powers-Universal—Mar. 4 (1,000 feet).
Warriors of the Air—Powers-Universal—Mar. 9.
Winter Manoeuvers of the Norwegian Army—Great Northern.

PSYCHOLOGY.

Man and his Soul—Metro-Quality—Jan. 31 (5 parts).

SCENIC.

Along the Coast of Norway—Great Northern.
Along the Columbia River—Pathe—Mar. 8.
Along the Des Chutes River (Oregon)—Pathe-Globe—Feb. 21.
Along the Italian Riviera—Great Northern.
Ancient Egypt—Gerat Northern.
Around the Lake Constanz (Switzerland)—Great Northern.
At the Sea Shore (Denmark)—Great Northern.
Au Sable Chasm (picturesque America)—Pathe-Globe—Jan. 24.
Bankok (Siam)—Great Northern.
Barcelona (Spain)—Great Northern.
Bastei in Saxony—Great Northern.
Bavarian Highland, The—Great Northern.
Belgrade (Servia)—Great Northern.
Bergen in Snow (Norway)—Great Northern.
Bern (Switzerland)—Great Northern.
Bohemian Highlands—Great Northern.
Borgas (an ancient Finnish town)—Great Northern.
Bornholm in the Baltic Sea, Isle of—Great Northern.
Brathland Valley, The—Great Northern.
Budapest (Hungary)—Great Northern.
By Sleigh in Norway—Great Northern.
By the Zuyder Zee (Holland)—Great Northern.
Canals of Copenhagen—Great Northern.
Children of the East (showing primitive manners of people of Far East) —Great Northern.
China—Great Northern.
Cliff Dwellers of America, The—Paramount—Feb. 7.
Conway and the Glen of the Fairies, Coaching Tour Through—Great Northern.

Crossing Siam on the River Menam—Great Northern.
Danish Capital Under Snow, The—Great Northern.
Danish Lakes—Great Northern.
Danish Landscapes at Jutland—Great Northern.
Davos (Switzerland)—Great Northern.
Dells of the Wisconsin ("See America First," No. 19)—Mutual-Gaumont—Jan. 23.
Down the Upper Thames on a Barge—Great Northern.
Duluth, Minnesota ("See America First," No. 21)—Mutual-Gaumont—Feb. 6.
Elbe, The—Great Northern.
Flaams Valley, The (Norway)—Great Northern.
From Kabylia to Constantine (Algeria)—Pathe-Photocolor—Jan. 10.
From Ostersund to Storlien (Sweden)—Great Northern.
Glimpses of Southern France—Great Northern.
Going Some in San Francisco—Paramount-Holmes—Mar. 20.
Gota Canal, The—Great Northern.
Grand Canyon of Arizona, The—Paramount—Feb. 14.
Greece—Great Northern.
Hardanger Fjords (Norway)—Great Northern.
Harz Mountains, The (Northern Germany)—Great Northern.
Headdresses of Holland—Pathe-Photocolor—Jan. 24.
High Scotland—Great Northern.
In the French Soudan—Pathe—Mar. 25.
In the South of Sweden—Great Northern.
Jutland, The west coast of—Great Northern.
Key West, Florida ("See America First," No. 23)—Mutual-Gaumont—Feb. 20.
Kullen, the West Coast of Sweden—Great Northern.
Lake Luzern (Switzerland)—Great Northern.
Laplanders, The—Great Northern.
Life in Darerne (Sweden)—Great Northern.
Ljan (one of Christiana's suburbs—Norway)—Great Northern.
Loch Lomond (Scotland)—Great Northern.
Metz (Germany)—Great Northern.
Miami, Florida ("See America First," No. 24)—Mutual-Gaumont—Feb. 27.
Modern Egypt—Great Northern.
Monterey, California ("See America First," No. 26)—Mutual-Gaumont—Mar. 12.
Moscow (Russia)—Great Northern.
Nishnij Novgorod (Russia)—Great Northern.
North Italian Town, A—Great Northern.
Norrkoping (Sweden)—Great Northern.
Norwegian Fjord City—Great Northern.
Norwegian Highland—Great Northern.
Nurnberg (Germany)—Great Northern.
Off the Coast of Norway—Great Northern.
Old and New Manilla (Philippine Islands)—Paramount-Holmes—April 3.
Old Unchanging Holland—Pathe-Photocolor—Jan. 3.
Palm Beach, Florida ("See America First," No. 28)—Mutual-Gaumont—Mar. 26.
Petrified Forest of Arizona, The—General Film-Essanay—Feb. 16.
Port of Copenhagen, The—Great Northern.
Quaint Volendam (Holland)—Pathe-Photocolor—Mar. 8.
Quebec, Views of—General Film-Essanay—Feb. 23.
Raum Valley, The—Great Northern.
Regensburg (Germany)—Great Northern.
Rome (Italy)—Great Northern.
Rothenburg in Bavaria—Great Northern.
San Francisco, California ("See America First," No. 27)—Mutual-Gaumont—Mar. 19.
Scandinavian North (Norway)—Great Northern.
Scenes in the Canadian Rockies—General Film-Essanay—Jan. 19.
Scenes Among the Navajo Indians in New Mexico—General Film-Essanay—Mar. 15.
Sea and Landscapes (Denmark)—Great Northern.
Semmering in the Austrian Alps—Great Northern.
Siberia, the Vast Unknown, No. 1—Pathe—Feb. 14 (½-reel).
Siberia, the Vast Unknown, No. 2—Pathe—Mar. 1 (1,000 feet).
Siberia, the Vast Unknown, No. 3—Pathe—Mar. 18 (½-reel).
Skaw, The (Denmark)—Great Northern.
Snow Shoeing at Christiania (Norway)—Great Northern.
Some Views of Singapore (Straits Settlement—Malay Peninsula)—Pathe—Mar. 18.
Sor Fjord (Norway)—Great Northern.
Sound, The (Denmark)—Great Northern.
South of the Equator (scenes not filmed before)—Great Northern.
Spanish Landscapes—Great Northern.
St. Paul & Minneapolis ("See America First," No. 20)—Mutual-Gaumont—Jan. 30.
St. Petersburg (Russia)—Great Northern.
Street life in the North of Siam—Great Northern.
Summer Days near San Diego—Paramount-Holmes—Mar. 6.
Surroundings of Copenhagen (Denmark)—Great Northern.
Swedish River Angermanelv, The—Great Northern.
Tampa, Florida—("See America First," No. 25)—Mutual-Gaumont—Feb. 27.
Through Southern France—Great Northern.
Toward Eternal Snow (Norway)—Great Northern.
Trollhattan (Sweden)—Great Northern.
Trondhjem Railway, The (Norway)—Great Northern.
Valley of Froland, The (Norway)—Great Northern.
Villages in the Bavarian Highlands—Great Northern.
Under Southern Skies (Spain)—Great Northern.
Warmland (Sweden)—Great Northern.
Waterfalls of Tistedalen (Norway)—Great Northern.
Wendelstein Railway in the Highland of Bavaria, The—Great Northern.
Western Norway in Snow—Great Northern.
Where Footfalls Seldom Sound—Educational Films Corporation of America—(This series covering the most beautiful parts of mountainous Washington includes seven subjects, namely, "The Film Hunter" in Columbia National Forest, "The Yarn of the Slowernell" in the region of Lake Chelan, "In the Hanging Glacier Country" The Sunset Trail" depicting adventures in this wonderful country, "The Trail to Cloudy Pass," "The Stampede" showing scenes at a western country fair, and "Variety" or "Rails, Rocks and Rivers.")
Winter Journey in Norway—Great Northern.
Winter Scenes in Norway—Great Northern.
Winter landscapes in Stockholm (Sweden)—Great Northern.
Winter in Switzerland—Great Northern.
Winter in Trollhatan (Sweden)—Great Northern.
Winter in Vossevangen—Great Northern.

SCIENCE.

Extracting poison from the fangs of a snake (Ditmars)—Paramount—Jan. 27, 1916.
Lessons in Carving (carving a roast)—Paramount Pictograph—April.
Movements the Eye Misses—Pathe-Photocolor—Jan. 31 (showing the muscular movements of the human body in running, jumping, etc. photographed by a rapid camera).
Uncle Sam at Work, No. 5 (showing instruments employed by the weather bureau, etc.)—Powers—Jan. 22, 1916.
Uncle Sam at Work, No. 9 (Bureau of Weights and Measures)—Powers.—Feb. 19.

SOCIOLOGY.

A Modern Paul (Religious)—General Film-Lubin—Feb. 13 (3 parts).
Bilibid, the "Sing Sing" of the Philippines—Paramount-Holmes—April 10.
Blacklist, The (Labor drama)—Paramount-Lasky—Feb. 21 (5 parts).
Bruiser, The (Labor drama)—Mutual-American—Mar. 23 (5 parts).
Bubbles in the Glass, The (Temperance drama)—Mutual-Thanhouser—Jan. 4 (3 parts).
Celeste of the Ambulance Corps (Red Cross drama)—General Film—Edison.
City of Failing Light, The (Labor vs. Capital)—General Film-Lubin—Jan. 12 (4 parts).
Corner in Cotton, A (financial drama giving views in interior of cotton mills)—Metro-Rolfe—Feb. 21 (5 parts).
Crime of Circumstance, The (capital punishment)—General Film-Knickerbocker Star Features—Feb. 4 (3 parts).
Destiny (Temperance drama)—General Film-Essanay—Jan. 29 (3 parts).
House that Jack Built, The (safety first)—New York Central Railway—Feb.
Human Cauldron, The—General Film-Vitagraph—Mar. 11 (3 parts).
Making of Crooks, The—General Film-Selig—Dec. 27—1915 (3 parts).
Man He Used to Be, The (Temperance drama)—General Film-Vitagraph—Feb. 19 (3 parts).
Pyrene Romance, A (Fire fightings)—C. I. S. M. P. Corp.—April.
Safety First (illustrating dangers to which children expose themselves in playing about trolley cars, etc.)—Powers—Mar. 16.
Should a Baby Die?—Hanover Photoplay Co.—Feb. (5 parts).
To Him that Hath (Prison Reform showing views in and about Sing Sing)—Premo.
Woman in Politics, The (Mutual-Thanhouser—Jan. 8 (5 parts).
Writing on the Wall, The (Illustrating the crime of the indifferent landlord)—V-L-S-E-.-Vitagraph—Feb. 14 (5 parts).

SPORTS AND HUNTING.

Badger Hunting (Denmark)—Great Northern.
Balloon Races (Germany)—Great Northern.
Bear Hunting in Russia—Great Northern.
Spirit of the Game, The (Football drama)—Mutual-Thanhouser—Feb. 9 (3 parts).
Sports at Quebec—General Film—Essanay—Mar. 1 (split with comic cartoon).
Water Sports (Denmark)—Great Northern.
Willard-Moran Contest—Champion Sports Exhibition Co.—April.

TOPICAL.

Colonel Roosevelt in Denmark—Great Northern.
Dromedary Drilling at Sudan—Great Northern.
Fire Fighting in San Francisco—Paramount-Holmes—Mar. 27.
Grand Procession, The (Siam)—Great Northern.
Launching the Life Boat (West coast of Denmark)—Great Northern.
Paramount Pictograph No. 1 (Frederick Palmer, Henry Reuterdahl, Hugo Munsterberg and others)—Feb. 6.
Paramount Pictograph No. 2 (Theo. Roosevelt, H. Munsterberg, Zalud, J. R. Bray and others)—Feb. 13.
Paramount Pictograph No. 3 (Maj. Gen. Leonard Wood, Hugo Munsterberg, J. R. Bray and others)—Feb. 20.
Paramount Pictograph No. 4 (Frederick Palmer, H. Munsterberg, J. R. Bray and others)—Feb. 27.
Siamese Drama, A—Great Northern.
Sultan Abdul Hamid and the Ladies of his Harem—Great Northern.
Uncle Sam at Work, No. 2 ("How Uncle Sam Gets His Coin"—Showing the Washington Bureau of Engraving and Printing, the Philadelphia Mint, and the U. S. Treasury)—Powers-Universal—Jan. 1 (1,000 feet).
Uncle Sam at Work, No. 6 ("Saving Wealth and Building Health"—showing how garden seeds are distributed by the Department of Agriculture, work on government highways, care of forest reserves, reclamation of arid lands, construction of big dams, etc.)—Powers-Universal Jan. 29 (1,000 feet).
Uncle Sam at Work, No. 7 (showing Patent Offices at Washington, D. C., Ellis Island, and many views of native pastimes in the insular possessions of the U. S.)—Powers-Universal—Feb. 5.
Uncle Sam at Work, No. 8 ("Uncle Sam, Fisherman, Postmaster, and Health Officer"—showing the Alaskan Seal preserves the harpooning of the whale and the preparation of its carcass for the market. Instructive views in the Post Office and Health Departments are included in this film)—Powers-Universal—Feb. 17 (1,000 feet).

ZOOLOGY.

Amphibian Oddities (showing the hell-bender, the salamander, the tree toad, etc.)—Universal-Powers—Mar. 23 (split reel).
Anthropoid Ape, An (Bronx Zoo)—Paramount-Ditmars—Jan. 13.
At the Bottom of the Sea (showing animal life at sea bottom)—Forrest Film Co., Philadelphia.
Caged with Polar Bears (Vaudeville Act with performing bears)—Universal-Powers—Feb. 2.
Carl Emmy and His Dogs (Performing Dogs)—Powers-Universal—Jan. 6.
Hard Working Elephants (India)—Great Northern.
Jungle Life in South America (giving glimpses of deadly reptiles and smaller animals)—Mutual-Falstaff—Mar. 2.
Lizards—Pathe-Photocolor—Jan. 17.
Mother Love Among Animals (domestic animals—Denmark)—Great Northern.
Odd Acquaintances (Bird and Cat picture on reel with good comedy)—General Film-Vitagraph—Mar. 3.
Story of the Salmon—Wm. Crawford—Feb. 1916.
Teddy (Bear) Trained by its Mother—Great Northern.
Unfamiliar Fishes—Pathe-Globe—Jan. 10.
Uncle Sam at Work, No. 8 ("Uncle Sam, Fisherman, Postmaster and Health Officer"—showing Alaska Seal preserves, harpooning a whale and preparing its carcass for the market, etc.)—Universal-Powers—Feb. 17 (1,000 feet).
Walk Through the Zoo, A—Great Northern (European).
William Lovell Finley's Animal Pictures (Wild Birds & Animals).

Zoo Arrivals from South America (showing the Sloth, the Ant-eater, the Matamata, etc.)—Rex-Universal—April 16 (split with drama not suitable for children).

FILMS SUITABLE FOR CHILDREN'S PROGRAMS.

Ambitious, Awkward Andy—Falstaff-Mutual—Mar. 9 (comedy).
Angels Unawares—Essanay-General Film—Jan. 11 (two-part comedy-drama).
Artie, the Millionaire Kid—Vitagraph-V-L-S-E-.—April 17 (5 parts).
Beloved Liar, The—Big U-Universal—May 4 (drama-story of old violinist and two children).
Beloved Vagabond, The—Pathe—Dec. 17, 1915 (6 part drama).
Ben Blair—Pallas-Paramount—Mar. 9 (5 part western drama).
Bondman, The (with William Farnum)—Fox Film Corp.
Bonds of Deception—American-Mutual—April 6 (two-part drama).
Brigadier Gerard, The—Red Feather-Universal—April 10 (military drama Napoleonic era).
Brought Home—Essanay-General Film—Dec. 28 (two-part drama).
Bullets and Brown Eyes—Kay-Bee-Triangle—Feb 20 (five-part military romance).
Burglar's Picnic, The—Thanhouser-Mutual—Jan. 26 (three-part comedy-drama).
Call of the Cumberlands, The—Pallas-Paramount—Jan. 24 (five-part drama).
Clever Collie's Someback, A—Falstaff—Feb. 1 (comedy).
Chip off the Old Block, A—Juvenile Film Co.—Mar.
Code of Marcia Gray, The—Morosco-Paramount—Mar. 16 (five-part drama).
Corner in Cotton, A—Rolfe-Metro—Feb. 21 (five-part drama—showing work in cotton mills).
Curlew Corliss—Mustang-Mutual—Mar. 17 (Two-part western drama).
Daphne and the Pirate—Fine Arts-Triangle—Mar. 5 (5 part story of love and adventure in the days of the sea pirate).
Deacon's Waterloo, The—Nester-Universal—Mar. 13 (comedy).
Desperado, The—Laemmle-Universal—Mar. 22 (one-reel western drama).
Desperate Chance, The—Cub-Mutual—Mar. 3 (comedy).
Destiny—Essanay-General Film—Jan. 29 (three-part temperance drama).
Dimples—Columbia-Metro—Feb. 14 (five-part drama).
Failure, The—Biograph-General Film—Dec. 10, 1915 (drama).
Feathertop—Gaumont-Mutual (not an adaptation of Hawthorne's story)—April 17 (five-part drama).
Flight of the Duchess, The—Thanhouser-Mutual—Mar. 11 (five-part fantastic comedy).
Floorwalker (with Chas. Chaplin)—Lone Star-Mutual—May (two-part farce comedy).
Foundling, The (with Mary Pickford)—Famous Players-Paramount—Jan. 3 (five-part drama).
Going Up—Cub-Mutual—Feb. 25 (comedy).
Heart of Nora Flynn, The—Lasky-Paramount—April 24 (five-part drama).
Hero of Submarine D-2 The Vitagraph-V-L-S-E. Mar. 13 (five-part military drama).
Indian, The—Biograph-General Film—Mar. 1 (three-part drama containing spectacular scenes of Indian warfare).
In Dreamy Jungle Town Rex-Universal Feb 1 (dream picture).
In the Heart of a Shell—Rex-Universal—Mar. 3 (fairy dream).
Iron Trails, The—Bison-Universal—Mar. 18 (thrilling two-part railroad drama).
Jane's Bashful Hero—Vitagraph-General Film—Jan. 31 (comedy).
Jerry in the Movies—Cub-Mutual—Jan. 7 (farce-comedy).
Joyce's Strategy—Essanay-General Film—Mar. 14 (two-part drama).
Kennedy Square—Vitagraph-V-L-S-E-.—Feb. 21 (five-part drama).
Kiddie's Kaptain Kidd, The—Falstaff-Mutual—May 8 (comedy).
Little Billy's Schooldays—L-Ko-Universal—April 23 (comedy).
Little Mary Sunshine—Pathe—(five-part comedy-drama).
Little Mascot, The—Rex-Universal—Jan. 16 (two-part drama).
Little Samaritan, The—Essanay-General Film—April 25 (two-part drama).
Marta of the Jungle—Centaur-Mutual (two-part drama).
Martha's Vindication—Fine Arts-Triangle—Mar. 19 (five-part drama).
Merely Mary Ann—Fox Film Corporation—Feb. (five-part comedy-drama).
Mice and Men—Famous Players-Paramount—Jan. 10 (five-part drama).
Mischief and a Mirror—Beauty-Mutual—Jan. 23 (comedy-drama).
Molly Make-Believe—Famous Players-Paramount—April 10 (5 part drama).
Nan Good-for-Nothing—Big "U"-Universal—Jan. 28 (comedy).
Old Homestead, The—Famous Players-Paramount-Dec. 28, 1915 (five-parts).
Paul's Political Pull—Falstaff-Mutual—Mar. 28 (comedy).
Peggy—Kay-Bee-Triangle—Feb. 20 (five-part comedy-drama).
Preparedness—Juvenile Film Co. (humorous War Film).
Poor Little Peppina—Famous Players-Paramount—Mar. 2 (six-part drama).
Ranger of Lonesome Gluch, The—Mustang-Mutual—Mar. 31 (3 part western drama).
Rejuvenation of Aunt Mary, The—Biograph-General Film—Mar. 15—(three-part farce comedy).
Romance of Toyland, A—Powers-Universal—Mar. 9 (adventures of two dolls as told to a little boy by his nurse).
Separating from Sarah—Essanay-General Film—Mar. 21 (two-part comedy).
Silas Marner—Thanhouser-Mutual—Feb. 19 (five-part drama).
Skating Rink, The—Biograph-General Film—Jan. 5 (three-part comedy).
Suppressed Order, The American-Mutual Mar. 14 (three-part military drama—period of 1860).
There's no place like Home—Rex-Universal—Mar. 28 (drama).
Three Wise Men, The—Selig-General Film—April 17 (three-part Christmas Eve story).
Tubby turns the Tables—Vitagraph-General Film—Mar. 3 (comedy).
Two Men of Sandy Bar—Red Feather-Universal—April 3 (five-part western drama).
Unlucky Luke—Mustang-Mutual—April 28 (two-part comedy).
Whole Jungle was after Him, The—Joker-Universal—Jan. 22 (comedy).
Why Love is Blind—Selig-General Film—Jan. 17 (human drama).
Wrong Mr. Wright, The—Vitagraph-General Film—Feb. 4 (comedy).
Yaqui, The—Bluebird Photoplays—Mar. 19 (five-part drama-scene laid in Mexico among the Yaqui Indians).

ADDRESSES OF BOOKING COMPANIES INCLUDED IN THE ABOVE CATALOGUE OF FILMS.

American Correspondent Film Co.—220 W. 42nd St., New York City.
Author's Film Co.—1432 Broadway, New York City.
Bluebird Photoplays, Inc.—1600 Broadway, New York City.
California Motion Picture Corp.—San Rafael, Cal.
Champion Sports Exhibition Co.—1476 Broadway, New York City.
Crawford, Wm.—Box 283, Seattle Wash.
Dominion Exclusives, Ltd.—Vancouver, B. C.
Educational Films Corporation of America—739 7th Ave., New York City.
Fox Film Corp.—126 W. 46th St., New York City.
General Film Co.—71 W. 23rd St., New York City.
Great Northern Film Co.—110 W. 40th St., New York City.
Hanover Photoplay Co.—Columbia Theater Building, New York City.
Hippodrome Film Co.—110 W. 40th St., New York City.
Juvenile Film Company—110 W. 40th St., New York City.
Kleine, George—166 State St., Chicago, Ill., and 11 E. 14th St., New York City.
Kulee Features—220 W. 42nd St., New York City.
Metro Pictures Corporation—1465 Broadway, New York City.
Morris, Wm.—New York Theater Building, New York City.
Moss, B. S.—Columbia Theater Building.
Mutual Film Corporation—71 W. 23rd St., New York City.
Paramount Pictures Corporation—485 5th Ave., New York City.
Pathe Exchange, Inc.—25 W. 45th St., New York City.
Patriotic Film Co.—729 7th Ave., New York City.
Pratt, G. D.—Commissioner of Reservation, Washington, D. C.
Raver Film Corporation—110 W. 40th St., New York City.
Triangle Film Corporation—1459 Broadway, New York City.
Universal Film Manufacturing Co.—1600 Broadway, New York City.
V-L-S-E.—1600 Broadway, New York City.
War Film Syndicate—308 Mallers Building, Chicago, Ill.
World Film Corporation—126 W. 46th St., New York City.

NOTE: Attached to the name of each film will be found its brand name and also the name of the company or individual releasing the film. By communication with the head office of any of these according to the addresses given above you will be able to learn the location of the exchange nearest you where the film or films you desire may be obtained.

V-L-S-E. OFFICE CHANGES.

S. E. Abel, Chicago manager of the V-L-S-E., Inc., announces that in line with that company's policy of promotion from the ranks, he has chosen Frank Redfield, booker of the Chicago office, as his assistant manager. This promotion will be received cordially by the trade, as Mr. Redfield is regarded a thorough and conscientious worker, and an asset to the industry. With the vast amount of experience he has had, extending back to the pioneer days of the film industry, it is certain he will be well fitted for assuming a position that requires such constant attention to detail. A. B. Philbin will succeed Mr. Redfield as booker.

Two new salesmen have also been taken on at the Chicago office. They are George Berg, who will travel in Wisconsin, and C. F. Troupe, who will cover southeastern Illinois. Jess Levine, formerly of the New York branch of the World Film Corporation, is now with V-L-S-E., Inc., having been engaged by the New York office to succeed W. P. Allen. Mr. Allen has been transferred to the Syracuse branch of the V-L-S-E.

J. S. Hebrew, manager of the Philadelphia office of the V-L-S-E., announces the appointment of Nat Glasser as salesman for the Washington office, and Ernest A. Bezouska as salesman for Philadelphia. Mr. Bezouska has been connected for a short time with the New York exchange, while Mr. Glasser was manager of the Leader Theater, Washington, D. C.

UNIVERSAL CITY CLOSED TO PUBLIC.

The Universal Film Manufacturing Company, recognized as one of the greatest believers in publicity to be found in the industry, has decided to dispense with its greatest "ad"—a free one, at that—consisting of showing visitors around Universal City. When it is remembered that many thousand visitors enter the portals of the movie city annually—at 25 cents a head—that they are for the most part tourists from all parts of the globe who go back to their homes and tell about it, that a visit to the city is considered such an attraction that the great railroad lines entering Los Angeles advertise it—when these facts are remembered it is hard to believe that a concern that spends hundreds of thousands of dollars on paid advertising are, of their own will, passing up such a bet!

But H. O. Davis, whom many consider the last word in production efficiency experts, and who is general manager of Universal City, cut off at one stroke this vast source of advertising and income to his company, for the simple reason that he found it interfered with studio efficiency, and anything that, in the Davis scheme of things, interferes with efficiency must go.

KOPFSTEIN WILL AGAIN HANDLE IVAN PUBLICITY.

Jacques Kopfstein, the advertising engineer who was in charge of the publicity and advertising department of the Ivan film productions from the reorganization of that company to about six weeks ago when he resigned, has again accepted the incumbency of that office.

Vitagraph Releases

Week of June 5th Brings Many Excellent Subjects to the General Film and V-L-S-E. Programs.

ON THE General Film Program the Vitagraph releases for the week of June 5th includes "A Strange Case," "New York, Past and Present" and "She Won the Prize." "A Strange Case," a Vitagraph three-part Broadway star feature,will be released on June 10th. In this pic-

Scene from "A Strange Case" (Vitagraph).

ture, Harry Morey has a wonderful chance to show his talent, as he takes a dual role. We first see him as Burnham, a great detective, and then as Lefty, the Crook. Supporting Mr. Morey are seen Ned Finley, Frank Holland, Adele Kelly and Edward Elkas. The filming was supervised by Eugene Mullin. Jane Dixon and Roma Raymond wrote the story.

"New York, Past and Present" is the title of a one-part scenic picture, in which Father Knickerbocker personally conducts a tour through his wonderful metropolis. All the familiar landmarks of the city are shown, and when they fade out, the same spot is shown as it appeared in the colonial days. The reel closes with a wonderful panoramic view of the city, taken from the pinnacle of the Woolworth Building.

"She Won the Prize" is a one-part comedy featuring Edith Storey and Antonio Moreno. After winning a prize of $1,000 in a contest, Edith Storey, as Molly, a stenographer, sets out to have a good time on the money. She goes to Lakewood, where, in a swell attire and a beautiful blonde wig, she poses as an heiress. The boss, also in Lakewood for a rest, meets Molly, and, failing to recognize her in her finery, becomes infatuated. Later he proposes and is readily accepted. Josephine Earle and Donald McBride also appear in the cast. George D. Baker and Epes Winthrop Sargent are the authors of the story, and the former also directed the action.

With V-L-S-E for Week of June 5.

In "The Destroyers," a five-part Blue Ribbon feature from the pen of James Oliver Curwood, a new star, Lucille Lee

Scene from "Kernel Nutt's $100 Bill" (Vitagraph).

Stewart is introduced and featured. The story, in Curwood's powerful style, tells of a woman, Josephine McCloud, who comes to the frozen timberlands of the North, in search of a man named Peter God. Miss Stewart, as Josephine, is ably supported by Huntley Gordon, John Robertson, Richard Turner, Virginia Norden and Florence Natol. The picture was directed by Ralph Ince, and his usual attention to detail can plainly be seen.

A century note renders valuable assistance and causes a heap of trouble for Kernel Nutt, in "Kernel Nutt's $100 Bill," the latest of the Kernel Nutt series of one-reel comedies featuring Frank Daniels. Entertaining an heiress on 60c is some job. Kernel Nutt is not very confident of succeeding until he finds the big yellow back—then—well, $100 will buy a lot of things. Frank Daniels does credit to the part of Kernel Nutt and is well supported by Alice Washburn and Adele De Garde. L. Case Russell wrote the story and C. Jay Williams produced the picture.

Denton Vane

DENTON VANE of the Vitagraph players, after leaving school in Jacksonville, Fla., made a determined effort to succeed in dramatic work and his ambition seems to have been fulfilled beyond his expectations. He was several seasons in vaudeville, once with Maude Odell, and then as Vance, of the team of Vance and Rogers. He has had great experience in stock, having played long engagements at Portland, Seattle, San Francisco, and Los Angeles, and was a Pacific Coast favorite. He was also in a musical comedy, "The Rich Mr. Hoggenheimer," his rare singing voice being of great aid to him. He was featured once in "Brewster's Millions," and two seasons in "The Fortune Hunter." At different times he has been in the support of Ethel Barrymore, Blanche Bates and other prominent stars. With Florence Gale he made a Western tour, being cast as Mercuito in "Romeo and Juliet." In the season he was with Miss Bates in "The Darling of the Gods" he made so good that he was chosen the next season to originate the part of the young Syrian in the first production of "Salomo."

Denton Vane.

Mr. Vane's first experience with motion pictures was with the Selig company, and then he was four months with the Kalem company, playing leads opposite Irene Boyle. He joined Vitagraph in 1914, and during that time appeared in the following notable productions, "The Silent Plea," with Edith Storey, "The Barrier of Youth," with Norma Talmadge, "The Radium Thieves," with Leah Baird, "Two Women," with Anita Stewart, "Green Stockings," with Lillian Walker, "The Island of Surprise," with William Courtenay, "The Hunted Woman," with Virginia Pearson, "The Ordeal of Elizabeth," with Lillian Walker, and "Hesper," with Lillian Walker. Added to his excellent stage appearance Mr. Vane has a most pleasing personality and is popular with players and public alike.

EDDIE LYONS AND LEE MORAN IN NEW YORK.

A new contract has just been signed in the home office at 1600 Broadway between Eddie Lyons and Lee Moran, and the Universal Film Manufacturing Company, whereby these two clever comedians continue under the Nestor brand for two more years. Their contract also provides that they shall jointly direct themselves in their own single and two reel productions at Universal City, Al. Christie and the Universal having severed their connections. Mr. Lyons has not been in New York since Mr. Laemmle sent him to the coast, with the old Imp company over four years ago, and Lee Moran has never been in New York. An effort is being made at the present time to secure a leading woman for them of international prominence.

First Month of Unity Sales

A. J. Cobe Says Corporation Is on Firm Basis—Has Several Popular Productions.

IN ONE short month the Unity Sales Corporation is declared by Andrew J. Cobe, its vice-president and general manager, to have waxed from infancy into lusty manhood and is already proving itself a formidable factor in the motion picture industry.

The purchase by the firm, through negotiations conducted by Mr. Cobe, of the sensational and timely serial "The Yellow Menace" in which the eminent dramatic actor, Edwin Stevens, is starred is not the least of the notable "coups" accomplished since the birth of Unity. An aggressive and widespread advertising campaign has been inaugurated, new offices of great artistic beauty and practical efficiency established in the firm's headquarters in the new Godfrey Bldg., at 729 Seventh Ave., and plans laid for a "service system" which Mr. Cobe declares will result in the maximum of benefit for the exhibitor, exchangeman and producer. Mr. Cobe's long experience in the motion picture field and the regard and

Scene from "The Yellow Menace" (Unity).

esteem in which he is held by all branches of the industry have resulted in immediate success for the new concern, and the Unity offices are fairly flooded with demands for service, and as a logical consequence the working force of the organization and its offices have been considerably enlarged.

The slogan of Unity—"The Concern with a Conscience"—is one which Mr. Cobe has ordered all his departments to live up to in every sense of the word with unflinching exactitude.

"Myself and my associates were impelled to purchase 'The Yellow Menace'" said Mr. Cobe, "because we believe it is going to be the serial of the season. It carries within its sixteen episodes a lesson of lofty patriotism and a message of preparedness, with which the air is now ringing, together with a tender and beautiful love story and thrills galore. 'The Yellow Menace' already has the endorsement of every prominent man who has seen it, and they include some of the most famous names in the country. I have seen thousands of motion pictures in the course of my connection with the industry, but I say without hesitancy that 'The Yellow Menace,' which was produced, by the way, by William Steiner, is the 'best bet' so far offered the exhibitor. It is deeply gratifying to me to observe the response with which the trade has risen to the announcement of Unity's plans and I can assure our friends that Unity will always maintain as its watchword the two great underlying principles of modern business—'service and co-operation first, last and always.'"

Unity reports also record breaking returns on the first two features released through its agency, namely, "My Country First," a feature production in six reels made by the Terriss Film Corporation, and directed and starred in by Tom Terriss; and "The Pursuing Vengeance," an intensely exciting and virile detective photodrama, based on the celebrated novel by Burton E. Stevenson, "The Boule Cabinet." This picture was produced by Martin Sabine, and has gained a vast volume of favorable comment the country over.

"Diana," a wonderfully colored and romantic picture, picturizing the romance of "The Huntress," and the life of the Gods on High Olympus, in which appear the Baroness Von Dewitz and Paul Swan, as Apollo, is still another feature put out under the Unity brand and forms a classic and beautiful addition to any program. There are many unique and beautiful lighting and color effects in Diana, in addition to a classical ballet in Isadore Duncan dances, that are bound to cause a sensation in any community where the picture is played. Many state rights buyers have already ordered duplicates and additional prints of the classic.

General Film Offerings

The Week of June 5th Has Some Good Subjects in Store.

STANDING out strong and distinctly and bristling with attractions that make up an exceptionally forceful program, General Film Service for the week June 5th-June 10th, inclusive, offers its patrons drama, comedy and travel pictures in which acknowledged stars of filmdom figure. The comedies are of the same excellence that the General Film Program has always been noted for.

A Selig three-reel comedy, "A Temperance Town" in which Otis Harlan stars, will be the first thrown on the screen Monday, June 5th. Judging from advance notices, after film inspection, "A Temperance Town" should prove the comedy hit of the week. "New York, Past and Present," a Vitagraph historical production, has a prominent place in the first day's release. It should be a decidedly entertaining picture, presenting an opportunity for comparison seldom offered. Selig-Tribune, featuring all the high spots in the important news of the world is also presented on this day, while Biograph's "The Girl Across the Way" helps mightily to strengthen the day's releases. "Otto, the Reporter," a Lubin comedy, will provide more laughter.

"Orphan Joyce," an Essanay two-part drama featuring youthful Joyce Fair, is the first release for the following day. "Midnight at the Old Mill," a Kalem comedy and a Biograph two-part drama, "The Yaqui Cur," with Lionel Barrymore, Robert Harron, Kate Bruce and Walter Miller in the cast, make up the early part of the day's program. "The Stoning," an Edison production in three parts, has a post of honor on this day.

"In Cinderella's Shoes," a Kalem comedy, and Vernon Howe Bailey's "Sketch Book of Berlin" and Edison's "Love's Labor Lost" provide varied and strong attractions for Wednesday.

Lubin's "The Scapegrace," in three parts with George Routh, Adda Gleason and Evelyn Page sharing honors, will be presented Thursday, as will also Selig Tribune and a Vim comedy "The Sea Dogs."

Knickerbocker heads the list Friday, offering "The Stained Pearl" in three reels, featuring Henry King. In this sensational tale of the sea Mr. King has many opportunities to demonstrate his acknowledged ability. Another strong feature of this day will be "Juggling Justice" of the Sis Hopkins Series. These Kalem comedies always "get over" and "Juggling Justice" will be no exception. Vitagraph and Vim each supply a comedy, the former "She Won a Prize," and the latter "A Dollar Down."

A three reel Essanay production, "Fool's Gold" with Darwin Karr, Nell Craig, Patrick Calhoun and Marion Murray, all film favorites, will be presented Saturday. "Two Smiths and a Half," a Lubin comedy, will be sandwiched in between "Fool's Gold" and a Vitagraph three-part picture, "A Strange Case." Then will follow "The Treasure Train," an episode of the "Hazards of Helen" Series by Kalem. The final picture that will fade on the screen will be Selig's drama, "Going West to Make Good."

Triangle Stars on June List

Willie Collier, Jr., to Follow in His Father's Footsteps in "The Bugle Call"—Fairbanks Coming in "Reggie Mixes In."

TRIANGLE'S June releases will bring Willie Collier, Jr., to the front as a full-fledged film star. In "The Bugle Call" he plays a juvenile, of course. The story is filled with human interest and the spirit of adventure permeates every scene. The settings, lighting and photography are all excellent. In "The Bugle Call," Billy, as played by Willie Collier, Jr., is a particularly likeable lad who is brought up at an army post. He has no mother, until his father introduces a lady to Billy as his new mamma. Then the young man's troubles begin—or at least he thinks they do—and it is not until danger from troublesome Indians threatens and Billy is left to guard his heretofore disliked step-mother, that peace is restored in the family.

The Triangle-Fine Arts feature for release the first week of June presents Norma Talmadge in "Going Straight," a

human interest story, melodramatic at times but ringing true throughout. The story is that of two reformed crooks, a man and a woman, who are married. They decide to forsake their old manner of living and the difficulties they experience in living down their past, provides situations that take a genuine grip on the heart. Norma Talmadge, who plays the part of Grace Remington, one of the reformed crooks, has never done anything finer than in this picture. Ralph Lewis, who enacts the role of John Remington, the other crook, is excellent and the children who have by no means an unimportant part in the story quite surpass anything they have ever done before.

Douglas Fairbanks "put over" another typical Fairbanks' success in the Triangle-Fine Arts feature, "Reggie Mixes In." The story provides an excellent vehicle for the buoyant art of the popular screen star and he surely makes the most of every opportunity it offers him. "Reggie Mixes In" serves to bring Bessie Love forward again in a particularly sympathetic role and she scores heavily in the part.

The Triangle-Ince feature for release the same week presents Bessie Barriscale in "The Sorrows of Love," an emotional drama which is featured by the excellent acting, the elaborate settings and the compelling interest of the story itself. Bessie Barriscale gives a most vivid interpretation of Sister Beatrice, who is so stirred by the tale of the outside world's wickedness, which is brought within the convent walls by a young girl, torn from the side of her lover, that she decides to go out into the world to try and better it.

Among the releases to be made during the latter part of the month are "The Innocent Magdalene" and "A Mild Girl of the Sierras," both from the Triangle-Fine Arts studio and "The Deserter" from the Triangle-Ince studio.

Bluebirds on the Wing

Pretentious Little Flock That Will Soon Be Flitting Hither and Yon.

GENERAL Manager M. H. Hoffman, of Bluebird Photoplays, announces several newly selected features for the program he has so successfully projected during the first half of the year, and declares that the forthcoming issues of Bluebirds will contain even better material than has been found to be so generally favored by exhibitors and public thus far in the series.

"We are going to spend the summer getting ready for the regular season," says Mr. Hoffman, "and the way we shall proceed with our preparations will bring profits to the exhibitor while he is fighting the call of summer sports and amusements. We believe that equally good films are required in summer as in the regular season, and we propose to keep our program up to standard regardless of conditions."

"June will start summer and Bluebirds will introduce its series of summer releases with four features that we are willing to have our future judged by. 'The Eye of God,' produced by the Smalleys, with Lois Weber, co-star, gives Tyrone Power the best opportunity he has had on the screen. Lois Weber is accountable for another June release in which we introduce Mary MacLaren, a new screen star, in 'Shoes.' And Bluebird is willing to stake its reputation on this subject," said Mr. Hoffman.

Peter B. Kyne's story, "The Three Godfathers," is a third June issue on the Bluebird program, and Louise Lovely, in "Bobbie of the Ballet," completes the list for that month. Continuing Mr. Hoffman says: "Our July productions have all been arranged for but we are talking now for only three, 'Ambrosia,' 'Broken Fetters' and 'The Grasp of Greed,' with Ella Hall, Violet Mersereau and Louise Lovely, three popular Bluebird stars, in the respective releases."

"Rex Ingram has directed Violet Mersereau in 'Broken Fetters,' a feature for which Mr. Ingram also provided the story and scenario. William Garwood will be featured as Miss Mersereau's leading man, and Kittens Reicherts, a favorite child actress, will also be prominent, having the entire first reel practically to herself. Paul Panzer and Isabel Patterson will be prominent in Miss Mersereau's support.

"Robert Leonard wrote the story and scenario of 'Ambrosia,' and directed Ella Hall in the production. Harry Depp will be Miss Hall's leading man, and for a boy, still in his teens, to be designated as a leading man is but giving full credit to this clever lad. Adele Farrington, erstwhile queen of comic opera, will be the leading lady and others in the company will be Betty Schade, Grace Marvin, Wadsworth Harris and Kingsley Benedict.

"Louise Lovely will make another regular appearance in the series as star of 'The Grasp of Greed,' a feature taken from one of H. Rider Haggard's stories, prepared for the screen by Ida May Park, arriving late in July, with Jay Belasco and Lon Chaney principals in her support, and Joseph De Grasse the director. We have every reason to believe that Bluebird exhibitors are destined to have a mighty prosperous summer," concluded Mr. Hoffman.

BRITISH NOTES

"THE BIRTH OF A NATION" concludes its second run in London at the Drury Lane Theater this week, but there are two companies in the provinces with the production. For exhibitors with designs upon the great feature it has been a difficult matter to ascertain exactly who is responsible for its handling on this side and it is generally understood that "D.W.G." himself is exploiting the picture, or at least the first presentations of it. Assuming this to be the case, it has been a subject of strong comment that no provisions have been made to make the screening of the film a practicable proposition to the average exhibitor and the intimation prominently displayed that "this production will never been seen in any but the highest class stage theaters" confines the supposition that "The Birth of a Nation" is, for the exhibitor, forbidden fruit. This policy may be actuated with a natural desire to preserve the picture as a distinct and isolated production, but nevertheless to deny the man, the exhibitor, who, after all, has made such things commercial propositions, savors somewhat of affectation, if not superficiality.

* * *

In conference at Newcastle, the Chief Constable's Association were treated to a homily on juvenile crime as affected by the war by the Lord Mayor of that city the other day. As may be expected the moving-picture came in for a good deal of attention, favorable and otherwise, and eventually a resolution was passed at the instigation of the Lord Mayor of Bristol urging the government to establish a central state censorship of films.

* * *

Mention of censorship brings to notice a curious decision of the Shaftesbury Avenue tribunal which has this week refused to sanction the Cines Company's "Life of Christ" without even viewing the production.

* * *

Henry Weirick's multiplicity of interests in the moving-picture business appear as though they will see him domiciled in Gerrard Street for some time to come. Apart from a considerable interest in the British organizations which handle the Mutual output here, the Western Import Company and associated companies, he came over from New York with the World Film Corporation's productions for disposal and three of the older Keystone-Chaplins which had not been released here. These were "Dough and Dynamite," "The Trysting Place" and "His Prehistoric Past." Lest the prospect of three consecutive Chaplin's should overcome the exhibition they were immediately bound up with twenty-five more Keystone comedies, that is to say that in order to show the three Chaplins exhibitors have had to book twenty-eight subjects in all. And although the exhibitor kicked previously when the Essanay Company essayed to do half as much, the plan, Mr. Weirick's I believe, has carried admirably and to such an extent that almost every other exhibitor one meets is booked up solid on Keystons for twenty-eight weeks.

* * *

The second hustle of Messrs. Winik & Davies is even more astonishing this time in connection with Triangle pictures. Within a fortnight seven provincial branches were started for the handling of Triangle features, three in England and one each in Scotland, Ireland and Wales and a few days later first trade shows of "Peggy" and "Fatty and Mabel Adrift" were being held in each center. In Manchester, very imposing premises in the second principal thoroughfare in the city have been acquired, while at Birmingham a property owner who started to argue in legal terminology about leases and tenancy agreements was bought out of business. The London premises are next door to the present Gerrard Street offices of the Western Import Company.

J. B. SUTCLIFFE.

Mutual Program

Schedule for the Week of June 5 Announces the First of the Mutual Star Series—Other Good Subjects.

WITH the release of "Whispering Smith" and "Soul Mates," first of the big five-act Mutual Star productions, which top Mutual offerings for the week of June 5, the new feature release policy of the Mutual Film

Scene from "Whispering Smith" (Mutual).

Corporation, recently announced, gets into full swing. The new Mutual Star productions promise to set a new record in feature releases in many ways. Each will be written to match the histrionic talents and personalities of the stars. Many of the Mutual Star productions will be prepared for the screen from the latest of popular fiction stories. A staff of noted scenario men are now at work at the various studios where the productions will be filmed preparing the features for the screen.

Frederick Warde, Richard Bennett, Mary Miles Minter, Helen Holmes, Florence La Badie, William Russell and various other stars of the stage and screen will be presented as the featured players in these new Mutual Star productions. Miss Minter is now at work at the American-Mutual studios in Santa Barbara on her first feature release. Frederick Warde has begun his first feature at the Thanhouser studios. Mr. Bennett will leave for the American-Mutual studios just as soon as his theatrical engagement in New York is concluded. First of the Mutual Star productions, featuring Miss La Badie, Miss Holmes and William Russell, have been completed.

"Whispering Smith," produced under the direction of J. P. McGowan, was adapted from Frank H. Spearman's noted story of the same name.

Miss Holmes is seen in the role of Marion Sinclair, which gives her ample opportunity to bring into play her well-known emotional appeal. McGowan appears in the role of Whispering Smith, while the other important roles are in the hands of Paul C. Hurst, Leo Maloney, Thomas Lingham, Chance Ward, N. Z. Wood, Sam Appel, F. Van Norman, Walter Rogers, William Brunton and others.

The Mutual Star production featuring William Russell will be released under the title of "Soul Mates." It was produced at the American-Mutual studios. This production was especially written to match the personality of this virile young star. It was prepared under the personal direction of J. Edward Hungerford. Charlotte Burton appears in Russell's chief support. Others in the cast are Leona Hutton and Harry Keenan.

Mutual releases for this week offer a wide variety of themes and present a galaxy of popular Mutual players. Particularly interesting is the Gaumont-Mutual three-act drama of the week, which will be released June 8 under the title of "Flames of Vengeance." This production presents two feminine stars in the leading roles, something seldom witnessed in motion picture photodramas. Gertrude Robinson, a popular Mutual heroine, long identified with Mutual Masterpictures, De Luxe Edition, and Iva Shepard, the "vampire" of the Gaumont-Mutual studios, are the featured players. They are supported by a capable company of players, headed by Alexander Gaden.

Four two-reel subjects will be released by the Mutual on the same program. "Jealousy's First Wife," an unusually interesting domestic drama, featuring Vivian Rich and Alfred Vosburgh, heads the list. It is from the American-Mutual studios and will be released June 5.

"John Brewster's Wife," from the Thanhouser-Mutual studios, for release June 6; "The Pilgrim," from the Mustang-Mutual studios, with Frank Borzage and Anna Little in the leading roles, for release June 9; and "The Lion's Nemesis," a stirring drama from the Horsley-Mutual studios, featuring Margaret Gibson and the Bostock animals, comprise the two-act offerings. The latter will be released June 10.

Mutual comedy releases for the same week present a wide range of subjects. eBauty offerings present "Billy Van Deusen's Operation," featuring Carrol Halloway and John Sheehan, and "Thinim Stout," starring Orral Humphrey. They will be released June 7 and 10, respectively. Falstaff offerings include "Advertisementers," featuring Conrad and Oscar, for release June 5, and "Where Wives Win," released June 10. Vogue releases include "A Plane Story," to be released June 5, and "His Blow-out," for release June 11. "Jerry's Big Lark," for release June 9, is the Cub comedy, featuring George Ovey.

"Reel Life," the Mutual Film Magazine, "The Weekly Mutual" and "See America First" will be released on the usual days, namely, Wednesday and Sunday.

Miss Eva Unsell with Lasky

Well-Known Scenario Writer and Continuity Editor Goes West to Join Studio Staff.

MISS EVA UNSELL, well-known scenario writer and continuity editor, for a long period with the Famous Players and other companies, left New York last week for Hollywood to join the staff at the studios of the Jesse L. Lasky Feature Play Company. Miss Unsell has to her credit a number of successes on the screen. The Lasky Company has been particularly fortunate with women writers for the screen who have specialized for this branch of work at the Lasky studio. Margaret Turnbull and Marian Fairfax are examples of successful photoplay writers.

Eva Unsell.

Among Miss Unsell's adaptations for Famous Players were "The Man from Mexico," with John Barrymore; "One of Our Girls," with Hazel Dawn; "Wildflower," with Marguerite Clark; "The Morals of Marcus," with Marie Doro, and "The Dawn of a Tomorrow," with Mary Pickford. Miss Unsell left the Famous Players a year ago to devote herself to original photoplays, and among her recent successes are "The Warning," with Henry Kolker; "The Ransom," with Julia Dean, and "The Reapers," written expressly for John Mason. The wide variety of these subjects and their popularity with the public convinced Mr. Lasky that Miss Unsell would be a valuable addition to his company.

Miss Unsell had just opened new offices at the Candler Building, New York City, to cope with the rush of work coming to her from various eastern producers, but the offer from the Lasky Company was so tempting from every point of consideration that Miss Unsell has finally put off all other contracts to become enrolled under the Lasky banner.

GEORGE MARSHALL WINS HIS PROMOTION.

Having won his spurs as an extra man at Universal City and later as an assistant director, George Marshall has been promoted to co-director with Harry Carey to produce western stories featuring Carey, supported by Miss Olive Fuller Golden.

Marshall was for a few months, up until three years ago, assistant director to Henry McRae at the Pacific Coast studios, and was then transferred as assistant to Director Jacques Jaccard, with whom he has worked and to whom he gives credit for his advancement.

World Film Productions

Class and Variety in Pictures Made for Discriminating Patrons Will Be the Rule.

WITH the idea in mind of catering exclusively to the higher tastes of the photoplay patron at large, William A. Brady's forthcoming World Film productions demonstrate his sincerity and further the distinct personality of his original ideas. He has formed a happy blending of players of stellar magnitude, noted artists and casting of more than one star to each production, so that the casts balance in every instance, as has always characterized the Brady stage productions.

Beginning with the June 5th release of the World Film, Ethel Clayton and Carlyle Blackwell will characterize the program in "His Brother's Wife," staged by Harley Knoles and is of a distinct dramatic calibre. This will be followed on June 12th by another two-star production, "The Perils of Divorce," with Frank Sheridan, the virile actor, and Edna Wallace Hopper, the dainty stage star, playing opposite each other.

June 19th will be an extreme event on the World program when "La Boheme," with Alice Brady as "Mimi," will be released as the regular unit. This was produced by Albert Capellani and a complete description of it appears in another part of this issue.

June 26th another two-star production, "What Happened at 22," will be the regular release, featuring Frances Nelson, last seen in "Human Driftwood," and Arthur Ashley, recently featured in "The Struggle."

Following the June 26th release will come Kitty Gordon in her third World Film production, and by far the most vital one, entitled "The Crucial Test," and this feature will be followed by Clara Kimball Young on July 10th in an unusual dramatic document, "The Story of Susan," in which Miss Young finds herself admirably fitted and capably surrounded by a production of special splendor.

Another unique event in the career of World Film will occur on July 17th when Robert Warwick will make his next appearance and by far the most important, in Thomas W. Lawson's powerful tale, "Friday, the 13th," which was staged under the supervision of Mr. Brady by Emile Chautard, after which will come Holbrook Blinn in another novel visualization of a powerful story, "The Weakness of Man," and then another two-star feature with House Peters and Gail Kane in "The Velvet Paw," which is a Tourneur picture, conceived and created by Maurice Tourneau, creator of "Trilby," "Alias Jimmy Valentine," "The Closed Road," and other celebrated film classics.

It is Mr. Brady's intention to so blend his players as to bring the important stars into the program at lease once every six weeks.

E. H. SOTHERN READY FOR THE CAMERA.

E. H. Sothern, who is now playing at the Shubert theater, New York, in Justin Huntley McCarthy's play of the period of Louis XI., "If I Were King," will begin his photodramatic career at the Brooklyn studios of the Vitagraph Company of America on June 1. Mr. Sothern comes to the motion picture camera with perhaps the most enviable theatrical record of any American actor now playing on the boards.

Crowd of Exhibitors from Chicago and Surrounding Towns to See a Private Exhibition of Chapters V., VI. and VII. of the "Mysteries of Myra" at the Princess Theater.

General Film Juvenile List

One Hundred and Sixty-five Subjects on This Roll of Distinction Approved by Board of Review.

THE General Film Company, through its Information Department, is calling exhibitors' attention to the fact that the National Board of Review (formerly the National Board of Censorship) has especially designated 165 of its pictures for its list "Selected Motion Pictures for Young People Under Sixteen Years."

This list was compiled by skilled, disinterested critics and was made up from films inspected from time to time, beginning less than a year ago, classified under the captions, "Comedy," "Humor," "Fables," "Cartoons," "Vaudeville," "Stories," "Scenic," and "Miscellaneous." Each manufacturer releasing through General Film Service is represented on this list.

General Film Company is reminding exhibitors that through it they may obtain unusualy attractive, approved films, especially suitable for matinees, when children can best attend moving picture theaters.

Grace Williams

MISS GRACE WILLIAMS leaves the Edison Company after playing the lead in many of their most successful photoplays for the past three years, such as "Waifs of the Sea," "The Truth About Helen," "Faith and Fortune," etc., and known as the popular Edison "Western girl," who found such free expression on the screen. With a person that gives shape and substance to the shadows of screencraft, together with a native wholesomeness that refreshes Grace Williams may well enjoy her distinctive success.

Grace Williams.

Miss Williams is invigorating and lovely to look upon, radiant and athletic, with the true hail-fellow-well-met attitude. When one is intently absorbed in the "Girl of the West," whom Grace Williams characterizes with such convincing charm, it would be irrelevant to remember that she was born in New York City; just as it would be interesting to learn that Miss Williams gained her schooling, so to speak, in Brooklyn.

Miss Williams has embraced a broad experience on the dramatic and musical comedy stages. At the age of seventeen she made her debut with Miss Mabel Hite in "A Certain Party." Then followed a year of the much valued stock training that served to fit Miss Wiliams for some of the big New York productions, among which were "The Rose Maid," "Weber and Fields," and "Sweethearts."

So it was with a valuable knowledge of life and the easy confidence gained from her stage career that enabled Miss Williams to make her conquest of the screen. Her art is versatile, for her interpretations of the sturdy "Belle of the Prairies" is in striking contrast to her exquisite adventuress studies.

Miss Williams has had favorable opportunities at the Edison Studio to display her abilities in sport. She is an equestrienne of exceptional merit, and a very excellent swimmer. She was also with the Reliance, Biograph and Life Photo Film Company.

SARNO REJOINS UNIVERSAL COMPANY.

Hector B. Sarno has been re-engaged by the Universal Film Manufacturing Company to play with Allen J. Holubar's company, which will produce a one reel play entitled "Any Youth." Sarno was formerly a member of the Jaccard company playing heavies in underworld film stories. He is a native Italian actor, with many years of experience abroad before entering pictures.

Lasky Releases for June

Fannie Ward and Victor Moore in Two Elaborate Feature Productions.

TWO elaborate feature productions will be released by the Jesse L. Lasky Feature Play Company on the Paramount Program during the month of June. They are Fannie Ward, one of the most popular women stars of the screen, in "A Gutter Magdalene," released June 1, and Victor Moore, noted for his screen characterizations of "Chimmie Fadden" in "The Clown" released June 19.

Fannie Ward's starring vehicle is the first of a series of photoplays written for the Lasky company by the well known

Scene from "The Gutter Magdalene" (Lasky).

American dramatist, Willard Mack, author of "Kick In" and other Broadway successes. As the heroine Miss Ward appears as a young woman whose sins of scarlet are washed away in the environment of Salvation Army rescue work.

"A Gutter Magdalene" essentially is one of those stories the first telling of which is most successful on the screen. It is a play of action and considerable scope within a moderate period of time duration with numberless interesting and clever characterizations. Miss Ward brings to this picture a fame as a screen star wide established by reason of her Lasky successes including "The Marriage of Kitty," "The Cheat," "Tennessee's Pardner" and "For the Defense." Her supporting cast includes Jack Dean, Charles E. West, Lucien Littlefield, Gertrude Kellar and other members of the Lasky company.

"The Clown," in which Victor Moore is the star, with the support of Thomas Meighan, who is featured in this production; Florence Dagmar, Ernest Joy, Tom Forman and Gerald Ward, is a story of circus life written by Marian Fairfax and produced by William C. De Mille. Unquestionably some of the finest comedy work ever done on the screen is contained in Cecil B. De Mille's productions of Victor Moore in the two "Chimmie Fadden" photoplays, "Chimmie Fadden" and "Chimmie Fadden Out West."

The story of "The Clown" is of gripping appeal as it tells how the children's idol risks his life to save one of his little admirers and later sacrifices his career to protect the honor of another. How he tries to better himself, and how he leaves the woman he has married to protect that she may turn to the one she loves is told in a number of unusual and startling scenes.

STANTON TAKES VACATION.

After having produced the Universal Film Manufacturing Company's serial, "Graft," in forty reels, and then topping off with a two reel film play on the Corona races, and a two reel comedy with Carter De Haven featured, Director Richard Stanton has taken a vacation. He plans to spend a few days at the seashore, resting up his nerves, and then he is going into the mountains, declaring he can catch the limit of trout every day.

FIFE PLAY FOR METRO.

Simultaneously with the renewal of Mabel Taliaferro's contract with Metro, Shannon Fife has been commissioned to prepare immediately an original five-reel feature for the well-known star. Fife's play will be produced by Edwin Carewe.

Big U Program Week of June 5th

A Five Reel Red Feather and Many other Noteworthy Subjects to Be Released.

THE Universal program for the week of June 5 contains six startling features in addition to the five-reel Red Feather release, Flora Parker De Haven in "The Madcap," and the sixth two-reel episode of "The Adventures of Peg O' The Ring," in which Grace Cunard and Francis Ford are featured.

"The Madcap" will be released on June 5th followed by the Nestor comedy, "Never Again Eddie," in which Eddie Lyons, Lee Moran and Betty Compson act as official funmakers. Eddie and Lee returned to Universal City on Monday, May 22, after a flying trip to New York where they renewed their contract with the Universal.

On June 6 Herbert Rawlinson plays the leading role in "The Rose Colored Scarf," a Gold Seal two-reel light drama in which Mr. Rawlinson is supported by Agnes Vernon. On the same day Matt Moore and Jane Gail co-star in a delightful little Imp comedy, "His Little Story."

"Object—Matrimony," a two-reel Victory comedy, is the feature of the program of Wednesday, June 7. Harry Myers and Rosemary Theby play the leading roles and acquit themselves creditably. The situations and plot of "Object—Matrimony" are screamingly funny and almost actor proof.

On the same day, just for a heaping measure of fun, in come Billie Ritchie and Eva Nelson in a one-reel L-KO, "Billie's Waterloo," which is a regular humdinger. The day closes with Universal Animated Weekly, No. 23.

"Alias Jane Jones," a Laemmle two-reel detective drama which will be released on June 8 with Edward Hearn and Edna Maison playing the leading roles, is an exceedingly tense underworld thriller. It will be followed on the same day by "The Sea Lily," a Big U drama, with Thomas Jefferson and Zoe Bech playing the leading roles. A split reel ends the day. First Mr. Pep appears in "He Breaks for the Beach," a comedy cartoon, and then followed "Pygmies of the Zoo," a Ditmars Educational, both of which are released under the Powers brand.

June 9th leads off with "The Scorpion's Sting," a Victor three-reel society melodrama. This is followed by Ben Wilson in "The Code of His Ancestors," a Rex drama in which Mr. Wilson is supported by Dorothy Phillips. The last number on the day's program is a Nestor comedy, "Twixt Love and the Iceman," in which Neal Burns and Billie Rhodes show how much good wholesome fun can be gotten out of every-day situations.

A two-reel Bison underworld drama entitled "The Cage Man," with G. Raymond Nye and Roberta Wilson playing the leads, is released on June 10, followed by "Betrayed by the Camera," a Powers comedy.

"The Sheriff of Pine Mountain," a two-reel Rex Northwest drama featuring Ben Wilson with Dorothy Phillips, is released by the Universal on June 11 together with the Laemmle drama, "The False Gems," in which Rupert Julian, Elsie J. Wilson and D. Gerard play the leading roles. The day ends with a deliciously funny comedy, "Phony. Teeth and False Friends," an L-KO howler in which Gene Rogers, Reggie Morris and Eva Nelson disport about a dentist's agony shop.

KOLB AND DILL IN MUTUAL COMEDY.

After years of continuous success on the vaudeville stage, where they gained national fame as entertainers, Kolb and Dill, German comedians, are shortly to make their initial appearance as the co-stars of a five-act American-Mutual comedy. This production, something unique in feature releases, is now under way at the American-Mutual studios in Santa Barbara, under the direction of Director Rea Berger. It will be released by Mutual under the title of "A Million for Mary." It was written for them especially by Al Santell from Aaron Hoffman's story of the same name.

BARNEY BERNARD IN YIDDISH COMEDY.

Barney Bernard, the original Abe Potash, arrived at the Vitagraph studios Monday, May 22, and began work on a Yiddish comedy under the direction of Paul Scardon. Mr. Bernard is assisted in his first comedy by James Morrison, Miss Marion Henry, Edward Elkas and a number of others. The first of the comedies was a conception by Samuel Tauber and presents a vivid picture of Jewish life in the metropolis wherein the peculiar strains of pathos and humor peculiar to the Jewish race are cleverly interwoven. Mr. Bernard will appear to his friends in a familiar role, that of the successful but married business man with a wife who is something of a social climber.

Alice Brady in "La Boheme"

World Film Production Based on Famous Opera Will Be Shown at Forty-Eighth Street Theater, New York.

ONE more big picture is to be added to the number of important film productions which will characterize the coming summer season at Broadway theaters, and this time it is a World Film Brady-Made production with the renowned manager's daughter, Alice Brady, seen in the title role.

As announced in the Moving Picture World several months ago, Miss Brady attended a performance at the Metropolitan Opera House of Puccini's "La Boheme," and between the acts visited back stage. Cavaleri was playing the role of Mimi, and Miss Brady, during a general talk in the green room, brought up the subject of motion pictures. Cavaleri immediately spoke up and said: "Why don't you do Murgur's story in films, Miss Brady?"

Alice Brady

When Cavaleri mentioned the matter of visualizing "La Boheme," Miss Brady began thinking. When Albert Capellani, the director, was taken into council, it was definitely decided that "La Vie De Boheme," as the story is originally named, would be Miss Brady's next picture. Capellani knew well the tremendous dramatic possibilities of "La Boheme," and at once began building and assembling his production.

Coincident with the statement from the World Film offices that "La Vie De Boheme" would be visualized, came a warning from Signor Puccini, the composer, that he would consider the production of "La Boheme" an infringement on his rights and instructed his attorneys to institute restraint proceedings. Despite this, Mr. Brady proceeded with the play and it was completed last week.

Nathan Burkan, representing Puccini, informed Mr. Brady that he was about to secure an injunction against the World Film Corporation and stop the releasing of "La Boheme."

Scene from "La Boheme" (World).

and Mr. Brady, without ever having seen the finished picture, invited Mr. Burkan and a number of the Metropolitan opera stars to witness a private showing of the picture last Saturday afternoon.

The picture was shown and to the surprise of even Mr. Brady, the attorney, the noted singers and several of the Metropolitan directors rushed over and congratulated both Mr. Brady and Miss Brady.

"The picture is too beautiful to be interfered with," said Mr. Burkan, "and further, I shall cable Puccini that I am in favor of its being distributed; it is the most irresistible subject I have ever seen." And then and there Mr. Brady decided to put the show on Broadway, with the result that it will open at the Forty-eighth street theater on June 5.

No Injunction for Chaplin

Application Made by Sid Chaplin to Stop "Carmen" Burlesque Is Denied.

JUDGE HOTCHKISS of the Supreme Court of the state of New York on Monday, May 24, denied the application of Charlie Chaplin for an injunction to restrain the V-L-S-E and the Essanay Company from distributing the four-reel Essanay-Chaplin comedy, "Charlie Chaplin's Burlesque on 'Carmen.'" In the opinion denying Chaplin's motion for injunction, which was argued originally on May 12, Judge Hotchkiss said: "Notwithstanding the earnest argument of counsel for the plaintiff, I think this motion should be denied principally for the following reasons:

"First. Plaintiff's right under paragraph three of the contract of December, 1914 (assuming such contract to have remained in force unaltered), to enjoin the production because he had not approved of the play is doubtful.

"Second. The play itself is undoubtedly the property of the Essanay Film Manufacturing Company, by which company plaintiff was employed, and the circumstances of plaintiff's services in connection with the creation of the play distinguishes the case from those cases which have applied the principle of an author's exclusive right of literary property.

"Third. The facts do not justify a claim that the association of plaintiff's name with the play, as produced, amounts to a fraud upon the public. A fair construction of the advertisements of the play, is not that plaintiff is the author or producer, but that he is the star or principal actor.

"Fourth. It is not claimed that so far as he is pictured in the play his part is garbled or distorted. Whatever of him is shown is a truthful representation. Whether plaintiff's contract rights reserved to him rather than to his employer the sole privilege of determining what of his pictures shall be incorporated into the play produced, is at least doubtful.

"Fifth. Whether plaintiff will suffer any damage from the production is problematical, while an injunction is certain to work loss for defendants."

This opinion, it would seem, decisively disposes of Chaplin's contest against his former employers, but it does not absolve him from further sessions with courts. As a result of the suit brought by William M. Seabury, attorney for the Essanay Company in Los Angeles, on May 18, he will have to answer to an action to recover $500,000 damages brought by the Essanay Company, as previously outlined in these columns.

CHAPLIN APPEALS.

An appeal from the decision of Supreme Court Justice Hotchkiss in the suit of Charles Chaplin, the Mutual comedian, against the V-L-S-E to restrain the release of the burlesque of "Carmen" has been filed by Nathan Burkan, counsel for Mr. Chaplin.

In carrying the case to the Appellate Division of the Supreme Court, Chaplin asks for $100,000 damages and further demands an accounting from the V-L-S-E of the profits accruing from the release of the picture, which Chaplin alleges injured his reputation as a comedian.

RICHARD W. McFARLAND APPOINTED ASSISTANT TREASURER OF V-L-S-E.

At the last meeting of the board of directors of the V-L-S-E., it was formally announced that Richard W. McFarland, the Lubin New York representative, had been elected to the position of assistant treasurer of the Big Four, to succeed Paul Melies, who recently resigned. Mr. McFarland brings to the office a well rounded experience, acquired in the various managerial ends of theatrical enterprises.

His initiation into motion pictures was about twenty years ago when, as a next door neighbor, he helped Mr. Lubin carry his parlor furniture into the yard. At that time Mr. Lubin used his yard as a studio, his cellar as a laboratory, and his neighbors as actors.

JACK MULHALL JOINS UNIVERSAL.

Jack Mulhall has joined the Pacific Coast studios of the Universal Film Manufacturing Company to play juvenile roles and already has commenced work with Miss Cleo Madison's company. He is considered one of the best juvenile types before the motion picture camera and has been with the Biograph Company for over three years. Before that time he had played in stock in various parts of the country.

Reviews of Current Productions

Exclusively by Our Own Staff

"Who's Guilty"

Third and Fourth Numbers Uphold the Dignity of the New Pathe Series.

Reviewed by Margaret I. MacDonald.

THE present showing on the new series which is being produced for the program of the Pathe Exchange, Inc., by the Arrow Film Corporation promises that the social problems which are to be presented to the public by means of these films with the affix of "Who's Guilty?" will be presented in a manner both entertaining and profitable. The stars who have been chosen for the series, namely, Anna Nilsson and Tom Moore, have already proved themselves sufficiently magnetic.

Scene from "Who's Guilty?" (Pathe).

Number three under the title of "The Tangled Web" deals cleverly with the problem of a young woman whose guardian has with the object of pecuniary and social benefit tricked her into marriage with a man whom she does not love. Later when she discovers the true nature of the man she has married and the manner in which she has been tricked, she seeks revenge by working with her husband's enemies to bring about his financial ruin. The end of it all is that she and the man she really loves are shot dead by the husband, practically unbalanced under the stress of circumstances.

The fourth number, entitled "The Silent Shame," presents another domestic problem, that of the woman whose husband has ceased to love her. Discovering that she is in love with another man, the husband, with the aid of a dishonest lawyer, pretends to gain a divorce. When she has married the man she loves and has lived with him for some time she learns that she is still the legal wife of the other. After years have passed and she has lived in seclusion abroad, she returns to find her daughter about to be married to the man whom she has illegally married years before. An interesting number, well produced.

"The Battle of Hearts"

Exciting Fishing Village Melodrama by Fox—Masterful Hero Left Under Cloud, Wins Girl in Spite of All.

Reviewed by Hanford C. Judson.

IN THE latest Fox melodrama, "The Battle of Hearts," the character of the hero, the masterful superman kind, belongs with a more recent type of story, and this character decidedly takes the development of the plot in charge. The heroine, too, is a captain of a fishing smack. Yet there are many of the good, sure-fire things in the incidents, and it will make a very acceptable offering (five reels long) for the average picture house. It is the kind of picture that people are sure to like. Oscar Apfel adapted it for the screen and directed it and his ability in putting over this kind of tale is beyond question.

At the start the hero is masterful. He is rich and the owner of a fishing fleet. The girl doesn't care for him and prefers Jo, the son of the lighthouse keeper. The hero tells her that she is his mate whether she is willing at present or not, for neither God, the devil nor man can take her from him. A storm wrecks his fleet and he has to begin again; but this doesn't take from him his determination. Now a band of smugglers is encamped there and Jo falls under their influence. He steals from his poor father and gets the hero blamed for it. The excitement has been built up by gradual degrees and gets more edge to it. One night Jo puts dope in his father's coffee and the lighthouse is not started. In the dark the smugglers get a load of booty in their cave; but the heroine's ship is wrecked. The hero rescues her and in an exciting group of incidents captures the band. The climax is tense. The whole will prove an acceptable offering for all kinds of exhibitors.

"Fate's Boomerang"

Mollie King Appears as Mountain Girl in Paragon-World Film Picture Presenting Conventional Story.

Reviewed by Lynde Denig.

EVEN to the concluding scenes, in which an unworthy wife is killed in order that the husband may be free to marry a loyal, untutored girl of the mountains, this five-part World Film drama runs true to a familiar form. It is an average offering, lacking distinguishing marks in plot construction, but well enough produced by Frank Crane, with Mollie King giving a quite appealing characterization of Zell, the ingenuous, pretty heroine. Then there is the unfailing attraction of picturesque backgrounds photographed in a mountainous country being penetrated by a railroad.

For dramatic contrast the attention of the audience is frequently shifted from the blameless life of the young engineer in charge of building the railroad to the frivolous existence of the wife he left behind because she was unwilling to forego the pleasures of society. Most of the characterization is rather elementary and the situations are obvious, though not necessarily ineffective.

Probably the most startling incident in the picture is the death ride of the wife, who, accompanied by a detective, has gone to the mountains to secure evidence on which she may divorce her husband. The drunken driver loses control of the horse and after a wild race down a rocky road on the edge of a precipice the rig overturns and the occupants, according to the story, are killed. With this thrilling happening, handled in an entirely realistic manner, the story virtually closes, for there never is any doubt about the engineer finding a more congenial mate in the person of little Zell. In fact, the picture might be more interesting if the outcome appeared less inevitable.

Miss King possesses the youthful appearance and assumes the childish spirit desirable for a character such as she is given here. Beyond that her performance suggests little comment, for notable acting is not required. June Elvidge is always successful in suggesting the nature of the frivolous, flirtatious wife, whereas Charles Gotthold has no difficulty in portraying the sterling qualities of the engineer. With the exception of a few scenes, photography is good.

Scene from "Fate's Boomerang" (World).

Biographs for Early July

"His Trust and His Trust Fulfilled"—A Civil War Drama in Two Parts—"The Blue or the Gray," a Single Reel.

Rviewed by Lynde Denig.

WHEN Griffith made "His Trust and His Trust Fulfilled" in 1911 the two reels were released separately under the titles now bracketed for the reissue of July fourth. While not designed as an Independence Day picture, it may be classed as a seasonable offering, in that considerable powder

Scene from "The Blue or the Gray" (Biograph).

is burned in the first reel, the occasion being an engagement between Union and Confederate troops. For about five hundred feet we have a battle spectacle of no mean proportions, in which an officer, around whose family the story centers, is killed. A faithful old slave is entrusted with the care of the officer's little daughter, and henceforth the picture is concerned with his fulfillment of the trust.

Wilfred Lucas, playing the devoted negro, gives a capital characterization of the type of slave that we like to read about in southern fiction. Life is only of value to him in so far as it is of service to the two helpless women in his charge. When the child blossoms into a young woman and there is no money to pay for her education he draws upon his own meagre savings to send her away to boarding school. Presently even this fund is exhausted and the outlook appears rather gloomy until a handsome young cousin with money comes to marry the girl and relieve the faithful slave of his responsibility. Despite the number of years which have elapsed since their production, these two reels will stand comparison, on technical points, with those of a similar nature being made today. Moreover, the acting is of the best, with Claire McDowell, Dell Henderson, Dorothy West and Harry Hyde in the cast.

"The Blue or the Gray" is another Civil War drama, but quite different in tone. Here the dramatic action, and it is very dramatic, is based on the brutality of soldiers whose passions have been released by drink. Most of the scenes are laid in a southern home where the women are imperilled by Union officers. Donald Crisp, Alfred Paget, Robert Harron, Irene Howley and Mildred Manning are in the cast.

"Into the Primitive"

The Book of Robert Ames Bennet Vividly Visualized by Selig, with Kathlyn Williams, Guy Oliver and Harry Lonsdale in the Principal Roles—Ably Directed by T. N. Heffron.

Reviewed by James S. McQuade.

I CAN fearlessly recommened "Into the Primitive," a five-reel production by Selig, released through V-L-S-E, Inc. May 29, as an enthralling photodrama, in which the story, acting and capable direction are all worthy of praise.

No other producer could have furnished the wild animals that appear in it and used them with equally appropriate surroundings, as has been done by the owner of the Selig Zoo. We see the big black-maned lion stalk through the forest and the underbrush not only by ones, but sometimes by droves at a time, while leopards, monkeys and other wild denizens of the African forest—not omitting crocodiles in secluded, stagnant pools—strike our vision and complete the impression of primitive wildness. And these wild creatures never appear unless there is a particular reason for it; they play their part in the development of the story just as fittingly as do the human characters, and contribute to the creation of a perfect atmosphere for the action of the story.

This atmosphere has been made still more real by the settings given the filmed story by Director Heffron. The scene showing the hut of the three castaways during the tremendous hurricane that sweeps the jungle on the East African coast, one night, is the most realistic of its kind that I have ever seen in moving pictures. The havoc wrought on the trees and on the barricade in the vicinity—brought actually before our eyes as it takes place; the torrential downpour of rain, and the vivid flashes of lightning that reveal the fury of the storm form impressions that are akin to awe.

With artful touches Director Heffron has prepared the spectator for the approaching storm. He gives us a view of an angry sky through the forest treetops, and afterward we see Jenny Leslie (Kathlyn Williams), the girl castaway, walking restlessly in her sappling-netted hut, suffering from the moisture-laden, suffocating air.

Finely appropriate sea coast views that fit in well with the requirements of the story also reflect nice directing care on the part of Mr. Heffron.

The entire action of the photoplay is sustained by Kathlyn Williams, Guy Oliver and Harry Lonsdale, who appear, respectively, as Jenny Leslie, an American heiress; Thomas Blake an American civil engineer, who, through a turn of fortune, has become a wanderer and a drunkard, and the Hon. Cecil Winthrope, a pseudo nobleman who turns out to be nothing more than the valet of an English duke.

Miss Williams is positively rejuvenated in the part of Jenny Leslie. Never has she appeared more charming of face or in manner. The fine scorn that she shows for Thomas Blake at first, when all three are cast on a savage shore, after the shipwreck, must have hurt that worthy, but he never lets his face or manner show it. He is the boss of the castaways for their own salvation, and although the proud American heiress calls him a brute to his face, she finds out in the end that he is the gentleman and not the Hon. Cecil Winthrope, whom she had trusted.

Mr. Oliver's Thomas Blake is sturdily played. He is just overmastering enough to escape the charge of being brutal. The gradual restoration of the true manhood of the man who has been cheated of his fortune, and who, in turn, cheated himself of his character, is well drawn by Mr. Oliver.

Harry Lonsdale's Winthrope stands up well in contrast with the fine characterizations of Jenny Leslie and Thomas Blake.

Excellent photography prevails throughout.

With my review it will be interesting to read the following letter, written by Robert Ames Bennet, author of the book, to William N. Selig:

"Permit me to express to you my profound gratification over your splendid production of my book, 'Into the Primitive.' The Denver V-L-S-E staff courteously gave a private run of the film for me. I went in a hypercritical mood, for I had seen the stories of other writers sadly mangled in the filming. But this five-reel picture is magnificent in every respect—acting, animals, settings, scenario and photography.

Scene from "Into the Primitive" (Selig).

"I am taking the liberty of expressing my appreciation direct to Mr. Heffron for his wonderful artistry as director, and to Miss Williams for the charm of her appearance and acting. She not only plays the part to perfection, but she looks it, because of her beauty.

"Mr. Oliver and Mr. Lonsdale are no less perfect in their roles; the animals are a delight to a nature lover like myself; the photography is wonderful—in fact, there is everything to praise about the picture and not the slightest thing to criticise."

"Committee on Credentials" Completed.

Director Harry Carey and George Marshall have concluded the production of Peter B. Kyne's story, "The Committee on Credentials," in two reels, featuring Carey, with Olive Fuller Golden opposite. Carey and Marshall are now working on a new two reel Western drama, entitled "The Bludgeon Man." with Carey featured and Miss Golden opposite. This film play provides strong action for the company of Western actors and cowboys. The story is by Harvey Gates, of the Universal City staff.

"Her Husband's Wife"

Five-Reel Melodrama of Studio and Theatrical Life, Written and Directed by Ivan Abramson.

Reviewed by Edward Weitzel.

IN PLACE of Husband read ex-Husband, and the cryptic nature of the title of Ivan Abramson's latest photoplay disappears. Taken by itself, such a title suggests French farce. Familiarity with Mr. Abramson's work, however, teaches that the writer of "Her Husband's Wife" deals only in serious dramatic material preferably that which contains plenty of popular punch. His latest photoplay has several lively goes with the Seventh Commandment, and, incidentally, hits the spectator a wallop between the eyes, when the present Mrs. James Gates is introduced to the first Mrs. James Gates and the fact is brought out that the two ladies are mother and daughter. Although floored, for the instant, by such a situation, one is bound to sit up and take notice of what follows. And the road to this dramatic knockout is not bathed in sunlight nor strewn with roses.

The action of the drama opens in Paris. The wife of a photoplay actor runs away to New York with a sculptor and leaves her six-year-old daughter with her father. Once in America, the lady throws over the French gentleman and becomes the wife of an American theatrical manager. Quickly tiring of him, Mrs. Gates has an affair with a man in her husband's employ, is found out and divorced, goes back to Paris to renew her relations with the sculptor (her first husband died shortly after she deserted him), returns to America to collect her alimony, finds that her second husband has married again, and that the new wife is her own daughter; the march of events leading up to this unusual situation not transgressing the laws of stage fiction laid down for dramas of this class. In her surprise, the mother blurts out the truth; then, retracts

Scene from "Her Husband's Wife" (Ivan).

her statement, takes poison, and dies. Food aplenty in such a story for moral reflection—albeit, a bit strong in flavor. On its artistic side, the picture has rapidity of action, clear-cut character drawing, and holds to the main thread of its plot with gratifying constancy. A well-balanced cast has been intrusted with the acting. Sally Crute played the first Mrs. Gates and indicated the many moods of the woman, with ready skill. Mignon Anderson was an appealing figure as the daughter, and Augustus Phillips, Edward Mackey, Bradley Barker, William Bechtel, Arthur Law, Brindsley Shaw and little Kittens Reichart were always equal to the task assigned them. The author appeared in one of the minor roles.

"Reggie Mixes In," Five-Reel Fine Arts, and "The Sorrows of Love," Five-Reel Ince.

Reviewed by Louis Reeves Harrison.

"REGGIE Mixes In" is delightfully imbued with Douglas Fairbanks, though a little less of him and a little more of Bonnie Sweet Bessie Love would give the flavor more delicacy. Not that his personality lacks interest. It is so strong and forceful that it suffers from a surfeit of those admirable qualities, admirable when they are delivered in nice proportion—his excess of enthusiasm carries its own condemnation. He is so ever-present that a story must be written for him, one that he can carry on his own shoulders, one that makes every move dependent upon his strong will, physical prowess and exhaustless energy. It must portray him as irresistible and superhuman, irrespective of logic or verisimilitude. He is now so well established in favor, a veritable motion-picture artist, that he can afford to appear in plays dealing less with surface aspects of character and those more subtle which penetrate underlying motives for action.

"Reggie," as impersonated by Fairbanks, is a wealthy college athlete with a penchant for adventure in walks of life hitherto unexplored by members of his family, those of the underworld, and he sallies forth with a pickeled-faced valet, who soon becomes pickeled indeed, to seek whom he may devour in a dance hall much frequented by murderous toughs. He there finds a fairy-like little dancer, "perfectly straight" in spite of her crooked environment, engaged in supporting a mother of decayed gentility. Of course Reggie rescues the little dancer from all kinds of perils and mixes it with the toughs, both singly and in groups. He is now in his element, but love for the little dancer decides him to return to civilization. He secretly provides her with a fortune, a supposed inheritance, tries her love to the utmost and reappears as a Prince Charm-

Scene from "Reggie Mixes Up" (Triangle).

ing at the end. The story is very animated, contains a large number of elements of popularity, and it should prove a money-maker for producers and exhibitors.

"The Sorrows of Love."

"The Sorrows of Love" is the story of a girl brought up in an atmosphere of rigor and emotional suppression, that of a convent who slips out into a world of ill-suppressed emotion, that of Venetian struggle between a patrician class engaged in making oppressive laws and a working class clamoring in vain for justice. There her religious training inspires her to successfully advocate honorable methods instead of violent ones for oppressed working people, while she seems to be unable to apply her fine principles to her own conduct. She deserts her lover in a fit of suspicion, informs on the working people when they seek to redress their wrongs by revolution, and brings on the death of the man she loved, whom her suspicions deeply wronged. Having accomplished swiftly far more evil than good, she retires to the protecting shelter of a nunnery to repent at leisure.

The story is far from impressive in spite of its picturesque

Scene from "Sorrows of Love" (Triangle).

backgrounds, intelligent treatment and the strong interpretations of Miss Barriscale and Wedgewood Nowell. Barriscale is satisfactory, but not attractive, in her unattractive role. She is artistic in conduct and costume, but she neither suits the part, nor could it suit her. The play itself lacking any visible and vital motive or any modern reason for existence, the only chance to make it effective is through characterization, but characterization is not there. There is very little of interest to be revealed, hence the subtle qualities in which Miss Barriscale excels are wanting in the role to which she was assigned.

Two Kalem Releases

"The Fangs of the Tattler," the Eleventh Instalment of "The Social Pirates," and "A Bunch of Flivvers," a One-Reel "Ham" Comedy.

Reviewed by Henry Weitzel.

SOCIETY journals that derive their chief income from practicing the gentle art of blackmail, have been the subject of considerable dramatic literature this season. The "Tattler" of the eleventh instalment of the George Bronson

Scene from "The Fangs of the Tattler" (Kalem).

Howard serial is one of the publications that thrive by threatening to uncover the skeleton that is popularly supposed to be hidden in nearly every family closet. The editor of this particular disreputable sheet is a prominent society man, and his victims are members of his own set. He bribes the maid of a young woman to steal a package of compromising letters from her mistress. The lady has put this weapon in the hands of the editor by trying to help a friend, and is unable to pay the sum demanded as hush-money. Mona and Mary are called in, and a neat little plot is set in motion, by which the fangs of the "Tattler" are extracted in anything but a painless manner. The blackmailer's printing plant is made to look as if wrecked by a shot from one of the big guns at Verdun, and the proprietor is forced to evacuate the scenes of his nefarious means of livelihood.

The way in which Mona and Mary accomplish their object makes entertaining matter for the spectator and gives all good men and their wives an opportunity to rejoice at the downfall of a scoundrel. Director James W. Horne shows no abatement of his interest in the screening of the series, and Marin Sais and Ollie Kirkby still do their excellent team work as the two heroines and, also, maintain their friendly rivalry in fetching frocks and frills. Frank Jonasson, Edward Olisbee and R. L. Dell play the male characters.

"A Bunch of Flivvers."

A great mystery is solved in this one-reel "Ham" comedy. For over twenty years many worthy persons have wondered in what part of the universe lay that Sargasso into which the wrecks of flivvers and sea-going taxies finally drift. The answer is simple. The Kalem company have cornered the flivver market and shipped them all to its Western studio to be used in the latest "Ham." They form a remarkable collection and one fraught with many dangers, but the intrepid Lloyd V. grasps the steering gear of each and every one and, like another Casabianca, does not desert his ship until it is blown from under him A lively and highly amusing reel, with Bud Duncan, A. Edmondson and Norma Nicholls, members of the crew.

"The Pursuing Vengeance"

Mystery Story Offering Many Complications and Swift Action—Handled by Unity Sales Corporation.

Reviewed by Lynde Denig.

ADAPTED from a story by Burton E. Stevenson, these five reels are well devised to arouse interest in a first rate story of crime, mystery and detective acumen; to maintain suspense up to the denouement and altogether to provide a very satisfactory hour and a quarter's entertainment. As in all mystery tales worthy of the name, author and director presuppose close attention on the part of the spectator, for an intelligent comprehension of the meaning of the swiftly moving scenes is dependent upon a clear comprehension of the characters and their varied purposes. To drop in on this picture after the first reel was underway and attempt to pick up the plot thread would be a task of no little difficulty; but carefully followed from the beginning, it is only fair to state that it is a photoplay of cumulative strength.

Sheldon Lewis, facile as ever at assuming the varied disguises so necessary if one is to achieve preeminence among photoplay criminals, acts Crochard, the instigator of numerous villainies that baffle the keenest minds in the police departments of New York and Paris. In the particular exploit chosen for "The Pursuing Vengeance," the center of mystery is concealed in a Boule cabinet, shipped from France to an American connoisseur. To all appearances it is a harmless piece of furniture; but as a matter of fact it is an extraordinarily evil contrivance that causes deaths at the rate of about one a reel. Marks on the back of one hand, seemingly punctured by

Scene from "The Pursuing Vengeance" (Unity).

poisoned prongs, are the only clues offered for the solution of the mystery.

Naturally, the audience is given occasional suggestions of the game Crochard is playing and is allowed to draw its own conclusions about the real history of the cabinet, supposed to contain love letters which a countess is intent upon recovering; but for a complete and correct solution it is best to wait for the concluding reel. Scenes are short, the action is snappy, the continuity is good and the acting of Mr. Lewis, Jane Meredith and Henry Mortimer suffices. Newspaper inserts and the typographical arrangement of the sub-titles might be improved. Martin Sabine directed.

"What Love Can Do"

Five-Reel Red Feather Production Featuring Adele Farrington in Part of Experienced Newspaper Woman.

Reviewed by Robert C. McElravy.

ADELE FARRINGTON, whose long experience on the legitimate stage has given her a certain deftness in character work, appears in this number as a trained newspaper woman, slightly passe, but possessing the attractions

Scene from "What Love Can Do" (Universal).

that are frequently found in a clever mentally alert woman. The characterization is excellent, but there is a break in it toward the middle of the story which seriously weakens the production as a whole.

Miss Farrington first appears as an actress searching for an engagement. She has written a novel which she leaves with the theatrical manager, who afterward decides to dramatize her story and let her play the leading role. This is the part of Lil Magill, the cleverest newspaper woman in her city.

The story of Lil Magill carries a strong heart interest in the opening scenes. She is beloved by the city editor, known as "Old Grouch," but for five years has been the friend of Paige, owner of the paper, whom she thinks will marry her. Paige, who has a grown daughter in California is playing fast and loose with Lil. She discovers this and decides to call him to account.

While it is perhaps true that "hell hath no fury like a woman scorned," it seemed that Lil's sudden filling up on liquor and her rush to Paige's home with a revolver in her handbag with which to kill him, was overdone. Cutting out the drinking scenes, or toning them down considerably, would hold the sympathy of the observer to better advantage. Straight dramatic handling in place of exaggerated melodrama, would have made the scenes in the Paige home much stronger. The strike feature is quite well presented, though the continuity is not maintained at all times.

The production, written by Gertrude H. Andrews and directed by Jay Hunt, is one of moderate strength.

"Pirates of the Air"

Two-Reel L-KO. Comic Number Makes Feature of a Race Between Two Aeroplanes in Midair.

Reviewed by Robert C. McElravy.

THIS two-reel comic production makes an interesting feature of a race between two aeroplanes. The fact that they are suspended in a studio, with a moving background of clouds behind them, does not materially detract from the burlesque. When Alice Howell climbs in her agile way from one aeroplane to another, the scene carries very well for burlesque purposes.

The aeroplane race is the strong feature of the number. The opening scenes, taken in a country inn, contain considerable laughter, but the humor is not in the best tone. The frequent squirting of water and soup out of the mouths of waiters and customers is overdone and the kitchen scenes lack cleanliness.

The plot centers about the theft of a newly invented aero-

Scene from "Pirates of the Air" (Universal).

plane. The waitress in the hotel learns that it is hidden upstairs and puts her friend, the secret service man, wise. This leads up to the double flight in the air. Simultaneously with this, an automobile on the ground below tears through houses and fences.

Fatty Voss and Phil Dunham are also in the cast. The number is not as strong as some previous ones, but is better than the average comic in certain respects.

"Bobbie of the Ballet"

Louise Lovely Featured in Appealing Five-Part Melodrama for Bluebird Photoplays, Inc.

Reviewed by Margaret I. MacDonald.

THE story of the pretty ballet girl whose mother died leaving her the care of two small children is nicely suited to portrayal in film; nor could a more appropriate one have been chosen in which to exploit the charms and talents of Louise Lovely. The original story by Grant Carpenter was put in scenario shape by Ida May Park, and produced by Joseph De Grasse with a cast consisting, in addition to Miss Lovely, of Jay Belasco, Jean Hathaway, Gretchen Lederer, Gilmore Hammond Lon Chaney, Lule Warrington and two exceptionally clever children.

There is a wholesomeness about the way in which the production has been staged, and there is never a moment when the moral balance is lost sight of. The manner in which Bobbie becomes the butt of circumstances and is tossed at last to safety in the home of the Stimsons, whose son she marries, is portrayed in a distinctly appealing way. Bobbie's struggle to evade what the children term the "'doption people" and the quaint scenes in which Hook Hoover, a criminal who accidentally finds refuge in Bobbie's attic room, appears, will please old and young. The consistency with which the story works out the effective human details which have been interpolated, together with excellent photography are prime factors in making the picture one of the most enjoyable of the season. In the opening of the production there might be an objection to the number of apparently unnecessary closeups of Miss Lovely which were evidently suggested to the director by the unusual beauty of the star. And in the minds of some specta-

Scene from "Bobbie of the Ballet" (Bluebird).

tors an objection might arise to the use of the criminal as a benefactor. The fact that the production is developed along melodramatic lines, however, will in a measure justify the employment of an extreme situation.

Entertaining Mutuals

"Jack," a Two-Part Mustang Comedy-Drama, and "Sawdust Love," a Cub Comedy Deserving of Special Mention.

Reviewed by Margaret I. MacDonald.

"Jack."

FRANK BORZAGE has learned the happy faculty of making western pictures that the public like, clean and wholesome, containing touches both of comedy and tragedy combined with simple, near-to-nature atmosphere.

"Jack," in which Borzage himself plays the title role, presents a simple tale of human hearts. It dabbles not at all with problems of a more serious nature, and the director has evidently concentrated on developing the single thread upon

Scene from "Jack" (Mustang).

which hang the destinies of the characters of the play. Anna Little plays the role of a society girl who goes west with high-flown ideas concerning the homage due her from other people, especially the plain man of the west. Jack, a cowboy on the Gilmore ranch where Frances goes to visit succeeds in bringing her to her senses, a mutual affection springs up between them, and upon her return to school, Frances gives her promise to marry Jack. The remainder of the story concerns itself with a near tragedy owing to Frances suddenly chang-

ing her mind. Others of the cast are Jack Richardson, Dick La Reno and Margaret Nichols.

"Sawdust Love."

Billy Armstrong and Tommy Hayes, Mlle. Ottawa, Carl Lang, Ed. Roberts and a number of others have a place in this truly amusing farce comedy which takes the form of a dream in which Simpkins and Jigger are transported to a circus heaven. Simpkins becomes the hero of the day, and the hit of the circus, and is about to take unto himself a sweetheart in the person of the circus queen, when he awakes to find it all a dream. During the course of the dream Simpkins performs some amusing acrobatic feats. The picture will be amusing to any audience, and is reasonably free from vulgarity.

"Saints and Sinners"

Peggy Hyland Scores in Her Famous Players Debut in an Adapted Henry Arthur Jones Play.

Reviewed by George Blaisdell.

A YOUNG woman introduced to us as "a noted English stage favorite" bids fair to become an American film favorite. Peggy Hyland, in "Saints and Sinners," from the play by Henry Arthur Jones, and the latest Famous Players release, shows marked adaptability for film work. She has intelligence and charm of personality. She shows deftness of touch in lighter moments and real strength in sterner situations.

"Saints and Sinners" is a play of English country life converted to an American locale. It is a simple story, devoid of the spectacular, but nevertheless possessing human elements that make for interest. Letty Fletcher, the daughter of a minister, through her infatuation for a man against whom she has been warned by her father, is guilty of an indiscretion—an indiscretion that is sinless but is sinister in aspect. That Letty does not fall is due to inherent force of character, the result of home teachings. The picture is wholesome in tone in spite of the villainies portrayed by the libertinous Fanshawe and by the avaracious Hoggard.

The cast is adequate. Standing out are Albert Tavernier as the gentle, fatherly old minister; Estar Banks as the equally gentle spinster housekeeper, and Clarence Handysides as the banker who would employ in forcing the minister to violate his

Scene from "Saints and Sinners" (Famous Players).

trusteeship of an estate the purloined evidence of what on its face was a major misstep on the part of Letty.

The exteriors are staged in picturesque spots in Florida by James Kirkwood, and the subject is splendidly photographed. "Saints and Sinners" is a good picture.

"The Thousand Dollar Husband"

A Meritorious Lasky Production in Which Blanche Sweet and Tom Forman Take the Leading Parts.

Reviewed by W. Stephen Bush.

THERE is a good deal of genuine pathos and not a little of genuine humor in this play. The story deals with the unselfish love and devotion of a girl in an humble station of life. The object of her combined affection and devotion is a young man whose social standing is very far above her own. How the seemingly unbridgable gulf is finally bridged by mutual esteem and love is very prettily though at times somewhat diffusely told in the development of the plot.

Blanche Sweet plays the part of the naive and unsophisticated servant girl who through an access of unexpected good fortune suddenly becomes wealthy. The young man whom she has learned to love faces disgrace and poverty brought on by his own fault when the girl comes to his rescue willing to sacrifice not only her money but her entire happiness to the salvation of the youth she loves. At first the latter accepts the sacrifice without any thought of his own obligations in the matter. Gradually, however, he begins to realize that he owes something to the girl. The latter's views and character develop with her improved opportunities and this of course aids in the drawing together of the young souls.

All the usual adjuncts and characteristics of the Lasky school of art are found in the picture. Theodore Roberts en-

Scene from "The Thousand Dollar Husband" (Lasky).

dows a subordinate part in the story with his usual power and skill. Blanche Sweet shows more cleverness than usual in the portrayal of a semi-comic character, while Tom Forman gives a most plausible rendition of a part, which needed much skill to make it acceptable to the audience.

"The Fool's Game" (Horsley).

Desert land close to Newhall, California, just outside of the beautiful San Fernando valley, will serve as the setting for a number of the scenes in the forthcoming David Horsley production, "The Fool's Game," an unusual story from the pen of Crane Wilbur, who will also be seen as the star in this picture.

"The Fool's Game" is a story which may be termed different. It appears to be the best work of Mr. Wilbur and besides providing for him an entirely new character for portrayal, it introduces Miss Gaston and Mr. Oaker in roles which they are suited for.

In the cast there are but three characters of prominence. The star and author will be seen as a multi-millionaire of about middle age, big hearted but stern indeed when he is dealing with an impostor. He falls desperately in love with a pretty face which fails to betray a life of laziness and sham affection. That part falls to Miss Gaston.

Mr. Oaker is called upon to shoulder a part which gives him unlimited opportunity for fine acting. He, too, is of the lazy calibre, and is the rival of the rich man for the hand of the woman. Work he hates, but he loves to "work" others. With the girl a scheme is launched whereby she shall marry the millionaire for a price, to soon after have her "love" melt and with her new wealth marry the lazy youth.

The scheme is successful, but before the woman can carry out her desire to overthrow the man who really loves her, she is unexpectedly surprised by her husband and defeat is handed to her. Then comes the weary hours, days and weeks on the desert with the working up of the "Fool's Game" to the great climax of the love test.

New Gold Rooster Play in Pathecolor.

Pathe announces another Gold Rooster Play in Pathecolor for release in week beginning Monday, June 19th. It's called "A Matrimonial Martyr," and features Ruth Roland, the charming star of the "Who Pays?" series, "The Red Circle" serial, the Gold Rooster play, "Comrade John," the forthcoming Gold Rooster play, "Sultana," etc. Andrew Arbuckle, the "Smiling Sam" of "Red Circle" fame; Daniel Gilfether, Balboa's best character actor; Marguerite Nichols, of "Who Pays?"; "Little Mary Sunshine, popularity; Mollie McConnell, the Balboa grandame, and R. Henry Gray are numbered in the supporting cast. "A Matrimonial Martyr" was produced by the Balboa company for Pathe.

"Hungry Hearts" (Vim).

Woes of a penniless artist whose model is an heiress, but doesn't know it, give a sprightly turn to the events which succeed each other rapidly in "Hungry Hearts," the Vim comedy release of June 15. A patron wishes to buy a full-length study of the girl en deshabille. Rather than submit her beauty to the gaze of alien eyes, the artist destroys the picture when temptation proves too strong. For this and other acts of faithfulness he wins a rich reward.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

OTTO THE HERO (Lubin), May 22.—The valiant gentleman who hires a pair of thugs to assist him in acting the hero, is not a novel character in the stage fiction. Jack O'Neil has followed a well blazed trail, in this one-reel comedy. The situations are always amusing, however, and D. L. Don is the right actor for the title role. George Egan, Bernard Seigel, Florence Williams and Patsey De Forest act the remaining parts.

THE SELIG-TRIBUNE, NO. 41, 1916 (Selig), May 22.—U. S. troops camp in streets of El Paso; Flora Pageant, Vicksburg, Miss.; auto race at Sheepshead Bay; Naval Reserve diving, Chicago; Glen Springs, Tex., scene of Mexican attack; parade at Navy Yard, Charleston, Mass.; Preparedness Parade, New York.

THE COST OF HIGH LIVING (Vitagraph), May 22.—In this one-reel comedy, written by Joseph F. Poland, a young college chap, tries to run away from the girl picked out for him by his friends,with the usual results; he falls in love with her before he learns that she is the lady he is trying to avoid. The picture makes an entertaining offering, and is acted by Wm. Duncan, Corinne Griffith, Carmen Phillips, Edgar Keller and Anne Schaefer.

HAM'S BUSY DAY (Kalem), May 23.—In this one-reel farce Ham and Bud becomes inmates of a hospital and rivals for the hand of one of the nurses. The comedy is of the "rough house" order and was produced by Harry Edwards.

THE CECROPIA MOTH, AND TOM THE TAMER AND KID KELLY (Edison), May 24.—This split-reel is made up of five hundred feet of cleverly photographed educational film and a half-reel of amusing cartoon comedy.

THE BOGUS GHOST (Kalem), May 24.—Ethel Teare has the leading role in this one-reel comedy. As a young woman in need of a job, she secures a position with a pair of fake mediums and plays ghost for them. A love affair in which the lady medium takes part and tries to capture the ghost's young man is another comedy motive. The picture is spiritedly acted and contains a number of laughs.

A BABY GRAND (Kalem), May 26.—Because a family has a baby grand in the house, that is no sign they have a grand baby. It is this mistake that creates the comedy in this one-reel Sis Hopkins, and Author Frank Howard Clark has turned out a laughable farce. Rose Melville's grin is as guileless as ever, and the members of the supporting company, including Henry Murdock, do the same dependable work.

THE SELIG-TRIBUNE (Selig), May 25.—Judge Thomson of Cihcago, acts the part of Solomon; McKinney Springs, Tex., U. S. soldiers pursue Mexican bandits; opening of concrete bridge, Sacramento, Cal.; searching Mexicans at El Paso; opening day at Brighton Beacn, Cal.; American prisoners capture their guards at Deemers, Mex.; pupils of school at Morgan Park, Ill., act like soldiers.

General Film Company Specials

THE MISSING MILLIONAIRE (No. 9 of "The Social Pirates") (Kalem), May 22.—A review of this installment of the George Bronson Howard serial was printed in the issue of May 27, page 1534. Two unscrupulous stock manipulators have a millionaire confined in an asylum, while they raid one of his railroad holdings. Mona and Mary come to the rescue. Familiar material but well constructed.

PRISONERS OF CONSCIENCE (Lubin), May 25.—A review of this three-reel photoplay was printed in the issue of June 3, page 1710. The picture is a modern melodrama, in which a man and a woman sacrifice their own happiness when they learn that the woman's husband, who they thought dead, is still alive.

THE FLIRTING BRIDE (Knickerbocker), May 26.—A comedy situation, introducing some melodrama in the last reel, is reasonably well handled in this three-part picture, reviewed in the issue June 3d. Jackie Saunders is particularly attractive in the title role.

THE TEST OF CHIVALRY (Selig), May 22.—The outstanding virtue of the leading characters in this three-reel photoplay is their lack of selfishness. None of them thinks of himself first, the women of the cast being as ready as the men to sacrifice their own happiness. The story is an earnest and skilful piece of writing by Elizabeth R. Carpenter, and has been effectively produced by Wm. Robert Daly, Fritzi Brunette and Edward J. Piel play the leads, and Vivian Reed, James Bradbury, Wm. Scott, Frank Clark and Lillian Hayward complete the cast.

THE CONDEMNATION (Essanay), May 23.—A man's unreasoning jealousy forms the groundwork of this two-reel drama. The sequence of events leading up to the climax where the jealous husband is about to shoot an innocent man is well put together, the characters being of good social position. The sets are mostly handsome interiors. Neil Craig, Darwin Karr, Edmund F. Cobb and Jane Thomas comprise a quartet of efficient principals.

Bluebird Photoplays, Inc.

BOBBIE OF THE BALLET (Bluebird), June 12.—A five-part melodrama featuring Louise Lovely. The play is clean and wholesome, treating of the struggle of a ballet girl whose mother dies leaving her with the care of two children. The manner in which circumstances toss her about has been told entertainingly. A full review of the production will be found on another page of this issue.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 73 (Gaumont), May 24.—A diversified number containing glimpses of the New York "Preparedness" parade, motor races at Sheepshead Bay, Suffrage envoys in Washington and war sidelights in Europe and on the Mexican border.

PREPAREDNESS (Cub), May 26.—This is an amusing farce comedy, featuring George Ovey. Jerry, in love with the daughter of a Southern colonel, finds a troublesome rival in a policeman. In seeking to rid himself of the policeman he hitches one end of a rope to his rival's belt and the other to a wagon, thus hoisting the policeman to the top of a telegraph pole. The close of the story shows Jerry being conveyed to the police station. Very funny.

REEL LIFE, NO. 4 (Gaumont), May 28.—An excellent number of the mutual Magazine in Film showing a total eclipse of the sun as seen at the Paris, France, observatory, wild life in the Florida Everglades, including the Sacred Ibis, the herons, the egret, the Diamond Back rattlesnake, the King snake and the water moccasin. The humane execution of animals by the Animal Rescue League of Boston, the operating room in the Angell Memorial Hospital at Boston, showing a couple of cases where ailing dogs are being attended, and a kittenless cat mothering young chicks and ducks are also exceedingly interesting items.

NATIONAL NUTS (Vogue), May 28.—An amusing baseball farce with Paddy McGuire, Ben Turpin and Rena Rogers in the leading roles. Jeff, a substitute pitcher, in love with the daughter of a multimillionaire, plots to ruin the chances of Strikeout Murphy, who is admired by the pretty maid. The umpire, who has been bribed by Jeff to put arsenic on the ball, confesses to the fact, and Strikeout Murphy wins in the love match.

SHY THIRTY CENTS (Vogue), May 30.—A Rube Miller comedy, done in characteristic burlesque style. The gypsy camp makes a good setting. The hero tries to get the $1 ransom money in order to procure the girl's release. A keg of dynamite plays an important part. This comes under the head of entertaining nonsense; it contains laughable spots.

SEE AMERICA FIRST, NO. 38 (Gaumont), May 31.—An excellent series of scenes taken on the ascent of Pike's Peak, on the famous cog railway. This tourist trip has been pictured in films before, but is splendidly picturesque and worth seeing again. A half reel subject.

ESCAPADES OF ESTELLE (Gaumont), May 31.—On same reel with above. Estelle, a buxom negro girl, is thrown into the water while fishing. A goat eats up her clothes while she is drying them. These animated drawings are clever and laughable.

SAWDUST LOVE (Cub), June 2.—This farce comedy, in which Billy Armstrong is featured, will be found unusually entertaining. Simpkins and his pal, in a dream, are transported to the scene of a circus where the most amusing occurrences take place. A review of the film will be found on another page of this issue.

PETERSON'S PITIFUL PLIGHT, (Falstaff), June 3.—This pictures the adventures of a young business man, who marries while up to his ears in debt. His creditors pursue him constantly and he pretends they are relatives. There are not enough plot complications in this; it is only mildly interesting as it stands.

'IMA A KNUTT GETS A BITE (Beauty), June 4.—Orral Humphrey is the central figure in this comedy, which will be found very entertaining. Ima Knutt, a peculiar type of New England farmer, is scrutinized closely by his wife. One day Ima is persuaded to attend a Sunday school picnic at the beach. Here he gets into trouble over the pretty ladies who cavort in the water and on the beach in bathing suits of the briefer sort. In an escapade during which he follows the girls into the water a big crab takes a death grip on his toes. This is really very amusing. A fall off the pier by Ima is taken advantage of to interpolate a short bit of cartoon work, showing what happens to him at the bottom of the sea.

Mutual Film Corporation Specials.

THE RECLAMATION (Mutual Masterpicture de Luxe), May 25.—A five-part American, featuring Winnifred Greenwood and Franklin

Ritchie. The production is well made and attractive. It abounds in consistent and interesting action, and deals with the attempt of a wealthy land owner to gain control of the water rights in the arid belt in which his property lies. To avoid the ruin of their prospects the older settlers conspire to outwit the opposing side. This is done indirectly by the clever manipulating of the situation by the daughter of one of the men.

JACK (Mustang), May 26.—A two-part western drama, directed by Frank Borzage, who also plays the title role. Anna Little, playing the feminine lead, portrays intelligently the character of a society girl who comes west for a visit and looks in vain for the trifling attentions paid her by male friends in the east. Dick La Reno, Jack Richardson and Margaret Nichols are also in the cast. A full review of this interesting production will be found on another page of this issue.

THE KAFFIR'S GRATITUDE (Centaur), May 27.—A two-part production from the Horsley studios, featuring William Clifford and Margaret Gibson. The story, which treats of how a young girl journeys to Cape Colony to marry her lover and is pursued and kidnapped by a would-be suitor, is told rather too much in the narrative style to be classed with legitimate drama. There are a number of minor details to be criticised, such as the wearing of high-heeled shoes in the saddle. A splendid old lion figures in the latter part of the picture.

THE RELEASE OF DAN FORBES (American), May 29.—A two-reel subject, by Kenneth B. Clarke, featuring Wm. Stowell, Helen Rosson and Harry Von Mater. The plot is conventional to the extent that it concerns a returned convict, who barely escapes being sent back for murder. The construction, however, is unusually good and some quite strong dramatic effects are obtained. The development is natural and unforced, and when the tenser scenes occur they are effective. Familiar in plot material, but well handled.

THE NYMPH (Thanhouser), May 30.—A two-reel number, by Philip Lonergan, featuring Barbara Gilroy, Thos. Curran and Robert Vaughn. It is the story of an artist who finds a fisher girl bathing off the rocks. He paints her picture in the nude, after she has indignantly refused to pose for him. Later he exhibits it in the city, and the girl's fiance takes a very proper revenge, by punishing the artist and slashing the picture. Miss Gilroy is attractive in the part of the girl. This is not an especially strong subject, but tells a good running story and holds the attention well throughout.

Paramount Pictures Corporation.

BOBBY BUMPS GOES FISHING (Bray Studios), June.—There is rather more of a comedy story here than one usually finds in cartoon drawings and it has been very cleverly handled by Earl Hurd. Bobby and his father are assisted in the fun-making by a dog and a cat, portrayed in a distinctly humorous guise. The reel closes with one of E. L. Ditmars' nature studies, "Our Animal Friends and Foes," showing how field pests do thousands of dollars' worth of damage to crops. Interesting as the scenes are, some of those giving close-ups of a black snake are too repellant for mixed audiences.

PICTOGRAPHS (Paramount), June.—"The Making of a Sailor," started in an earlier issue, is continued here with intimate views of life on a battleship. In the Better Babies section, a plea is made for the right of every child to profit by a summer vacation in the country with all that it means in the way of opportunities for a first hand education. A section of considerable instructive value shows how various minor injuries may be treated.

Pathe Exchange, Inc.

SIBERIA, THE VAST UNKNOWN, NO. 7 (Pathe), May 15.—In this number of the Siberian series is presented an unusual scene in the rounding up of possibly 10,000 reindeer by the Eskimo herders. They are then lasooed for the purpose of clipping their ears as a mark of identity. A most remarkable and enjoyable number. On the same reel with "On the Island of Luzon."

ON THE ISLE OF LUON (Philippine Islands), May 15.—A series of interesting views on this beautiful island, showing the primitive methods employed by the natives in attempting to follow out progressive ideas such as irrigating the land. On the same reel with "Siberia, the Vast Unknown, No. 7."

LUKE'S LATE LUNCHERS (Rolin), May 22.—A laughable slapstick comedy, in which Luke handles people and things about the restaurant in which he is employed with amusing indifference. Any audience will be pleased with this film, which contains surprisingly little that is vulgar.

LEAP YEAR (Pathe), May 22.—In this animated cartoon by Rube Goldberg, an unusually unattractive feminine makes desperate attempts to trap a husband. On the same reel with "How to Bring Up a Child."

HOW TO BRING UP A CHILD (Pathe), May 22.—On the same reel with the above, this subject deals in an amusing way with the care of infants, using as illustrations wrong methods of procedure. Instructive and entertaining.

Pathe Exchange, Inc., Specials.

WHO'S GUILTY, NO. 3 (Arrow), May 22.—"The Tangled Web" is the title of the third of the filmed stories dealing with crimes of circumstance. The problem presented in this number questions whether or not a woman who has been tricked into a loveless marriage is justified in revenging herself. The picture has been directed by Lawrence B. McGill in a capable manner and is a thoroughly enjoyable production.

THE IRON CLAW, NO. 13 (Feature), May 22.—"The Hidden Face" brings us to an interesting point in the story of "The Iron Claw" serial, where Margery Golden learns, with great joy, the identity of the Laughing Mask, while we are still left guessing, firmly believing, however, that we also have the question solved. Margery is again called upon to hide this mysterious personage, this time in her own apartments. This is an intensely interesting number.

WHO'S GUILTY, NO. 4 (Arrow), May 29.—"The Silent Shame" deals with the problem of the woman whose husband has ceased to love her. Anna Nilsson plays a double role opposite Tom Moore. As mother and daughter in a play presenting a peculiar and unusual situation in which the man to whom the supposedly divorced wife has been married, later becomes engaged to the daughter, Miss Nilsson does good work. This number has been elaborately staged and will be found enjoyable.

Universal Film Mfg. Co.

NEVER AGAIN, EDDIE (Nestor), June 5.—A farcical comedy, by J. Lewis, in which the young wife and her brother dress up to turn tables on the flirtatious young husband. Billie Rhodes appears in boy's clothes. This makes an amusing offering. Eddie Lyons and Lee Moran are also in the cast.

HIS LITTLE STORY (Imp), June 6.—Matt Moore appears in this number as a tramp, who tells a sad story in a wine room to a chance visitor and the waiter. While telling the tale he deftly abstracts the man's watch and the waiter's money. This holds the interest closely and has a really humorous windup.

THE SEA LILY (Big U), June 8.—A pleasing sea tale, by Burton C. Law. Thomas Jeqerson, Zoe Bech, Frank Newberg, Marjorie Ellison and the author appear. The keeper of the light adopts a little girl he finds floating after a wreck. Later a pretty love story develops. The settings and plot are attractive.

THE CODE OF HIS ANCESTORS (Rex), June 9.—A pleasing subject, featuring Ben Wilson, Dorothy Phillips, Charles Ogle, Lois Alexander and others. The young husband surprises his wife's former lover by serving up brace of revolvers in a soup toureen. The check feature is handled a little vaguely, but there is enough originality in the main situation to make the number a good one.

BETRAYED BY A CAMERA (Powers), June 10.—A rather pleasing little number in which some children get into a moving picture unawares. The actors are also caught shaking dice by the camera, and the manager's wife is pictured flirting with the leading man. Not much plot, but a fairly amusing number.

Universal Film Mfg. Company Specials.

THE SCORPION'S STING (Victor), June 9.—This three-reel number, produced by Percy Nash and presented by an English company, is melodramatic in tone, but not the intense sort of melodrama that appeals most strongly. It never rises to any great dramatic height and the settings and presentation are not particularly good. It depicts the career of an ex-convict who sells his soul to the devil for power and riches. The devil appears to him in person at intervals during the story. The closing scenes contain considerable action and are the strongest in the offering. As a whole, it is but mildly interesting.

AS IN A DREAM (Rex), June 4.—A three-reel subject, by L. V. Jefferson, featuring Sydney Ayres, Doris Pawn, Olive Fuller Golden, Richard Sterling and others. The story is not very strong in certain respects, there being considerable lack of continuity in the opening scenes. The hero is a preacher in a slum mission house. He saves the daughter of a factory owner, who is suffering from loss of memory and is about to become the victim of a wealthy young despoiler. The contrasts of wealth and poverty are well shown; the story itself is familiar in theme and only mildly entertaining.

THE CAGE MAN (Bison), June 10.—A two-reel number, by Harold E. Burr, featuring C. Raymond as a convict. Others in the cast are Hayward Mack and Roberta Wilson. The story of the convict's past is shown in a series of flashbacks—how he was successful in love over a rival, his dissipation after marriage, and the shooting of a policeman in a fit of jealous rage. He returns, after years in prison, to find his former wife married to the rival and living happily. This theme is a very old one and there is not much novelty in treatment. At the same time the offering is quite well presented.

THE MADCAP (Red Feather), June 5.—A five-reel production, based on a story by George Gibbs. It features Flora Parker De Haven in the part of a rich young girl in search of happiness. She falls in love with an artist and travels with him on foot through France, he painting portraits and she singing. This is uniformly artistic throughout and makes a strong appeal to the eye. It is slow in action during the first three reels, but contains some good dramatic scenes in the last two reels. The love story is complicated by the intrusion of a second woman, who tries to create a scandal and almost succeeds. Slight in plot, but unusually pleasing in a pictorial way.

THE HOUSE OF MYSTERY (Universal Special), May 19.—No. 5 of the "Peg o' the Ring" series. The burning of the circus tents and the attending excitement make a good feature. Peg is carried away from danger in the box by Lund, Jr. Later he falls unconscious and the box is taken by the gang to its headquarters, a mysterious building full of trapdoors and other devices. Lund, Jr., follows and battles once more with the gang in hand-to-hand fashion. There is no plot action in this, but the incidents are quite sensational and entertaining.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 41, 1916 (Vitagraph), May 23.—Coliseum, Chicago, ready for Republican Convention; Senator Warren G. Hastings; Theodore Roosevelt; Russian soldiers in France;

school girls play basketball, Philadelphia; launch of U. S. supply ship, Charleston, Mass.; Suffrage envoys in Washington; dog kennels at Redwood, Cal.; Founders' Day parade, Newark, N. J.; opening of bathing season, Venice, Cal.; blasting stumps, Melrose, Mass.; militia on Mexican border; flood, Rochester, N. Y.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 42 (Vitagraph), May 26.—Marathon race at New York; nursing bottles for dogs, Washington; Military mass, Charlestown, Mass.; same service at Navy Yard, Philadelphia; Governor Whitman kills censorship bill; Russian soldiers in Paris; U. S. Battleship Oklahoma, New York; outdoor dancing, Boston; military review, Sheepshead Bay; the Dublin roats.

World-Equitable.

FATE'S BOOMERANG (Brady) Made), May 29.—A story of the faithfulness of an uneducated mountain girl in contrast to the selfishness of a society woman, the wife of an engineer, is adequately presented in these five reels, reviewd lswhre in this issu. The picture is convntional, but not uninteresting, as acted by Mollie King, Charles Gotthold and June Elvidge.

Miscellaneous.

THE PURSUING VENGEANCE (Unity), May.—A five-part mystery picture handled by the Unity Sales Corporation. The story holds the attention and was adequately produced. A review appears elsewhere in this assue.

CASEY'S SERVANTS (Reserve Photoplay), May.—One-reel farce by Johnnie and Emma Ray that is a laugh-maker. There is plot and idea in it. A longer review will be found on page 1534, issue of May 27, 1916.

CASEY, THE WHITE WING (Reserve Photoplay). May.—One-reel farce by Johnnie and Emma Ray that will amuse. A longer notice of it will be found on page 1534, issue of May 27, 1916.

CASEY'S DREAM (Reserve Photoplay), May.—Farce by Johnnie and Emma Ray. It has liittle plot and no real comedy idea. A longer notice will be found on page 1534, issue of May 27, 1916.

CASEY'S KIDS (Reserve Photoplay), May.—Farce by Johnnie and Emma Ray. It is a collection of slap-stick incidents with little plot behind it. There are a number of laughs in it. For a longer review see page 1534, issue of May 27, 1916.

"The Return of Eve" (Essanay).

Adam was the first leading man, but it remained for Eve to conceive the first plot and to do the directing. Since then several billions of Eves have been creating plots and doing the directing. And when the directing results disastrously, or there's static in the negative, or something else goes wrong in the scheme of things, the modern Eve blinks innocently and passes the blame to Adam—and he, poor spineless creature, takes it. Nevertheless, the great original plot remains the most absorbing of all the seven, or thirty-seven, or whatever number it is that have come after.

Therefore, in this year of revivals—Shakespearean and otherwise, it is fitting that the marvelous initial drama be revived—but in a modern guise, of course, and so it will be when Essanay presents its new five-act feature "The Return of Eve," starring Edna Mayo.

This story by Lee Wilson Dodd is one of the most truly delightful topics of which filming has ever been attempted. The plot is startling in its theme and daring in its development.

Imagine two babes living in the wilderness and attaining the age of 19 years without ever seeing their own kind. Speedily transplant these two children of nature to a New York drawing room. Hurl their honest hearts and pure minds into society's sea of shame. What happens? In their disgust they return to their Eden.

But, having tasted of the world, Eden is a dreary place There are no cabarets, no automobiles, no pretty clothes or jewels. Both are honest, without deceit and naturally perfect. This is no fun, so they—being essentially human—return to civilization and its sins.

A powerful cast is to be selected to support Miss Mayo in this production. Arthur Berthelet, who has just completed "Sherlock Holmes," with William Gillette, will direct the new feature.

Popular Pictures Develops Business.

With the beginning of their new policy, to release one feature a week, beginning September first, the offices of the Popular Pictures Corporation have become unusually busy. There is a lively demand for franchises on the part of producers who desire to market their pictures through the Popular's line of exchanges, and President Milton M. Goldsmith finds himself the center of unusual activities. The work of planning out a complete line of Exchanges that will thoroughly cover the United States and Canada is now in progress.

The first picture to be handled by this new organization will be "The House of Mirrors," which will also be the first picture produced by the Rialto Film Corp. It was directed by Marshall Farnum and is a story replete with thrilling and interesting situations. The story is by Frederick Chapin.

Five Strong Knickerbockers.

Unusually well balanced and varied is the Knickerbocker Star Features program for June, which, in addition to the five-reel feature, "Pay Dirt," already announcd, includes five strong three-reel dramas.

"Shadows," a drama of modern social conditions, featuring Frank Mayo and Lillian West, tells a strong story of the lengths to which a man's hopeless passion for a girl drove him and the unfortunate victims of his fury.

"The Stained Pearl," featuring Henry King, is a sensational tale of the sea, whose swift and vivid action centers about a bloodstained gem. It is scheduled for release on June 9.

"An Old Man's Folly," featuring Daniel Gilfether and Marguerite Nichols, is the release of June 16. It is a story of a father who endangers his daughter's happiness by placing himself in the power of an adventuress. An unscrupulous detective gives a startling turn to the course of events.

A new Knickerbocker star will be seen for the first time in "The Ancient Blood," a remarkable drama of the Canadian Northwest. Virginia Norden has the role of a half-breed girl, who saves the life of a young Englishman, marries him, and is later introduced into high society when he inherits a title. In the strange environment she fails to hold his love, and returns to her mountains, where she finds happiness. This is the release of June 23.

Frank Mayo and LilHan West are featured in "The Master of the House," the release of June 30. This is an unusual story of a society reporter who, following a clue accidentally picked up, is brought by a remarkable chain of circumstances to an uninhabited island off the coast, in company with a young millionaire whom she has the best of reasons for believing to be a burglar. In his absence from home the burglar entertains his aunt and cousin. Remarkable double exposures are a feature of this picture.

USING SIMPLEX MACHINES.

Globe theater, Broadway and Forty-sixth street, New York, is now showing George Kleine's serial masterpiece, "Billie Burke" in "Gloria's Romance." Mr. Kleine, the man who knows, selected Simplex Machines to attain results. Go and see some projection; it is worth while.

Charles Urban of London, who brought over the feature: "How Britain Prepared," which is shown in the Lyceum theater, Forty-fifth street, uses Simplex Projectors.

Mary MacLaren, New Star in Bluebird

LOIS WEBER, whose craftsmanship has done so much for the success of Bluebird Photoplays, has accomplished a lasting benefit to the program by "discovering" Mary MacLaren, the young star who makes what is practically her first screen appearance in "Shoes," the sociological problem Bluebird has prepared for release June 26.

When Miss Weber was writing the scenario of "Shoes," from the Stella Wynne Herron story in Collier's, Miss MacLaren applied for work as an extra. Impressed by her style and peculiar type of beauty, Miss Weber arranged to give her a "bit" in "Where are My Children?" which the Smalleys were at that time producing.

Mary MacLaren.

The more Miss Weber considered Miss MacLaren for the leading role in "Shoes," the more firmly was she convinced of the young girl's fitness. It was finally decided not alone to give Miss MacLaren the star role in "Shoes," but to furthermore elevate her at once to stardom in the Bluebird ranks. She gave Miss Weber the name of Mary MacDonald when she applied for work, and, considering turn about fair play, Miss Weber gave her the name of Mary MacLaren when she made her a star.

"The First Stone," will be Miss MacLaren's second medium in the Bluebird series, Miss Weber being now engaged in the advance preparations. Mary MacLaren is a mighty lucky young lady to have Lois Weber sponsoring her future upon the screen, for in this event Mary's future is right here, and she is a full-fledged star in about the fastest time known to screen history.

Manufacturers' Advance Notes

THRILLS IN "THE SECRET OF THE SUBMARINE."

Thrills run riotously through "The Secret of the Submarine," the big Mutual-American serial with the preparedness theme. Each chapter has thrills that are new to the picture-going public. In the eighth chapter, for instance, there is a retrospective view of the house that is sent tumbling over the cliff as a climax to the sixth chapter.

Almost before one has recovered breath there is a tremendously realistic collision between two trains in a tunnel. The struggle of the survivors to reach a place of safety is illustrated in the accompanying picture. The tunnel used as the

Scene from "The Secret of the Submarine" (American).

location for this scene is El Canejo, midway between Ventura and Los Angeles.

Then while a gay crowd makes merry in a cafe the building is destroyed by an earthquake. Director George Sargent has "put over" this remarkable scene with a most telling vividness, every member of the big picture's cast measuring up to the tensity of the situation. Director Sargent had arranged to have buckets of Fuller's earth and flour (representing plaster and dust) thrown on to the struggling players when the building is first swayed by the earthquake shock.

And when the clouds of earth and flour descended there was no need for acting, because the flying particles filled the eyes and lungs of the players, making their efforts to reach the open air absolutely sincere. They were all just as anxious to get out as Director Sargent was anxious to have them look anxious to get out.

They crawled madly over the fallen walls and debris. As the scene resulting was just what Director Sargent wanted he offered no apologies for taking his players by surprise, although the danger to which they had been exposed was greater than was either expected or intended. When it was found no one was injured or any worse for the tumbling walls and bricks and things, the enthusiasm of the company was unbounded.

"THE SEA LILY" (Universal).

Thomas Jefferson is rapidly endearing himself to Universal photoplay lovers for his splendidly sympathetic acting in homely roles. In "The Sea Lily," a Big U drama, he again co-stars with dainty little Zoe Bech, the Universal child actress whose wonderfully natural acting is alike the marvel of the Big U studio and to those who see her on the screen.

In making "The Sea Lily" Mr. Jefferson and company visited the San Pedro lighthouse near Los Angeles, where permission was granted them to set up lights in the interior. The great reflector which warns ships off the coast plays an important part in the story.

The living rooms of the lighthouse keeper were turned over to the Big U players and every facility for the taking of pictures was granted the Universal forces. As a result the scenes in "The Sea Lily" are realistic in the extreme. Many long weeks passed before a storm sprang up on the coast which Mr. Jefferson deemed severe enough to take pictures of, but when it came three cameramen were on hand in the lighthouse and on the rocks below to catch the rollers as they piled up on the rocky shore.

MARC MacDERMOTT'S FIRST VITAGRAPH PICTURE UNDER WAY.

Marc MacDermott, now a recognized Vitagraph player, is making great headway in a Blue Ribbon Feature by Louis Joseph Vance, in course of production under the direction of William Humphrey. The story was especially written for MacDermott and gives that capable artist many opportunities to bring into play the talent which has won him the thousands of admirers who are always awaiting a release in which he is featured. It will be completed in time for release during the early summer.

In this latest story Mr. Vance tells of the struggle for existence of a young girl who endeavors to make a name for herself in the theatrical world. How she is assisted by a young playwright who falls in love with her gives a good idea of the life and people of "the painted world."

The cast includes such well-known Vitagraphers as Naomi Childers, Robert Whitworth, Josephine Earle, Templar Saxe, William Shea, Katharine Lewis, Jack Bulger and Emmanuel A. Turner.

"A TEMPERANCE TOWN" (Selig).

"A Temperance Town," written by Charles Hoyt, and featuring the famous comedian, Otis Harlan, will uphold the enviable standard set by the Selig Company in General Film Service when this production is released Monday, June 5th. T. N. Heffron, the director, is to be complimented upon retaining the Hoyt comedy in this film. Mr. Harlan is supported by an all-star cast, and no time or expense has been spared to present "A Temperance Town" with elaborate scenic effects and mirth-provoking action.

"A Temperance Town" should appeal to the patrons of all motion picture theaters in the United States, for the cities and towns are few, indeed, where the "Wet" and "Dry" factional campaign has not been waged. "A Temperance Town" hits

Scene from "A Temperance Town" (Selig)

off the many laughable details in connection with many of the campaigns, particularly in smaller communities. There, during the course of campaigns for and against Rum, excitement rises to a high pitch, and nothing is left undone by either side to win a victory. In the Selig feature Jonesville is the scene of the "Wet" and "Dry" campaign. There are the usual mass meetings, the customary crusades against "blind pigs," the doctor, who does a thriving business writing prescriptions, and the drugstore which flourishes through filling them. There are a number of exciting climaxes, and a love story runs through the comedy. Exhibitors will make no mistake in booking "A Temperance Town," for the action is that which can be appreciated by almost everyone.

"FOOLS' GOLD" (Essanay).

This is the story of a young wife lured by the fascination of the gaming table until she is on the brink of ruin. Nell Craig, as the dashing young woman, carries out the wife's early adventures with a swing and buoyancy that well befits the part. Later she is called upon to display more emotional work when she faces the crisis, having become so deeply involved in debt that she fears to face her husband with her

Scene from "Fool's Gold" (Essanay).

losses. But she is saved from final disaster by a detective who is looking for a notorious criminal and finds it is the same man who holds the reckless wife's I. O. U.'s. The criminal is caught and the gambling accounts destroyed. But the young wife learns her lesson and is content thereafter to settle down to the joys of married life. Darwin Karr, as the well-to-do and stable husband, enacts his role with his customary ability, while Patrick Calhoun does clever work as the gambler crook.

"THE REDEMPTION OF DAVE DARCEY" (Blue Ribbon).

"The Redemption of Dave Darcey" is the Vitagraph Blue Ribbon Feature for Monday, June 12. This five-part picture, from the pen of Charles T. Dazey, author of "In Old Kentucky," depicts the difficulties encountered by a thief when he tries to go straight. James Morrison is seen as Dave Darcey, a crook, who, after accidentally shooting a rival gangster, escapes and is given a chance to reform by the owner of a steel works. When Benton, his benefactor, forgetting his affianced bride, falls in love with a woman of whom Dave is suspicious, he tries to warn Benton, but is reprimanded for his insolence.

Scene from "The Redemption of Dave Darcey" (Vitagraph).

He tracks the woman, and, learning that she is a foreign spy, plotting to destroy Benton's plant, he tries to prevent the deed. When the spy and her accomplices overpower him and escape he is caught in the ensuing explosion and later arrested as one of the plotters. Cleared of this charge, he is accused of the murder of the gangster he had shot, but when it is brought out that the man had not been killed, but only slightly wounded, Darcey is freed. After the disclosures which Dave has brought about Benton and his fiancee are happily reunited and Darcey grasps the opportunity to start life anew when a better position is offered him at the steel works. Excellent support is given Mr. Morrison by Emanuel A. Turner, Billie Billings, Belle Bruce, Mother Maurice, Robert Gaillard and many other prominent screen artists. To Paul Scardon goes the credit for the direction of the picture.

"THE FLOWER OF NO MAN'S LAND" (Metro).

"The Flower of No Man's Land," the five-part Metro-Columbia wonderplay, in which Viola Dana, the newest Metro star, makes her debut on the Metro program, will be released June 19. This feature was written and directed by John H. Collins, who was formerly associated with Miss Dana at the Edison company. There is a strong supporting cast in "The Flower of No Man's Land," which includes Duncan McRae, the well-known English dramatic actor, Mitchell Lewis, Harry C. Brown, Fred Jones, Nellie Grant Mitchell, Eldine Steuart and Marcus Moriarty. Mitchell Lewis plays the role of a big Indian in this production, which is a similar part to that which brought him no little fame when he appeared with William Favessham in "The Squaw Man."

The production is mounted on an elaborate and pretentious scale and there are scores of big scenes. One of the interesting features is a series of scenes which were actually photographed in the Metropolitan Opera House, showing the world famous "diamond horseshoe," the dressing rooms and other interesting glimpses behind the scenes. In contrast to the scenes made around New York, are some realistic effects showing the Great American Desert, and many colorful and picturesque locations of the far West. There is a mining camp with all its familiar types, and here much of the action is staged. An old stage coach that saw service for many years in the far West is introduced into the picture and figures in a thrilling accident.

"THE SPATULATE THUMB" (Gaumont).

What is by far one of the most interesting three-act photo-dramas the Gaumont company has ever produced is "The Spatulate Thumb." The authors are the well-known actors and screen artists, Lionel Barrymore and Wright Huntington. Their

Scene from "The Spatulate Thumb" (Gaumont).

knowledge of the silent drama has eminently fitted them for the work of photoplay writing. Their exceptionally strong story is founded upon that freak of physical nature, the "murderer's thumb." This is a short, stubby thumb, differing from the one on the individual's other hand. It is said to occur in only one person out of every one hundred thousand. It is indicative of fierce and sudden passion.

In the story of "The Spatulate Thumb" the method of identification of the real culprit in an unusual crime depends upon the clever manner in which the lawyer for the defense of an innocent man ferrets out details because of his love for the girl whose sweetheart is accused. Alexander Gaden plays the brilliant role of the young attorney. Miss Lucille Taft appears as the sweetheart of the weak young man, enacted by John Reinhard, whose one false step involves him in a net of circumstantial evidence that comes near costing him his life. The star role opposite that of Mr. Gaden is in the capable hands of Miss Iva Shepard. Carroll, who is the possessor of the spatulate thumb, is played by Henry W. Pemberton.

"The Spatulate Thumb" will be released as a three-act Mutual Picture June 22.

POLI CIRCUIT BOOKS ALL IVAN PLAYS.

R. H. Miller, who supervises the booking of motion pictures in the Poli houses has contracted with the various Ivan Exchanges to play all Ivan features in the circuit of theaters owned by Mr. Poli.

"SHOES" (Bluebird).

There is a new screen star projected in this Bluebird, and Mary McDonald, who has previously been referred to in conjunction with "Shoes," takes on a new name—Mary McLaren—for her entry into the list of regular Bluebird stars. Miss MacLaren is a "genuine find," according to Bluebird's publicity promoter, and until the professional critics have had opportunity to controvert the assertion so let it stand.

Lois Weber, who prepared the scenario of "Shoes" from the story by Stella Wynne Herron, published in Collier's, discovered Miss MacLaren and gave her a "bit" in "Where Are My Children?" When Miss Weber approached her work of producing "Shoes" Miss MacLaren so perfectly fitted the role that the part might, in fact, have been written with the frail and demure girl in mind.

"Shoes" depicts with gripping intensity three vital weeks in the life of a shop girl—the half-slave, under-paid pawn of commerce. At home her mother takes in washing to support two smaller children—and a lazy, good for nothing, novel reading, "can rushing" father; a male too lazy to even look for work, in the mortal dread that he might find it. For every dollar that the shop-girl and her mother can earn there is pressing need—the rent is to be paid, the butcher and baker demand cash, and father simply must have money for tobacco and beer!

What matters if the shop-girl's shoes are worn to tatters, that pasteboard soles are required to keep her feet from picking up splinters from the rough floor behind the counter where she stands? There is need for every penny at home; and so, after three weeks of promises that she may take $3 from the unopened pay-envelope she lays each Saturday night in her mother's lap and buy a pair of shoes—the girl gets them.

When she comes home with the shoes on her feet her mother follows the downcast eyes of her oldest child to where their

Scene from "Shoes" (Bluebird)

steady gaze falls pitifully upon the new shoes—and then the girl throws herself in her mother's lap. The tears of these two stricken women mingle in a flood of understanding and unspoken forgiveness—and the sins of the child are washed away.

There is a greater sociological lesson in "Shoes," according to the Bluebird publicity service, than there is in "Where Are My Children?"—for in "Shoes" the problem is approached before the fact instead of afterward; because in "Shoes" the problem of the masses and not the classes is revealed. And in dealing with its subject Miss Weber has surpassed herself in craftsmanship, turning out a picture that strikes the heart broadside and overwhelmingly instead of with the mooted "punch" of most encounters with problems.

KING BAGGOT IN "HALF A ROGUE" (Universal).

The accompanying scene shows King Baggot, with hat and arms extended, making a speech to the now picture-wise inhabitants of Savannah, Georgia. The scene of which the still was taken is a part of "Half a Rogue," the five-reel Red Feather-Universal photoplay in which Mr. Baggot takes the role of a playwright who returns from New York to his home town to run for mayor.

The playwright is seen making a speech to a crowd of five thousand and striving to overcome the evil effects a slanderous statement, published in the local paper, has had upon his candidacy.

In order to get the crowd Baggot advertised in the local newspapers that he would publicly thank the citizens of the town for their courtesy to the Universal company during their visit to Savannah. The newspapers ran long stories about the photoplayer's life and adventures and as a result a dense crowd packed the heart of the city when Baggot got up on a platform to speak.

Scattered through the crowd were a number of moving picture cameramen, the Universal "regulars," of course, being close up to King Baggot. The scene when incorporated in "Half a Rogue" shows Baggot apparently making a political speech. "Half a Rogue" was released on May 22 with Edna Hunter and Clara Beyers, supporting Mr. Baggot. The story of the play was originally published in novel form by Harold

Scene from "Half a Rogue" (Universal)

MacGrath, and will also appear in a forthcoming number of "The Black Cat Magazine" in short story form. The play's popularity among exhibitors has been instantaneous.

"FARMER AL FALFA'S TENTLESS CIRCUS" (Paramount-Bray).

Big tops of the Barnum and Bailey days never held such enchantment for the small boy who crawled under the tent to see Buffalo Bill or carried water for the elephants to get a glimpse at the three-ring show, as scenes and audiences are offered in "Farmer Al Falfa's Tentless Circus," a future release of the Paramount-Bray Animated Cartoons.

When Farmer Al Falfa, Paul Terry's hero of the Paramount-Bray short reels, decides on a circus of his own out on the farm it rivals any yet staged under canvas. In the opening scene a poster is seen on the screen announcing the coming of the circus. Farmer Al Falfa, catching a glimpse of the placard, decides at once to arrange a show of his own.

Returning to the farm, Al Falfa decides to make his pig play the part of the bare-back rider's horse while he takes

Scene from "Farmer Al Falfa's Tentless Circus" (Paramount-Bray)

the part of the circus performer. They dash off at top speed, Al Falfa performing strange and wonderful acrobatic feats on the animal's back, while the pig is dashing around at top-notch speed. An added thrill is injected into the picture by the mule, who engages Al Falfa in a kicking match of which the venerable farmer gets decidedly the worst.

"THE EVIL THEREOF" (Famous Players).

"The Evil Thereof," a powerful photoplay with a great moral lesson, written by Channing Pollock and Rennold Wolf, is the Famous Players release on the Paramount program for June 5th. Frank Losee, whose remarkable performances in Famous Players productions, notably in the role of Josh Whitcomb in that company's adaptation of Denman Thompson's celebrated "The Old Homestead," won him international distinction, is featured in the leading role, with Grace Valentine, Crauford Kent and others of equal prominence in important parts.

Scene from "The Evil Thereof" (Famous Players).

The scene opens with a gay party presided over by a wealthy broker—the role assumed by Mr. Losee. As favors the women each receive one hundred dollar bills, which are accepted with a nonchalance that tells plainly in what slight esteem these bills are held by the recipients.

Then the history of these one hundred dollar bills is traced—the suffering and misery, the heart-ache and the poverty which have resulted from the ruthless manner in which they have been wrested from the poor, the innocent and the helpless.

Robert Vignola, who directed "The Evil Thereof," has done remarkable work in obtaining complete realism, particularly in those scenes which show the broker's final dinner and the interior of the barber-shop. The production, both in theme and in treatment, is an exceptional one and is sure to create unusual interest because of the great moral lesson which is embodied in this thrilling and pathetic story.

LUCILLE LEE STEWART IN FIRST PICTURE.

The first picture in which Lucille Lee Stewart appears for the Vitagraph Company of America is entitled "The Destroyers," and is from the novel "Peter God," by James Oliver Curwood. The production is scheduled for release on June 5th as a Blue Ribbon Feature. Miss Stewart plays the leading role in the drama and those who have seen the film proclaim her to be all which Ralph Ince, who directed the picture, prophesied her to be. Although this is Miss Stewart's first picture for the Vitagraph Company, having played minor parts before, she has instilled a naturalness and sweetness into the role that will help make it a production worthy of the director.

MARIE DORO ON HER SECOND LASKY PICTURE.

One of the most successful feature play productions of several months is Marie Doro in the Lasky production, "The Heart of Nora Flynn." This popular star, who is now under the Lasky management for a long period, has started work under the direction of William C. De Mille on her second production for the Lasky Company written specially for her by Marian Fairfax. Miss Doro will practically have an all-star cast in her support.

EXTENDS "NE'ER DO WELL" ENGAGEMENT.

So enthusiastic was the audience that attended the opening week of "The Ne'er Do well" at Shea's Hippodrome, Buffalo, that an extension of "The Ne'er Do Well" has been arranged by Mr. Shea. Mr. Shea advises that this big production has gone far beyond all expectations in drawing power, and what is better still, his patrons showed unmistakable signs of being well pleased.

A CORRECTION.

Through an error F. W. Hiller was given credit on the film for the authorship of Vitagraph's three-part Broadway Star Feature, "The Accusing Voice," which was released on Saturday, May 13. In reality the story comes from the pen of Ross D. Whytock, who has written many other Vitagraph successes.

KERRIGAN COMPANY IN MOUNTAINS.

After having spent twelve days in the Cuyamaca mountains, about seventy miles east of San Diego filming scenes for the big feature photoplay, "The Silent Battle," the J. Warren Kerrigan company, working under the direction of Jack Conway, has returned to Universal City. On this trip the company encountered not only rain storms, but also snow in the high mountain peaks, and more than once the members, including Miss Lois Wilson and Harry Carter, had fun with snowballs. Conway reports some very successful photography, as splendid locations were found for the film play.

M. RENE PRIEUR GETS RAY COMEDIES.

Mr. Prieur of London and Paris was a pleased attendant at the initial presentation of the Johnny and Emma Ray Comedies at the Broadway theater last Monday, May 15. Immediately after the showing Mr. Prieur went direct to the offices of C. Lang Cobb, Jr., manager of sales and publicity of the reserve Photoplays Company, and insisted upon a three-year contract to represent Ray Comedies in Europe and Australia. After a masterful presentation of facts regarding the enormous business accomplished for Mr. Cobb on his Ramo Features, the genial manager of sales agreed to appoint Mr. Prieur once more his European representative—only this time for Ray Comedies.

EVART OVERTON IN VITAGRAPH'S LATEST CURWOOD STORY.

Evart Overton, whose work in "The Ordeal of Elizabeth" caused so much pleasing comment, is now working under the direction of Eugene Mullin in a three-part dramatic story by James Oliver Curwood. Overton will be seen in a role especially suited to his distinctive type. Adele Kelly, Edward Elkas and Denton Vane are the other Vitagraph favorites who appear in the cast. Charmine Mayfield, recently appointed a member of the Vitagraph Stock Company, also makes her bow in this picture.

"THE GUIDE" (Mutual Star.)

After ten days spent in shooting exteriors on 'The Rim of the World" on Little Bear Lake, fifteen miles up in the mountains from San Bernardino, Calif., William Russell and his company of players appearing with him in "The Guide," a forthcoming Mutual Star Production in five acts, have returned to the Santa Barbara studios to put the finishing touches to the piece. The trip occupied nearly ten days and a number of exceptionally interesting scenes were obtained.

"The Guide," as the name implies, is a romance of the great North Woods, in which tragedy and love go hand in hand. William Russell, in the leading role, appears as a guide, whose unusual literary abilities are but seldom associated with one of his calling. Charlotte Burton, as the daughter of a publisher, essays the chief supporting role. Others in the cast are Jack Prescott, who also acted as co-director with Russell, Harry Keenan and various others of equal note.

The story of the piece deals with Russell, in the role of Garry Murdock, a noted guide and trapper who, between seasons, devotes himself to writing poetry. John Condon, a publisher, has his summer home deep in the woods where Murdock lives and hunts. With the publisher lives his daughter Mable, who is engaged to Meynard Randall, a wealthy New Yorker, whose god is money and who is backing her father in his business. Mable lacks faith in him. Murdock, under an assumed name, sends his poems to the publisher and in time they are published and make a fortune for both. Murdock, after many adventures, marries Mabel and Randall disappears. Considerable of the villainy of the piece is furnished by Pierre, a half-breed, portrayed by Jack Prescott.

Scene from "The Guide" (Mutual).

WAR AND PEACE IN MUTUAL WEEKLY NO. 74.

Preparations for war and memories of war vie with the arts of peace in Mutual Weekly No. 74. An echo of a past generation is the screen presentation of the confederate veterans' reunion at Birmingham Ala. Vincent Astor is seen in the war aeroplane he has given to the New York Naval Militia. At Sheepshead Bay, N. Y., ten thousand national guardsmen are shown in war games. It is to this meeting that Victor Carlstrom flew from Newport News, breaking the American record for distance. The Mutual Weekly also shows him as he starts his flight for Washington. Charlestown, Mass., sends pictures of the launching of a new naval supply ship. A new kite type war balloon is tested before the motion picture camera at Cleveland, O., before U. S. government officers and attaches from the embassies of several European powers. Work little heard of is what the women of the border are doing for the sick and wounded in the Mexican campaign. The Mutual Weekly in this issue shows Mrs. Frederick Funston, wife of the commanding general, with women of Fort Sam Houston at work at sewing machines as exemplars of American Red Cross preparedness.

The closer binding of the ties between this country and Canada are shown in the removal of restrictions upon automobiles crossing from one country to the other. Sacramento, Cal., celebrates the completion of a million-dollar causeway connecting the east and west banks of the river, and Los Angeles, Cal., celebrates "Olive Day" by giving away thousands of gallons of the ripe fruit. The Wellesley college girls have their annual war canoe race; and at Medford, Mass., there is a back-to-nature revel of classic dancers.

EDNA GOODRICH FILM FINISHED FOR MOROSCO.

The initial Edna Goodrich photoplay to be released by the Oliver Morosco Photoplay Co. on the Paramount Program has been finished at the West Coast studios. "The Making of Maddalena" is the title of the next Morosco offering and will be released June 8th.

As a play this subject by Mary and Samuel Lewis has met with big success throughout the country having starred Mary Emerson in the original title role. In preparing the story for the screen the Morosco company gave its producing staff full sway in the matter of financial outlay in order that the best results obtainable may be secured. Early reports from the coast indicate that the photoplay offers another excellent subject for the Paramount Program, not only because of the fact that it is understood to present the best work of the star and an exceptional cast, but on account of the capable and elaborate manner in which it has been staged. As an instance of the care with which each feature of the photoplay has been treated might be mentioned the fact that Miss Goodrich spent three weeks and over three thousand feet of film in tests working for the perfection of her make-up. Great artistry was required to simulate the Italian type of beauty in contour, eye shading and character shadows of the face before the beautiful star was satisfied with the result. In staging the big dramatic scenes of the play musicians were on hand to bring out the best efforts of the artists. Directed by Frank Lloyd, with the assistance of Waldo Walker, "The Making of Maddalena" is expected to score another triumph for its producers. Included in the cast are such able players as Forrest Stanley, Howard Davies, John Burton, Mary Mersch, Juan de la Cruz

Scene from "The Making of Maddalena" (Morosco).

and Colin Chase while the photography has been entrusted to James Van Trees whose novel effects in Morosco pictures are creating no little attention.

Simultaneous with the completion of "The Making of Maddalena" another Morosco company has commenced work on Mme. Rita Jolivet's vehicle, "An International Marriage," by George Broadhurst. This is expected to be Mr. Broadhurst's initial subject for the Paramount Program as a result of his recent affiliation with the Oliver Morosco Photoplay Company and is planned for release in July.

KALEM'S "LOTUS WOMAN" ON JUNE 28TH.

As a result of Kalem's desire that exhibitors in all sections of the country should have an opportunity to view "The Lotus Woman" before booking, June 28th has been set as the release date instead of June 20th, as stated in last week's trade papers. "The Lotus Woman," which features Alice Hollister, the original screen vampire, supported by Harry Millarde, will be released by General Film and prints of the subject are being shipped to the exchanges for the pre-release showings.

In explaining the plan a Kalem official declared, "The policy

Scene from "The Lotus Woman" (Kalem).

of 'showing the goods' worked so well with 'The Social Pirates' that we are following it wherever possible. It is in order that exhibitors even in distant sections of the country may 'see before they buy' that we have set the release date back.

"'The Lotus Woman' may be secured in the regular program service of the General Film Company without extra rental, but even under those conditions we feel that the day is past when a theater owner can be asked to book a 'pig in a bag.' We want exhibitors to see this five-act feature and judge of its merits themselves."

Gustave Frohman PHOTOPLAY EXCHANGE

Has definite proposals to make both producers and exhibitors interested in wholesome dramatic features and unusual educational films.

MRS. KATHERINE CARTER WILL MAKE APPOINTMENTS WITH PRODUCERS IN EITHER CITY

Exchange 20 Winchester St., Boston

Office Candler Bldg., New York

SCENIC and EDUCATIONAL FILMS

Write for descriptive catalogue containing subjects from all parts of the world.

NO RENTALS

GREAT NORTHERN FILM CO. 110 W. 40th St. New York, N.Y.

CALEHUFF SUPPLY CO. Inc.

1301 Race Street, Philadelphia

JOBBERS OF POWER'S, SIMPLEX, MOTIOGRAPH, STANDARD AND THE NEW EDISON DREADNAUGHT MACHINES AND GENUINE PARTS

No difference what screen you are using, we will improve your picture seventy-five per cent. Better light, greater depth of Focus with Rembusch Famous Crystal Fibre Screen. Seeing is believing. Let us prove to you by demonstrating. Special Eastern Agents.

Trade News of the Week

Gathered by Our Own Correspondents

Feature or Program?

Boston Exchange Men are Warmly Discussing the Future of the Show Business—Are the People Going to Ask for Big Features or Will They Prefer, for the Most Part, the Diversity Offered by the Program?

By William M. Flynn, Boston Correspondent of the Moving Picture World.

BOSTON, MASS.—There is a friendly controversy going on at present among the film exchange men in this territory as to which are going to triumph in the long run, the big feature photoplay productions or the short one and two reel film subjects and the exhibitors are watching for the outcome with much interest. So far honors are about even but the exhibitors have profited by the arguments hurled back and forth.

One exchange man, who specializes in two and three-reel subjects, claims the big productions are overdone and that many small houses are going "over their heads" trying to make a front.

"The moving picture business is a five and ten-cent business first, last and always," he said one day last week.

"There is hardly a story that is now being told in the multiple reel feature that cannot be told with greater force and convincing power in one and two reels. Yet the tremendous cost of five, six or more reels, is freely indulged in. And the cost of features with its attendant search for effects and rapidly depleting supply of scenaric material is getting greater and greater."

This man's opinion is not shared by the great majority of those who handle the multiple reel features who claim that the huge photoplays have lifted the motion picture business out of the realm of the commonplace and paved the way for its wonderful development. They assert the future of the trade rests in maintaining the high standards that have been set by the artists and capitalists who have put years of study into what has come to be recognized as one of the greatest industries of modern times.

Meanwhile the controversy goes on and the exhibitor says "I need them both."

Frank H. Vine Gets Loving Cup.

Boston, Mass.—Frank H. Vine, New England manager of the In ernational Film Service, one of the ten branch managers presented with a loving cup by William Randolph Hearst for the records of all previous serial bookings with the "Mysteries of Myra," is being congratulated by exhibitors and his other friends in this territory for his achievement. "Beaming" Frank with his usual modesty has accepted the felicitations and says he hopes to do even better with the split reel comedies he is handling in New England for the International in addition to the American army in Mexico reel, which he claims is going big.

Mrs. Carter Signs the Contract.

Boston, Mass.—It is reported that contracts have been signed by Mrs. Katherine Carter and Gustave Frohman, in her new association with the Gustave Frohman Photoplay Exchange in Boston, placing the distribution and management of all educational subjects under her immediate care.

Mrs. Carter's intimate knowledge of educational films and her reputation among school and church interests are expected to be a big boom not only to her department but the patrons of the department as well.

"Canada's Fighting Forces" Draws.

Boston, Mass. — "Canada's Fighting Forces," the Canadian government official films, are playing at the Tremont Temple in Boston and drawing large houses twice daily. Sergt. Fred Wells, the veteran newspaper man and correspondent, who was wounded during the fighting in Europe, is lecturing with the films.

BUFFALO NEWS LETTER.

By Joseph McGuire, Special Correspondent, 611 Erie County Bank Bldg., Buffalo, N. Y.

J. M. Gorchof Will Represent Fox.

BUFFALO, N. Y.—May 24.—Several changes in the positions at the Buffalo film exchanges were a feature here this week.

J. M. Gorchof, whose picture appears herewith, has been appointed representative of the Fox Film in the Buffalo territory as far east as Syracuse. "The new million - dollar Annette Kellerman production will receive my attention," said Mr. Gorchof.

J. M.Gorchof.

Mr. Gorchof at one time managed the Victoria theater at Lafayette, Ind. He has had ten years' experience in the show and film business in Chicago and other cities and enjoys the friendship of many exhibitors in this territory.

"Please mention, if you wish, that I was the first to suggest the formation of the Buffalo Screen Club," said Mr. Gorchof. "After I solicited some of the local film men on the subject, they quickly offered their co-operation."

He was formerly Mutual road representative in this territory.

J. R. Levy to Manage Local World Film.

Buffalo, N. Y.—J. R. Levy has been appointed manager of the local branch of the World Film Corporation, succeeding J. L. Mulhauser.

Details of Mr. Levy's appointment will be given later.

V. H. Bendell Succeeds Frank Leonard.

Buffalo, N. Y.—V. H. Bendell, formerly special representative of the Essanay Company in Chicago, is now located at the Buffalo branch of the General Film. He succeeds Frank Leonard, who handled the Mary Page pictures. Mr. Leonard has been appointed road representative of the World Film in the Buffalo territory.

Louis Green Heads Exclusive Office.

Buffalo, N. Y.—Louis Green has resigned as the World's road representative here and has been appointed manager of the Buffalo branch of the Exclusive Features, Inc., with offices in the Chapin block.

E. Auger Visits Local Mutual.

Buffalo, N. Y.—E. Auger, special representative of the Mutual Film, visited G. H. Christoffers, manager of the Buffalo branch of this company, this week. Mr. Auger recently completed a three-months' trip through the Central West.

"Business was satisfactory in the various points I covered," said Mr. Auger. "Of course, some of the film companies are complaining that their business is being cut up and divided among the various exchanges. All our patrons are enthusing over the Chaplin series, his "Floor Walker" picture being a great success."

The Edisonia Closed.

Buffalo, N. Y.—The Edisonia, a five-cent moving picture theater, has been closed. At one time this house, which is located in a good, residential district, was a money-maker. The building of two palatial theaters not far from the Edisonia, however, naturally cut in on the patronage of this smaller house, of which Tracey & Walsh were the proprietors.

Elmer S. Davis Back at Elmwood.

Buffalo, N. Y.—Elmer S. Davis, former manager of the Elmwood moving picture theater, Buffalo, has assumed that position again. This is a high-class house in one of Buffalo's best residential districts. Mr. Davis features the Paramount service and has a nine-piece orchestra. He reports a satisfactory patronage.

A New Corporation.

Buffalo, N. Y.—For the purpose of doing a general theater and hotel business, the General Hotels Company of Buffalo was recently incorporated with a capital of $500,000. The directors are: S. B. Nye and W. W. Sears of Buffalo and Frederick W. Rockwell of Albany.

Buffalo Times Service Making New Features.

The Buffalo Times Film Service is preparing a series of feature pictures, with Helen Green and Earle Metcalfe as stars. Seventy-five leading newspapers and many smaller ones are printing the features of this company, whose studios are at 423 Classon avenue, Brooklyn, N. Y.

Park Theater to Open.

South Dayton, N. Y.—D. D. Bacon will open the Park theater, South Dayton, N. Y., some time this month. The house will cost upwards of $30,000 and will have a large stage, six dressing rooms, a fine ventilating system, a pool room for the use of patrons and other features.

NEWARK, N. J., LETTER.

Reorganization at Universal.

Newark, N. J.—Lee Gainsborg, manager of the local branch of the Universal Film, at 286 Market street, has effected an entire reorganization at his office.

S. E. Fried has been appointed new road man, and has brought in some very fine accounts. In addition, Mr. Gainsborg has appointed Mr. Fried assistant manager.

In line with its policy of betterment and expansion, the Universal has installed a special poster department, and George Nocke, an experienced poster man, has been placed at the head.

Even the office force has been changed, as Miss Mildred Piken, formerly at the Royal Feature Film, is the new stenographer at the Universal. Miss Piken is always ready with a smile to greet the arrivals at the exchange.

Harry Weiner is another new face at the Universal office.

Metropolitan Theater Opened.

Newark, N. J.—The Metropolitan theater, Charlton and Montgomery streets, is now showing pictures. The house is now under the management of Samuel Ross. The projection is in charge of Jack Gold, chief operator.

World Film Going Well.

Newark, N J.—Leo F. Levison, manager of the Newark branch of the World Film, 59-60 Strand Theater Bldg., reports tremendous demands for Brady-Made-World pictures. Among the theaters to recently book the new productions are Empire theater, New Brunswick; Royal theater, Perth Amboy; Ampere theater, Ampere; Lincoln theater, Bloomfield; Colonial theater, West Hoboken; Bellevue, Newark, and Fox's Carlton, Newark. Since May 15 when Equitable pictures were discontinued, and all pictures already released placed on a wild-cat basis, it seems that exhibitors all over the state are taking advantage of the opportunity.

New Philadelphia House

Stanley Amusement Company Buys Ground on Southeast Corner of Nineteenth and Market Streets on Which It Will Build a Splendid Picture Theater—Will Seat 3,000 Persons and Will Cost a Half Million Dollars.

Special to the Moving Picture World from Philadelphia News Service..

PHILADELPHIA, Pa.—Wword has been received in local moving picture circles that the Stanley Amusement Company have concluded negotiations for the acquisition of a large plot of ground at the southwest corner of Ninteenth and Market streets. A model moving picture theater will be erected on this spot at an estimated cost of about $500,000. The building will be of fireproof construction and will occupy an area of 100 by 186 feet, and will have a seating capacity of 3,000 people.

The site of the new theater is directly opposite the Nineteenth street subway station, thus making it extremely handy for residents of West Philadelphia and other points. The work of construction will be rushed forward with all possible speed and it is thought that the theater will be ready for occupancy on or about the first of the year. The Stanley company, with headquarters in the Palace Theater Bldg., 1214 Market street are proprietors of the Stanley theater, Sixteenth and Market streets, Philadelphia's leading moving picture theater.

NEW THEATER IN LANCASTER.

George M. Krupa Building a 2000 Seat House.

Lancaster, Pa.—George M. Krupa, proprietor of the Hippodrome theater, Lancaster, is now having a theater constructed at that place, which, when completed, will be the largest and most beautiful in that section of Pennsylvania. The new house will be fitted with luxuriant furnishings and will have a seating capacity of 2,000 persons. The work of construction is progressing rapidly and Mr. Krupa declared that he expects to be open by the 4th of July. Practically all of the equipment to be used in the new theater has been purchased at the Calehuff Supply Company, 1301 Race street, and includes several projecting machines, a screen and other such paraphernalia.

ACCIDENT TO BUILDERS.

Balcony Ceiling Collapses and Injures Workmen.

Reading, Pa.—A most deplorable accident recently occurred during the remodeling of the Palace theater, on Penn street between Sixth and Seventh streets, Reading, Pa., recently taken over by Carr & Schad. The balcony ceiling collapsed while a force of plasters were at work resulting in the death of one man and the serious injury of three others. Attorney for Messrs. Carr & Schad advances as a reason for the accident the fact that a metal ceiling was stripped off and that of plaster was being supplied when the supporting beams gave way under the extra weight. The coroner is investigating.

Palace Theater Leased.

Norristown, Pa.—A. & L. Sablosky, operators of the Grand opera house, the Garrick and other moving picture theaters in Norristown, Pa., have recently leased the Palace theater, Main and Mill streets, from Frank Leichthammer. The same character shows will be exhibited at this theater as have popularized other theaters conducted by the Messrs. Sablosky and it is expected that the patronage of the Palace theater will steadily increase under the new management.

John Smith Improving Liberty Theater.

Tacony, Pa.—John Smith, proprietor of the Liberty theater, Tacony, and well known in local moving picture circles, has recently made many improvements to his theater, including the installation of considerable new equipment. Mr. Smith, who has the reputation of being an expert on projection, purchased a new Super-Edison machine from the Calehuff Supply Company. This machine is the most expensive on the market and has obtained a wonderful reputation by the clear manner in which it projects pictures upon the screen.

Visitors to Philadelphia.

Philadelphia, Pa.—Many out of town visitors recently paid their respects to Philadelphia and the local moving picture supply houses report accomplishing considerable business along this line. Numbered among the visitors were I. H. Trout, proprietor of Murphy's opera house, Front Royal, W. Va.; Mrs. Reese, of the Reese theater, Harrington, Del.; William Hunt, well known exhibitor of Wildwood, N. J., and many other exhibitors.

Theater on North Broad Sold.

Philadelphia, Pa.—The moving picture theater, 4817 to 4821 North Broad street, lot 60 by 135 feet, has been purchased by Nell L. Carodisky from Rosario Magizzi, for a nominal consideration, subject to a mortgage of $14,000.

Decker & Harper Take Local Theater.

Waynesboro, Pa.—Messrs. Decker & Harper, exhibitors of this vicinity, have assumed charge of one of Waynesboro's leading moving picture theaters and have purchased considerable new equipment from the Swaab Film Service, 1327 Vine street, including a new 6B projecting machine.

Revokes Orpheum License

License Committee of Bayonne's Common Council Votes to Suspend License of E. A. Schiller Who Is Showing "Damaged Goods."

By Jacob J. Kalter, Special Correspondent, 51 Strand Theater Bldg., Newark, N. J.

NEWARK, N J.—What is regarded in many circles of Newark as a most high-handed proceeding took place Wednesday when Chief of Police Long caused the arrest of Emanuel A. Schiller of Bayonne, exhibitor of the photoplay, "Damaged Goods," playing at the Orpheum theater. At a meeting of the license committee of the Common Council, the members of the committee unanimously voted to suspend the license of the theater for a period of three weeks covering the time of the lease obtained by Mr. Schiller. The serving, however, of the formal notice of the suspension of the license has been withheld until the aldermen can obtain some legal advice on the atter.

At the time of this writing, the Orpheum was still running the photoplay, and Mr. N. R. Greathouse, who has the state rights on the film, informed the Newark correspondent of the Moving Picture World that he expected to exhibit the picture till the expiration of his lease.

The meeting of the license committee Wednesday evening was held for the sole purpose of considering the Orpheum case. But at the conclusion of the meeting counsel for Mr. Schiller denounced the procedure, saying that only one side of the case had been heard, and had the committee given them a little more time, they would have produced several prominent men in the community to testify to the morality and goodness of the film.

Four of the members of the committee testified that they had seen the play and had adjudged it immoral and indecent. The decision to revoke the license was unanimous, however. The action was taken at the instance of Chief Long, who pronounced the picture as "unclean, unwholesome and immoral." The witnesses called by the chief were Police Lieutenant Harris and Quinn, Dr. Richard G. Tunison, owner and manager of the Lyric theater, 211 Market street, and Jules Gerstle, manager of the Strand theater, 120 Market street. The picture exhibitor was represented by Arthur F. Egner and the owner of the picture, Mr. N. R. Greathouse, by W. D. Salter of Bayonne.

It developed during the hearing that the license inspectors employed by the License Department had investigated the picture and had found nothing immoral in it. They were not called to testify.

Mr. Salter, speaking for Mr. Greathouse, said that he had offered to show the picture to Chief Long prior to its public exhibition, but the chief had rejected his offer. He then read testimonials from prominent men testifying to the good work done by the picture.

The two exhibitors, Dr. Tunison and Mr. Gerstle, both said that although they had had an opportunity to book the production, they had refused to show it at their playhouses.

Representing the owners of the theater, Saul Cohn said that in this case his client was the goat. He could see no reason why the license of the Orpheum should be revoked permanently in view of the fact that the theater owner had absolutely no connection with the picture.

The case will be tried this week in the offices of the vice-chancellor.

Advertising Bill Passes

District of Columbia Bill Curtailing Extravagant Statements in Local Advertising Passes House and Senate—Will Doubtless Be Signed Before This Is Read —Provisions of the Measure and Penalties for Infraction.

By Clarence L. Linz, Special Correspondent, 635 Tenth St. N. E., Washington, D. C.

WASHINGTON, D. C.—There will soon be placed upon the statute books of the District of Columbia a law that will tend to curb the use of extravagant statements in advertising where there is intent to defraud the public. The Johnson bill, concerning which from time to time reports have been printed in this column, has been adopted by the House of Representatives and the Senate and has gone to President Wilson, who will no doubt place his signature upon it before the Moving Picture World reaches its readers.

Under its provisions "it is unlawful for any person, firm, association, corporation or advertising agency in the District of Columbia, directly or indirectly, to display or exhibit to the public in any way, whether by handbill, placard, poster, picture, film, or otherwise; to insert or cause to be inserted in any newspaper, magazine, or other publication printed in the District of Columbia; or to issue, exhibit, or in any way distribute or disseminate to the public; or to deliver, exhibit, mail, or send to any person, firm, association, or corporation, any false, untrue, or misleading statement, representation or advertisement with intent to sell, barter, or exchange any goods, wares, or merchandise, or anything of value, or to mislead, deceive or induce any person or persons to purchase or in any way invest in or accept as collateral security any share of stock, note," etc.

There is also a provision striking at similar advertising where the advertiser seeks to induce the employment of his services by another. This may have its effect upon any attempt to operate a "school for photoplay acting," should some of those we read about attempt to obtain a footing in the District of Columbia.

Fines of up to $500, imprisonment for not to exceed six months, or both fines and imprisonment in the discretion of the court, are provided for violations.

There is no need for exhibitors to become panic-stricken because there is so strict a law upon the statute books, as its provisions strike only at those who would defraud the public to an extent that is noticeable. In other words, a misstatement in light of a mistake would not carry prosecution—It must be a wilful fraud.

PATHE TAKES TWO LOCAL MEN.

Manager C. W. Bunn and Assistant H. E. Friedman Go to Chicago.

Washington, D. C.—Local filmdom may lose two of its best known and best liked film men, for Clarence W. Bunn, manager of the local branch of the World Film Corporation, and Henry E. Friedman, his assistant here, go to Chicago in similar capacities with respect to the office in that city of Pathe, Inc.

Clarence W. Bunn.

Mr. Bunn came to Washington from the Boston office of the company from which he is now severing his connections less than a year ago. His appointment as manager of the Chicago office of Pathe comes as a distinct promotion, for that is the second largest office of the company in the United States.

During his short stay here he has made a host of friends, all of whom regret that he is to leave the city. "In a way," said Mr. Bunn to the World correspondent, "I dislike leaving Washington. It is a very beautiful city and a most delightful one in which to live, and I am just beginning to get nicely acquainted with the exhibitors and film men in this territory. But the inducement to go to Chicago is such that I do not feel like refusing it. My home is near Chicago, while that of Mrs. Bunn is in the city itself, so there are two big inducements for me to move westward. Then in addition to these there is a further inducement offered by the fact that I am even more familiar with that section, having lived in and traveled through the territory prior to coming east, and it will prove much easier for me than any other part of the country.

"I started in the film business with the World Film Corporation and, of course, am sorry to leave it, but I believe my prospects are much better in this larger office."

It is to be remembered that on April 1st, Mr. Bunn sprung a surprise on his friends in this territory by slipping off to Chicago and marrying Miss Mable Larsen, when everybody thought him to be a confirmed bachelor. This in all probability is what started his thoughts again towards the west.

H. E. Friedman.

Friedman broke into the film game right here in Washington about a year ago and since that time has been traveling through North Carolina and Virginia. He is enthusiastic over the business and has done much to even up conditions in the territory to which he has been assigned. He was of considerable aid to the exhibitors in North Carolina when they set about to organize their league and he has always been very prominent at the conventions which have followed.

In his position as assistant manager of the Chicago Pathe office his future is also better assured. The Washington correspondent of the Moving Picture World can recommend "Friend Henry" to the exhibitors in the Chicago territory as a good fellow, one who always sticks to a pal, and who will meet you half way in any reasonable deal. The boys in this locality are truly sorry to see him go and wish both he and Mr. Bunn every possible success in their future activity.

J. Frank Brown with Masterpiece Film.

Washington, D. C.—J. Frank Brown, formerly a member of the corporation which markets Metro productions in this territory, is back in Washington preparatory to traveling through Maryland, Delaware and Virginia for the Masterpiece Film Attractions Company. In addition to the states named, Mr. Brown will also look after the bookings in the District of Columbia. He is to market "Neptune's Daughter," "The Spoilers," "Cabiria" and "Somewhere in France."

Toward the King Row.

A checkerboard move is being made by two of the local exchanges for the Mutual, of 428 Ninth street, northwest, is to occupy the quarters now tenanted by the Washington Film exchange, which markets the Universal program, at 419-421 Ninth street. The latter goes to a building in the next block adjoining the offices of the Fox. Both companies will be doing business in their new homes within a very few days.

Washington Expects Perfect Exchange Building

Local Exchange Managers Are Looking Forward to Having a Most Up-to-Date Home For Distributing Offices.

Washington, D. C.—This city is to have one of the finest film exchange buildings in the United States if the plans of Macneil and Macneil, architects in the Union Trust Bldg., materialize, and everything points to their success at the present time. It is understood that already several of the exchanges now located in various parts of the city have signed leases or have signfied an intention of securing space in the building.

The Washington Film Exchange Building is to be modern in every particular. It will be thoroughly fireproof, and will be of reinforced concrete construction. The front is to be very attractive in golden tapestry brick ornamented with white matt-glazed terra cotta. The floors and the trimmings of each of the offices are to be of hardwood, while all of the walls will be plastered and ornamented. Attractive electric fixtures and modern plumbing fixtures will be installed throughout.

At the front of the building there will be a modern electric passenger lift, while at the rear there will be installed a separate freight elevator. Each tenant is to have the use of fireproof vaults that are to be built in.

General Exhibition Room and Library.

In the basement there will be an exhibition room and a library. It is contemplated that the exhibition room will be equipped with fifty opera chairs, and a motion picture screen and frame. It is to have a paneled ceiling and hardwood floor. The library will also have a hardwood floor and suitable shelving for the filing of books, magazines, trade papers, etc., and will contain a library table and comfortable chairs for the convenience of readers.

Each tenant will have joint use of the exhibition room and library and will also have a large locker space located in the basement.

All of the public corridors will have terrazzo floors and marble base. The stairs will be of ornamental iron with slate treads, except the first floor which will have marble treads. On the first floor space is to be provided for private telephone exchange and telegraph office. On the roof there will be a roof garden, a recreation room, and separate retiring rooms with toilet facilities, for male and female employees.

Heat, water, elevator service, janitor and charwomen will be furnished at all reasonable hours. Each floor is to be subdivided, but should a prospective tenant desire an entire floor the central partition will be removed and, in the event of one desiring more than a single floor, arrangments will be made for private stairways connecting them. It is said that subject to promptly obtaining leases, occupancy can be given on or about December 15, 1916.

Will Fill a Need.

Washington has long been in need of a building of this type, one that is really fireproof, new and constructed to fit the needs of the rapidly growing business. It has been in the minds of a number of people for some time, but this is the first real announcement of intentions. The building will be located somewhere in the vicinity of Ninth street, where there are a number of motion picture theaters, and will be easily accessible from all parts of the city. With all of the principal film exchanges under one roof it will be of considerable advantage to visiting exhibitors from other cities who may not care to chase all over town in order to be able to visit perhaps a half dozen exchanges. The movement is a commendable one and will probably receive the earnest consideration of a number of concerns who have long wanted for something of this type.

Sidney B. Lust's Business Extends.

Washington, D. C.—Sidney B. Lust, who operates the United Film Service Company in this territory, has extended his activities to the point where he not only carries a line of accessories, but is in a position to do poster mounting. He is now utilizing the entire upper floor of the building at 903 E street, northwest, for that purpose and he has installed an outfit which he claims will enable him to give prompt service. C. J. Dexter, who formerly did this work for the local exchanges, having his place of business at 414 Ninth street, northwest, is no longer in the field.

Change Affecting Local World Film.

The North Carolina territory of the World Film Corporation, formerly looked after by the Washington office, will hereafter be controlled, according to report, by the S. A. Lynch Enterprises, having headquarters in Asheville, N. C. It is said that this organization has closed for the World service in ten or eleven of the Southern states. The service will hereafter be from the Atlanta office of the World Film. The S. A. Lynch Enterprises control a large number of theaters through the South, as well as being interested in other connections.

Manager Thompson Badly Burned.

D. J. Thompson, manager of the Chelsea theater, a colored house on M street, near Nineteenth street, northwest, is in one of the hospitals badly burned, as a result of a fire in the theater operating room, which burned out the front of the house and destroyed a large number of films. It seems that when the operator saw that there was danger, he jumped from the booth. Mr. Thompson quickly went up into the room and did his best to put the fire out. As a result he was badly burned about the head, face, hands and arms and his mouth was very badly burned. He deserves great credit for the pluck that he showed. It will be several weeks before he can again be on the job. The machines, a Power's 6-A, in good condition, was also damaged.

F. B. Wathne Gets Loving Cup.

Fritz B. Wathne, manager of the Washington branch of the International Film Service, has been made the recipient of a loving cup, one of the ten offered by the company to the branch exchange managers as a testimonial of their success in handling first-run bookings for its serial, "The Mysteries of Myra."

BALTIMORE NEWS LETTER.

By J. M. Shellman, Special Correspondent
1902 Mt. Royal Terrace, Baltimore Md.

Another Pearce and Scheck Theater.

BALTIMORE, MD.—It was announced by Nat Keene, manager of Pearce and Scheck's Victoria theater, 415 East Baltimore street, that plans are now under way for the erection soon of a large theater in the 400 block of South Broadway consisting of 12 lots, near the Leader theater, another one of their interests. At the time the Hippodrome theater was opened, in which they now have large interests, they were contemplating the building of a theater on this location. The pressure of business in regard to this enterprise, however, forced them to postpone the project.

Pictures at Casino.

Baltimore, Md.—Another surprise in the building line is the announcement that the old Casino building, which is located on East North avenue near Charles street, is shortly to be remodeled for use as a large moving picture theater. An ordinance will shortly be introduced in the City Council asking for permission to proceed with the enterprise. Architects are now preparing plans for the remodeling of the structure into a theater.

Theater for South Baltimore.

Baltimore, Md.—An offer of $8,500 was made to the city on May 17th, through John B. A. Whetle, counsel for the Parkway Theater Company, for the former public school building at Light and Poultney streets.

The object of the Parkway Theater Company in acquiring the property is to erect a $150,000 moving picture theater on the site, and the offer was made providing the city will authorize the erection of a theater. It was also stipulated in the offer that the sale would carry with it the transfer of an irredeemable ground rent of $217, now being paid by the city.

The Board of Estimates, to which the offer was made, stated that it is did not think there would be any difficulty about the passage of the ordinance, but would not guarantee the transfer of the ground rent.

New Crescent Opens.

Baltimore, Md.—The New Crescent theater, 1509 Lafayette avenue, opened its doors to the public on Monday, May 22d, in gala array after having been entirely renovated. The management has planned to show its patrons only the big productions.

S. M. Buckman Managing the Peabody.

Baltimore, Md.—The Peabody theater 11 East North avenue, is now under the management of S. M. Buckman. It was stated at the Peabody on Wednesday, May 24th, that Mr. Buckman has been managing this theater since May 1st.

Baltimore, Md.—The Gordon airdome, located at Baltimore and Catherine streets, is now open to the public. A high class program has been arranged for its patrons by the management.

Altoona's Strand Opens

Handsome New Quarter-of-a-Million Dollar Theater Was Formally Opened Monday, May 29—Owned by the Silverman Brothers—Seats 1,500 Persons—A Fine Organ and Details of Its Construction.

Special to Moving Picture World from Pittsburgh News Service.

ALTOONA, PA.—The handsome new Strand theater, Altoona's $250,000 motion picture palace, was formally opened on Monday, May 29, in a brilliant and very auspicious manner. The Strand is a model of architectural beauty. This house had been in the course of construction for the past ten months and embodies the results of much study and the extended experience of the owners, Silverman Bros., pioneer exhibitors of Altoona. Nither time nor expense was spared in carrying out the project.

All the latest and best ideas in theater building for the most effective presentation of photoplays have been incorporated in the new Strand. It is a brick and steel fireproof structure of imposing exterior. One of its many beautiful decorative features is the lobby, which is finished in the rare marine brocadilla marble. The interior is equally striking and luxurious in its furnishing and equipment. The seating capacity of the house is 1,500, which number it accommodates comfortably. A Hope-Jones organ was installed at a cost of $10,000, and this is augmented by an orchestra of able musicians. The projection equipment consists of two Simplex machines, supplied by the Feature Film & Calcium Light Co. of Pittsburgh. Triangle and Paramount pictures are shown, with a change of program three times a week.

The Pitt Begins Summer Films.

Pittsburgh, Pa.—The Pitt theater, Penn avenue and Seventh street, inaugurated its summer season of high-class photoplays on May 29, with the showing of the Clune film spectacle, "Ramona," beginning a two weeks' run. Manager Patch has presented the picture as a mammoth film opera, using three massive stage sets, 50 singers, dancers and instrumentalists. The symphony orchestra of 30 has been augmented by a Mexican Miramba band. The price of admission has again been raised to 25 cents and 50 cents matinees and 25 cents to $1 evenings. The Pitt is being brightened up with lavish floral displays and other decorations, while the auditorium, cooled by a new iced air system, is one of the most comfortable to be found anywhere.

OPENING OF THE ORPHEUM.

Mark Browarsky's Splendid New Theater in Pittsburgh.

Pittsburgh, Pa.—The new Orpheum theater, at Forbes street and Murray avenue, in the Squirrel Hill district, was thrown open to the public on Saturday, May 27. Mark Browarsky is the owner of the Orpheum, which is a very handsome addition to that section's fine array of modern photoplay theaters. The seating capacity of the house is 400, while the equipment and decoration would do credit to any theater of much greater proportions. The music is supplied by a Seeburg Style R organ. The pictures shown are in keeping with the high standard set in the construction, arrangement and equipment of the theater, Metro, Paramount, Fox, Big Four and World subjects constituting the program, which is changed daily. Ten cents admission is charged.

W. A. Kay Joins Unicorn.

Pittsburgh, Pa.—W. A. Kay, a well known road man formerly with the Independent Film exchange in Pittsburgh, has joined the forces of the Unicorn Film, 125 Fourth avenue, as special representative. Mr. Kay has established a large circle of friends among the exhibitors during his two years in this territory. He will look after the Unicorn's short subjects particularly, of which class of films this service releases 21 reels weekly, chiefly one and two reels in length.

Travelogues at the R. & C. Theaters.

Pittsburgh, Pa.—All of the Rowland & Clark theaters, including the Regent, the Strand, the Oakland, the Belmar, the Bellevue and the Arsenal, Pittsburgh, are showing with much success the new weekly travelogue features just inaugurated by the Metro. Unusual interest is displayed by the patrons of the Rowland & Clark houses in these pictures, which are considered a new and striking departure in their treatment of animal and bird life, aside from their portrayal of scenic splendor.

May Bar All Young Children.

Erie, Pa.—A movement has been undertaken by the city officials of Erie, Pa., to have children under 12 years of age barred from motion picture theaters. An ordinance to this effect is being considered, it is said.

Quality Film's New Branch.

Charlestown, W. Va.—The Quality Film Co. has recently established a branch office at Charlestown, W. Va., in the Boiarsky building. Mark N. Horwitz is in charge.

Al. W. Cross on Booking Trip.

Pittsburgh, Pa.—Al. W. Cross, head of the Hunson Feature Film Company, Pittsburgh, Pa., is on a ten-days' booking trip to Harrisburg, Williamsport and other cities in eastern and central Pennsylvania.

Favors Sunday Shows

Cleveland Congregational Minister Comes Out in Favor of Sabbath Picture Shows—Says They Might Be Doing a Work That Changed Social Conditions Prevent the Average Church Doing.

By Hubert Persons, Special Correspondent, Standard Theater Bldg., Cleveland, O.

CLEVELAND, O.—The movement planned by the Federated Churches to force Cleveland moving picture theaters to close on Sunday in observance of a state law, seems to have been utterly forgotten. Instead, now comes Rev. Dwight J. Bradley, Congregational minister, declaring he is not only opposed to any movement to close picture theaters on Sunday, but will dismiss his own Sunday night congregations and urge other pastors to do the same, if the picture theaters will run what he calls "inspirational" films. His suggestion was made in a letter to Charles J. Goeppinger of the Melba and Homestead theaters, asking him to suggest a means of improving picture programs.

In reply Rev. Bradley declared churches should help and not criticise the picture theaters. "On Sunday nights,' Rev. Bradley's letter said, "the moving picture houses could run an especially inspirational film, for example, "The Christian," which I see is coming to the Melba soon. If it were possible to make some such selection for every Sunday night, you would be doing the work which a changed social condition has made almost impossible for the average church to do any longer.

"Personally I should be glad to put my influence behind the support of such a move and in some definite way. All churches could get together, call on the theater manager and say to him:

"'We'll close our churches on Sunday nights and urge our combined congregations to atend your program, provided you will agree always to have a distinctly inspirational film, not necessarily definitely religious, but one that will breed high ideals, and let one of us ministers take ten or fifteen minutes of the time in outlining the main ideals of the film before it is shown, to help the people get the big punch in it.'"

Rev. Bradley's suggestion is likely to be worked out on the West Side in the near future.

BIDDING FOR FEATURES.

Proposal to Have League Members Bond Themselves Against It.

Cleveland, O.—S. F. Deutsch of the Sun theater gave members of the Northeastern Ohio Motion Picture Exhibitors' League some food for thought at a recent meeting, when he suggested that members should be required to put up a substantial cash bond, binding themselves not to outbid each other for photoplay attractions. No action was taken on the suggestion, but it created a mild sensation in the meeting.

BRABANT FILM GROWS.

Company Asks to Increase Capital Stock to $500,000.

Cleveland, O.—The Brabant Film Corporation, 3608 Euclid avenue, has just filed an application with the secretary of state to increase its capital stock from $35,000 to $500,000. Captain H. H. B. Holland, who is president and general manager of the company, has closed contracts with T. Hayes Hunter of New York, to be director general of the company and has also purchased Hunter's rights in a patented method of production which experts believe will greatly reduce the cost of producing pictures by eliminating costly and elaborate stage settings.

He has also signed contracts with Arthur Morrison and William H. Cavanaugh to play male leads in Brabant productions.

Work on a ten-reel feature on the scale of "The Birth of a Nation," is, it is said, to be commenced at once by the Brabant company. The picture will be produced at Norfolk, Va. This site was selected because the scenario is based on the dramatic Civil War battle between the Monitor and the Merrimac, which occurred near Norfolk.

The company will produce other features in Cleveland in a studio soon to be built on one of several pieces of land on which options are held. George G. Kimberley, wealthy real estate and insurance man, is to be treasurer of the company. He will also be a director with Captain Holland, Mr. Hunter and Morrison and Cavanaugh.

A film made by the Hunter method was recently privately screened before newspaper men at the Metropolitan theater and was favorably commented on by the photoplay editors of both the Leader and Plain Dealer. It is declared to be a real asset to the new company which appears to be getting under way in good shape.

Luck Favors Genius.

Cleveland, O.—Louis Becht, proprietor of the Mall theater, Superior avenue, is a thirty-third degree baseball fan, and one of the founders of the Cleveland Rooters' Club. Because of this fondness for the national sport, he installed a score board above the entrance to his theater.

Then he encountered a problem. To use a step ladder to mark the scores would interfere with the entrance and exit and bring down the wrath of the city building commissioner. To mark the board without a ladder seemed out of the question, until Becht saw George Montgomery of Texas, passing his theater.

Montgomery is seven feet three inches tall in his stockings. The score board is just eight feet above the sidewalk. Montgomery was engaged as official scorer and now he draws crowds to the Mall as he appears daily in a natty linen suit and calmly chalks up the scores as the plays are made.

Picture Playhouse Suit in Cleveland.

Cleveland, O.—One angle of the troubles of the Picture Play House Film Company, which went into the hands of a receiver in the New York courts, May 12, has gotten into the United States District Court here. Francis R. Appleton, Jr., the New York receiver, has just filed a petition asking Federal Judge Clarke to enjoin the Cleveland Municipal court bailiff from executing a sale of the bankrupt company's property at 307 Columbia Bldg. The property consisting of films and office furniture, was levied on in a suit filed by F. M. Sultzbaugh and J. E. Bates. Bates was formerly manager of the Cleveland office of the company.

The Federal Court suit was filed through Attorneys White, Johnson, Cannon and Neff.

Governor Willis Settles Controversy.

Cleveland, O.—Governor Willis has ended the controversy between Maude Murray Miller of the Ohio Censor Board and the Cleveland exhibitors in which Mrs. Miller has accused the Cleveland men of persistent efforts to cause her removal from office.

In a recent letter to Benjamin J. Sawyer, president of the Northeastern Ohio Motion Picture Exhibitors' League, Governor Willis declared that no such effort had been made by the Cleveland men within his knowledge. The exhibitors had appealed to him in order to put an end to the statements made by Mrs. Miller in addresses and in letters.

The Alhambra Children's Shows.

Cleveland, O.—Jack Greenbaum, manager of the Alhambra theater, is continuing his special Saturday programs for children. He deplores a dearth of good pictures especially for children and predicts a new company which is to produce such films will succeed.

Cincinnati's Open Sunday

Mayor Puchta Believes in Clean Picture Shows on Sabbath in His City and Has No Intention of Forcing Them to Close.

By Kenneth C. Crain, Special Correspondent, 610 First Nat. Bank Bldg., Cincinnati, O.

CINCINNATI, OHIO.—Local exhibitors breathe a bit easier since the question of whether the ancient statute regarding theatrical performances on Sunday has been placed squarely before Mayor Puchta, and decided in their favor. It will be recalled that the Supreme Court of Ohio decided recently that the statute in question is in full force and effect and that, moreover, it applies to moving picture performances, making them illegal on Sunday. Certain religious organizations in Cincinnati, who favor the Puritan Sabbath, called the mayor's attention to this statute and the decision construing it a few days ago and asked him to take action to close up Cincinnati picture houses on Sunday. He stated definitely, however, that there was nothing objectionable in clean picture shows on Sunday or on any other day, and that he had no intention of forcing them to close. As a matter of fact, the old statute in question is a dead letter in virtually every city of the state, remaining merely as a weapon in the hands of advocates of Sunday closing in the smaller towns and villages; and the attitude of the mayor indicates that as yet Cincinnati will not join these.

Former Censor on Censoring.

Cincinnati, O.—The steadily increasing interest taken in moving pictures by club women, as well as a refreshing view of the censorship problem, were shown in an address by Miss Helen Duey, of New York, before the Julia Ward Howe Club, of Cincinnati, recently. Miss Duey, who is well known as a former censor herself, pointed out that there are at least two sides to the subject, and that the only safe criterion is the opinion of the real public and not of isolated individuals of narrow view. The need for pictures especially suited to children under sixteen was suggested as one of the great needs of the industry. Manager C. E. Holan, of the V-L-S-E exchange, was a speaker at the meeting, outlining briefly the evolution of the moving picture and pointing out the immense improvement which has been seen in a comparatively short time, with the inference that still further improvement may be looked for.

FOX MANAGER PLEADS GUILTY.

Fined $100 and Costs for Disregarding Orders of Censors.

Cincinnati, O.—The trial of A. M. Muller, Cincinnati manager of the Fox Film Corporation, on the charge of failing to see that eliminations from "The Eternal Sapho," ordered by the Ohio Board of Censors, were made before the film was shown in Cincinnati, resulted in a plea of guilty and a fine of $100 and costs for the film man. The case was presented in the Cincinnati Municipal Court, being the first of the kind tried in Cincinnati, or, as

far as known, elsewhere in Ohio, and the court stated that the heavy fine imposed was due to his desire to see that the State Board of Censors was duly supported. Manager I. Libson, who was taken from his home at midnight on account of the excessive zeal of the prosecution, which desired to obtain possession of the film through him, was dismissed, as it was apparent that he was in no way to blame for the fact that the picture had not been cut to meet the views of the censors. Mr. Muller's attorney informed the court that the entire trouble arose out of a misunderstanding over the telephone, certain parts of the film being ordered eliminated through the efforts of local people.

Keith's on Summer Schedule.

Cincinnati, O.—B. F. Keith's theater is now on its summer schedule, with prices reduced to ten cents, and three performances a day of a combined program of vaudeville and moving pictures. About an hour of pictures, consisting for the most part of news matter and comedies, precedes each vaudeville performance and seems to please the houses immensely. As the summer schedule makes Keith's virtually a picture house, every theater in the city which is open is now in that category; and all of the downtown houses are open, making it a clean sweep for the film shows.

F. N. Tynes to Build Theater.

Portsmouth, O.—A handsome new picture theater is being planned for Portsmouth, O., by Architect C. C. Taylor, of Cincinnati. F. N. Tynes is the owner. The house will seat 700 people, and will be much the finest in Portsmouth, in many respects. It is to be built during the summer, so as to be ready for the opening of the fall season.

Family Theater Makes Hit.

Cincinnati, O.—The running of the installments of "Gloria's Romance," the new Kleine serial featuring Billie Burke, in conjunction with the Triangle program at the Family theater, has made a pronounced hit with patrons of that popular Vine street house, the result being crowds at every performance. The first installment of the film met with success equal to that of the Triangle release of "Peggy," which also featured Miss Burke, and this has naturally helped the succeeding installments, which are being shown regularly.

DETROIT NEWS ITEMS.

Battle Creek Mich.—The officers of the Rex Theater Company, operating the Rex theater, in Battle Creek, are: Glen A. Cross, president; Mable L. Cross, vice-president, and Harvey E. Lipp, secretary and treasurer. The authorized capital stock of the company is $1,000. Mr. Lipp and Mr. Cross control practically all of the stock.

Owosso, Mich.—Fred Patterson plans to remodel his building at 113 West Main street, converting the structure into a moving picture theater.

Flint, Mich.—The Lyric theater, on Saginaw street, Flint, is being extensively remodelled.

Deckerville, Mich.—Plans have been completed for a moving picture theater to be erected for Mrs. Wesley Bearns at Deckerville. It will be 25 by 66 feet in size, and will seat about 300. It will be started at once and completed in August.

Detroit, Mich.—Contracts will be let early in June for the new Iris theater, Grand Boulevard and Chene street. Mildner & Eisen are the architects. Bids have been in for some time.

Detroit, Mich.—The Parkview theater, Parkview and Kercheval avenues, closed on Sunday, May 21. C. M. Orth, lessee, is devoting his entire time to the promotion of a large new house on the opposite corner which will seat around 1,500 and cost $100,000.

New Detroit Ordinance

Alderman James Vernor Has Introduced Into Common Council an Amendment Calling for Formulation of Codes Covering Structural and Sanitary Conditions in Picture Theaters—Certificates of Inspection and Changes.

By Jacob Smith, Special Correspondent, 503 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—On May 23 Alderman James Vernor introduced an amendment into the common council of Detroit (exhibitors please read). The amendment requires the adoption of a code of rules for the inspection of all kinds of shows including picture theaters in the city of Detroit. It also provides for a code governing the heating and ventilating and general sanitary condition of the shows and for the regular inspection of them. If they perfectly conform a certificate shall be issued to them:

"And after the issuance of such certificate, no change or alteration shall be made in such building, hall, show house or play house without application having been first made to such department and officer and a certificate of approval of such change or alteration be had from each of the departments and officers above mentioned.

"Sec. 2. It shall be the duty of any proprietor, lessee or manager to make application to the Board of Building Inspectors Building Commission, the Board of Fire Commissioners, the Public Lighting Commission, the Fire Marshal and the Board of Health for an inspection of the building, play house, show house, or hall with reference to the condition of strength and safety, heating, ventilation and sanitation thereof for the purpose of which designed and for the speedy egress of persons therein in case of sudden alarm or danger, and to furnish such respective departments and officers with a sketch or diagram showing the floor plan of such . . building, with exits, seating capacity and such other information as may be demanded by such departments or officers.

"Sec. 2. This ordinance shall take immediate effect."

"GLORIA" A BANGING SUCCESS.

Management of Majestic Had Fought Shy of Serials, But Is Learning. New Triangle Local Office.

Detroit, Mich.—That serials can be shown successfully at the highest grade of motion picture theaters is being demonstrated at the Majestic theater, Detroit, where Miss Billie Burke in "Gloria's Romance" is being run. The business at all performances the first week was tremendous—breaking all previous attendance records—even the matinee performances drew capacity houses. That the best people are going to the Majestic to see the serial is proven by the fact that the number of motor cars which line up each time is four and five times greater than ever. "We have always been opposed to serials for the Majestic," said Manager M. W. McGee. "But we made an exception in the case of 'Gloria's Romance,' principally because of Miss Burke being in the case—and because we knew that George Kleine would make it an exceptionally good serial. And we are not disappointed. Our patrons seem to thoroughly enjoy it, and we know that practically all of them will come back for the remaining chapters."

New Triangle Local Office.

Detroit, Mich.—The Triangle Film Corporation—Detroit branch—has moved to its new location, 73 Broadway, where it occupies an entire floor. Manager Abe Shapiro was exceedingly busy when the World representative dropped in there on Thursday, May 25. From what could be seen then, the new Triangle offices will be as fine as exists anywhere in the country. The location is central and convenient to all car lines. L. W. Foster continues with the Triangle as special representative through the entire state.

Detroit Joys in Big Conventions.

Although the much-looked-for warm spell has arrived, it will not materially interfere with the motion picture industry as Detroit is fortunate in having thousands of transients every day, due to its being a summer resort city and known for its many conventions. At the present time the Railway Trainmen—some 5,000 men and women—are in Detroit holding their convention—and they will be here until the middle of June. During the month of June there are some fifty conventions—more or less—booked for Detroit—all of which will bring from 500 to 5,000 people to Detroit. July and August are also extremely busy convention months. The various steamship companies from various parts of the great lakes unload thousands of passengers every day at Detroit—the motor car industry bringing thousands of tourists to Detroit during the summer—so that everything considered, prospects look exceedingly bright for the moving picture theaters even during the hot spell.

Jacob Smith Invites You.

If you are not a regular subscriber to the Moving Picture World, send three dollars at once to our Detroit office, 503 Free Press building, in charge of Jacob Smith. Also send new items about your theater to Mr. Smith. No successful theater owner or manager can afford to do without the trade's great paper, which costs approximately six cents per week..

Delinquent in Payment for Licenses.

According to State Fire Marshal John T. Winship, there are about 100 moving picture theaters in Michigan who have neglected to comply with the law which requires a license fee of $10. Notices have been mailed demanding immediate remittances. Those who fail to pay will be ordered to close their houses, and local fire chiefs will be instructed to cut he wires leading to their theaters.

To Mr. and Mrs. Kent, a Girl.

Detroit, Mich.—Best wishes and tons of congratulations to James O. Kent, manager of the World Film Corporation office in Detroit, who is once again a happy "papa." A bouncing baby girl—Sylvia Marie—was born to Mrs. Kent on May 11.

Kalamazoo, Mich.—F. Addison Pelley, lessee of the Majestic in Kalamazoo, Mich., has installed a handsome new stage setting and new drops; a new lighting system, new interior decorations and in a number of other ways materially improved the appearance of his house.

Detroit Briefs.

The Universal Film Company, the Blue Bird Company and the Michigan Metro Film Corporation are located indefinitely at 183 East Jefferson avenue, just a block east of the former location.

Harry I. Garson, of the Broadway-Strand theater, is devoting a lot of time these days in laying his plans for the forthcoming releases of the Clara Kimball Young Film Corporation, in which he is heavily interested in the Michigan distributing company Mr. Garson is getting letters and telegrams almost daily from Michigan exhibitors asking for the exhibiting rights in their respective localities.

Need a Box Office Phone

Louisville Exhibitor Points Out How Telephone in the Box Office Will Pay—Pictures Conditions and Shows Why It Is a Real Necessity Even in Houses That Distribute Hand Bills with the Daily Program.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—According to one of the leading exhibitors, and he is a man who has no personal interest in boosting the telephone business, every theater should have a telephone, merely as a business-getting proposition and a matter of service to patrons. He stated that he was unable to see how any theater could be so penny-wise-and-pound foolish as not to have one 'phone installed, or both 'phones if it happens to be in a city where there is more than one telephone company.

The cost in the first place is small—$3 or $4 per month—which represents thirty or forty admissions. In many cases the outskirt houses, which use re-run pictures, are severely handicapped by a feeling among their patrons that they will see pictures they have already seen if they attend the suburban house.

In a measure this condition has been relieved by passing weekly handbills in the neighborhood, but the handbill is often lost or misplaced, and an entire family will go down town rather than walk several blocks to the neighborhood theater. One outskirt house features telephone service, and requests its patrons to call up and get information concerning plays and players. The box office girl handles the calls, gives the number of reels in the photoplay feature, the producing company, and the stars entered. She also tells what comedies or other material may be on the bill. One of the downtown houses has both 'phones, and reports that they pay for themselves every month through the volume of business that comes into the theater following calls to find out what program is on, or what time certain shows will start. One exhibitor figures that if he breaks even on the actual business done over the 'phone he is bound to be ahead in the personal service and the service to patrons.

MANY AIRDOMES OPEN.

Summer Season Sets Park Theaters in Race.

Louisville, Ky.—The final opening of real summer weather has brought a lot of the old airdomes to life, and those which have not opened are making preparation to get into the game as quickly as possible. Business with the parks has started somewhat better also, but, according to the leading exhibitors, the downtown moving picture theaters are not suffering any from the airdomes or parks. The Hilltop Amusement Co., which some time ago took over the Crescent airdome, in Crescent Hill, a few blocks from the theater, has arranged to open the airdome under the management of Herbert Nadell. The Broadway, Westonian and Woodland domes will also be open inside of a few days, and the Baxter and Preston have been open on warm nights for several weeks. There have been some changes in the management of the domes, however, as bad weather last season caused a number of the original owners to lose money.

Alf Oldham Back.

Alf Oldham, former manager of the Woodland airdome, who went to St. Louis, Mo., about a year ago to manage a picture theater there, has returned to Louisville, and will be active in the management of the Woodland garden open air theater this summer. Mr. Oldham made a big success of the venture during its first season.

Stewart Cayce Will Write Publicity.

Louisville, Ky.—Stewart Cayce, of the Walnut Street theater, will hereafter be publicity agent for the theaters operated by the Broadway Amusement Enterprises, including the Rex, Alamo and Walnut, as well as several outskirt houses. Bob Rodgers, of the Louisville Herald, who has been handling the pubilicity campaign, has been forced to resign because of his exacting duties on the morning paper. Mr. Cayce has had a great deal of experience along this line, and at one time was at the head of the photoplay writing classes of the Louisville Y. M. C. A.

Cherokee Amusement Trading Stamps.

Louisville, Ky.—The Cherokee Amusement Co., operators of the Cherokee theater, in the Highlands, is giving away cards with every ten-cent admission, except on Saturday and Sundays. These cards may be redeemed for silverware in much the same way as trading stamps, and are redeemable by the Davis Advertising Co., of New York. That the idea is popular is shown by the fact that everyone is asking for the cards, 50 of which are good for a teaspoon and 300 for table knife. This form of premium is inexpensive, and entirely inside of all lottery laws.

The Alamo's Own Local Weekly.

Louisville, Ky.—The Alamo theater, since purchasing a new camera, has arranged to take pictures each week of local happenings of interest, and has planned to run a regular local weekly film. Some excellent material was obtained on Saturday evening, May 20, when the big plant of the Cooperage Company burned to the ground. This first was one of the most spectacular seen in Louisville for years, and burned most of the following Sunday.

Louisville Notes.

The Rex theater of Louisville is playing the Pavlowa pictures to a fair audience at an admission price of 25 cents. This theater has done a far better business since it was remodeled and its name changed from the Novelty to the Rex.

Manager George Hackett of the Sun theater, recently let a contract for repainting and decorating the building inside and out, and when the work is completed will have a very attractive suburban house.

A number of theaters in this district have contracted for the new serial, "The Adventures of Peg o' the Ring," including the Empire, Crystal, Norman, Hilltop, Sun, Gem, Frankfort, Lyric, New Albany and Kerrigan, New Albany.

J. M. Wentzel, owner of the Norman theater, has again contracted for Universal service. Mr. Wentzel is one of the successful, solid, old line picture men of the city.

Simon Switow of the Switow Amusement Co., has had the Crystal theater done over inside and out and has made several improvements in the building.

The Sanders Amusement Company has taken out a building permit for several minor alterations on its airdome at 2434 West Broadway, which will be opened in a few days.

The Macauley Theater Company, the oldest legitimate house in the Louisville district, has filed articles of incorporation, listing a capital stock of $2,120. The incorporators holding the entire issue are Annie A. Macauley, Mary L. Smith, Rachel M. Bigelow and Albert A. Bigelow. The debt limit is placed at $10,000.

The Idlehour Amusement Company, with a capital stock of $1,800, divided into 180 shares, has filed articles of incorporation. The company proposes to conduct moving picture theaters and is authorized to incur an indebtedness not to exceed the capital stock. The incorporators are Floyd Whitehead, Henry T. Kraft and F. L. Wilhoff.

L. J. Dittmar, head of the Majestic Amusement Company, returned from a business trip to New York City recently.

Kentucky News Notes.

Sardis, Ky.—The Sardis opera house has installed a private lighting plant and will no longer be forced to depend upon erratic local central station service.

Irvine, Ky.—J. Ernest Stivers of Lexington, Ky. is arranging to open a new airdome at Irvine with a seating capacity of 800. Irvine is one of the rapidly growing oil towns of the state.

Paintsville, Ky.—Gus Arnett and Harry Conley have taken the management of the Stafford theater. Maynard Brothers effected a satisfactory settlement with their creditors and the bankruptcy petition was withdrawn.

TENNESSEE NEWS LETTER.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

Summer Films at Strand.

Memphis, Tenn.—The Strand theater, Bellevue and Linden avenues, will be operated during the summer months in connection with Lanier's Merry Garden, according to announcement made recently by Arthur Lane, who will be in personal charge of the attractive little theater. Mr. Lane is resident manager of the Orpheum theater, and his connection with the Strand will be for the summer only. Mr. Lane has announced that he will display photoplays de luxe at the Strand, and that there will be musical features along with the daily change of pictures. First run pictures only will be shown and a special matinee will be arranged for children on Saturdays.

Tennessee Notes of Interest.

Nashville, Tenn.—The Crescent Amusement Company has been receiving bids on the new $100,000 Majestic theater, and contracts for erecting the building will probably be let inside of a few days.

The Knickerbocker theater of Nashville has received many favorable comments on the efficiency of its high grade orchestra. This orchestra is under the leadership of B. B. Reisinger.

The Majestic Amusement Company of Memphis, Tenn., raised prices to ten and twenty cents at New Majestic No. 2, during the showing of "Undine."

The Alhambra of Nashville, Tenn., recently exhibited the fifth episode of "The Mysteries of Myra," which is going very well with the playhouse.

ST. LOUIS NEWS LETTER.

A. H. Gieble- Special Correspondent, 236 Vanol Bldg., St. Louis, Mo.

Russell Airdome Leased to Skouras.

ST. LOUIS, Mo.—Spyros Skouras, manager of the Lafayette theater, Lafayette and Jefferson avenues, has leased the Russel airdome on Russell avenue, just east of Jefferson, four blocks away from the theater, to run the Lafayette's program during the hot months. The cold and rainy season last year almost put the out-door shows out of business, but the Russell is in an excellent location, and when it was not actually pouring down rain, always had a crowded audience. Mr. Skouras has decorated the place, which was already a handsome airdome, with Grecian statues, many brilliant lights, and has planted one hundred and twenty trees, symmetrically arranged, to add to the

beauty of the garden. An excellent orchestra furnishes the music for the entertainment, which is of pictures exclusively, usually a new feature every day, with a comedy and travel and news films. The Russell seats about 2,000 persons, and the admission is ten cents.

War Benefit at Pageant.

St. Louis, Mo.—A. E. Morelock, manager of the Pageant theater, 5851 Delmar Bl., gave a showing on May 22 of films of war scenes in France, for the benefit of the American fund for the French wounded. The moving picture exhibition began at 5 o'clock in the afternoon, and after an hour and a half of the pictures, a dinner was served at a popular west end restaurant. After the dinner a dance was given, which wound up the three attractions of the benefit entertainment. The proceeds will go to the support of the rural hospitals throughout France.

Business Notes.

Ambrose Abrams, special representative of the Bluebird Photoplays, Inc., visited the St. Louis branch under the charge of S. J. Baker, during the week of May 15. Mr. Abrams found trade conditions good in all the districts he visited, and was especially pleased to hear that the St. Louis office had won the prize for the largest proportionate amount of business done during the month of April.

General Exchange Manager Berger of the International Film Company paid a hurried call on E. W. Dustin, local manager of the International, in the Plaza Bldg., 3300 Olive street, on May 20. Mr. Berger found trade prosperous in the Mississippi Valley. The International, although a new organization, has exceeded all expectations in recent bookings in this territory.

Tom Leonard to Travel for Universal.

Tom Leonard has just recently been appointed Universal traveling salesman. Mr. Leonard is an old time exhibitor, having been in the game since its infancy. He is personally acquainted with nearly all the exhibitors in the territory, and should have nice easy sledding in placing Universal contracts.

Illinois Theater Changes.

Moline, Ill.—The Grand theater on Fifteenth street, between Fifth and Sixth avenues, is closed. Lee Woodyatt, manager, blamed lack of business.

Richmond, Ill.—Robert Gibbs has purchased the motion picture theaters here and at Wilmot.

Oregon, Ill.—Paul Black has sold the Star theater here to Mr. and Mrs. Miles Cutting of Rockford.

Rock Falls, Ill.—A. E. Berlin, Jr., manager of the Lyric theater here, will erect a 40x100 motion picture theater, seating 500.

Charleston, Ill.—C. D. Mitchel has abandoned his plan to erect an opera house on Sixth street and announces that he will construct a one-story motion picture theater on the same site.

Harvard, Ill.—Alrich & Scott, who have sold the Photodrome at Richmond, will now devote all their time to the Palace theater here.

Rock Falls, Ill.—Mr. and Mrs. William Boston, who will open a new airdome here within a few weeks, will call it "The Rock airdome."

Ottawa, Ill.—The Gaiety theater will not be used for moving pictures, Frank Thielan of the Ottawa Orpheum having leased it for five years for road shows.

Quincy, Ill.—Edward C. Brosi has purchased the Bijou theater and has remodelled it. He will re-open with a free show.

Oak Park, Ill.—Manager John G. Hodgson of the Oak Park theater has smashed his rule not to run serials and is going to run George Kleine's "Gloria's Romance."

The Real Censor Spirit

Oak Hill, Ill., Censors Tell Just What They Want—Would Be Fine for a Finishing School for Young Ladies, but Do Full Grown, Healthy Minded American Communities Want Anything at All Like It?

By Frank H. Madison, Special Correspondent, 6749 Emerald Ave., Chicago, Ill.

OAK PARK, ILL.—The West Suburban Committee for Better Moving Pictures, after a partial survey of photoplay houses in this city, still feels that its program is not so idealistic, but that it may be approximated in time at least by the wise and happy co-operation of the public and the management of the moving picture houses.

In its report the committee spoke of the attitude of the exhibitors in feeling that helpful pictures were money-losing propositions. "The committee feels that it is due," said the report, "both to the fact that the moving picture management does not understand or properly interpret the real wishes of the public and that the public does not clearly understand the desire of the moving picture management. That is, that the moving picture management thinks that a certain boost in the demand for seats to see a 'risque' film indicates a desire on the part of the community for more of that kind, which he will soon find to be untrue in Oak Park; and, that the average man having attended an entertainment where this kind of film was the exception and not the rule had his ideals shattered; and, as he thinks, the morals of his small children twisted, and so ceases to attend the moving picture theater at all either alone or with his family. The committee also believes that the public and the moving picture manager can be, and should be brought together and be made to understand each other, for the mutual profit of both; and has addressed itself to that task."

Principles Evolved.

As a result of its experience, correspondence, study, discussion and deliberation, the committee is ready to make the following recommendation of principles to govern the choosing and presentation of films in Oak Park:

Pictures to Be Eliminated Entirely.

(A) On the Social Evil Grounds: 1. Those dealing with sex scenes which arouse unwholesome curiosity and stir the imagination. 2. Those depicting triangular and intricate problems of married life. 3. Those in which characters appear in scanty clothing displaying their persons suggestively or unnaturally, either in jest or in earnest. 4. Those in which the characters take undue liberties with one another's person. 5. Those where the actors by wanton acts, leers, winks, glances, signs, etc., suggest improprieties. 6. Those showing scenes of the "underworld," its inhabitants, resorts and life. 7. Those showing the indiscreet "love" making. 8. Those where the sanctity of the marriage relation is belittled.

(B) On the Ground of Unlawful Acts: 1. Those portraying murder, criminal assaults, lynching, etc. 2. Those seriously depicting resistance to and the circumvention of duties of the police and officers of the law. 3. Those showing mobs and individuals taking the law into their own hands.

(C) On the Ground of Amusements: 1. Those depicting promiscuous dancing of extreme types either in cabaret or on stage. 2. Those showing in detail and with undue emphasis scenes and other games of chance.

(D) On the Ground of Personal Habits or Customs: 1. Those showing the common use of the social glass in homes, hotels, saloons, etc. 2. Those where the hero or heroine resorts to the use of the cigarette. 3. Where details of worship and religious rites are depicted.

Cut to a Flash or Show Only as Incidental to Plot.

1. Those depicting death or other gruesome scenes. 2. Those where weapons for defense are used with deadly or apparently fatal results. 3. Those showing love scenes of too demonstrative a nature. 4. Those representing any form of cruelty to human beings, animals, insects, etc. 5. Those where it seems necessary to show insane or feeble-minded persons. 6. Those where "western life" with its saloons, bars, etc., are depicted. 7. Those in which the weakness of class or race are over-emphasized. 8. Those portraying gambling, cheating, etc., and only when moral is very evident.

Pictures to Be Encouraged.

1. Clean, high-class pictures depicting action, adventure, excitement and thrill in unexaggerated ways. 2. Scenes of pure home life and displays of affection among the members of the family circle. 3. Those where the things which imperil the home and the family are shown, as such. 4. Great historical and epoch-making events in the world's history. 5. Travel pictures. 6. Clean comedy and cartoons. 7. Educational films, even those having to do with the bad effects of sex perversion (when shown to adults only).

Ways and Means.

1. Establish a frank understanding between the moving picture home management and those who are to work for these objectives. 2. Begin and continue a campaign of education in the community to attain these objectives.

(A) By talks before all the various clubs, societies and organizations, especially those where parents may be met. 1. Urging closer scrutiny of moving picture programs on basis of foregoing prior to parents giving permission to children to see them. 2. To urge parents to personally accompany children to see films more frequently. 3. Urging parents to speak promptly to the management of moving picture houses when they find objectionable features in films. 4. Urging all patrons to speak encouragingly and commendingly to management of moving picture houses when films are worthy. 5. Urging appointment of a permanent committee by every organization interested and that the chairman of that committee be automatically a member of a general community committee for the accomplishment of the purpose to be attained.

(B) By issuance of literature.

(C) By the use of the press.

Encourage and promote safe and sane legislation to help accomplish these objectives.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

New Incorporations.

Springfield, Ill.—Secretary of State Stevenson has issued charters to the following:

Foreign Features Film Company, 28 East Jackson Boulevard, Chicago; $2,500; to exhibit motion pictures and other amusement features. B. R. Silver, E. O. Blackburn and North Storms.

Terminal Theater Company, Chicago; incorporators: Nathan Ascher, Max Ascher, Lewis F. Jacobson.

Bunch of Bitter Enemies

Indianapolis Exchange Managers All Live Hustlers—They Like Each Other and They Have to Respect Each Other; But Contracts Come Hard When Competition Is Awake—Some of the Best of 'Em.

Special to Moving Picture World from the Indiana Trade News Service.

INDIANAPOLIS, Ind.—Efficiency experts and those who love to see the hustler in his native haunts, not to mention moving picture producers who are tickled to death by a real live branch manager—any of them—would find a world of pleasure if he travelled just once around the branch offices and agencies in Indianapolis. If there ever was a bunch of live, hustling, struggling "bitter enemies" gathered together in one town Indianapolis has that reputation among her branch agents.

It can safely be said that each and every fellow knows his business from A to Z. It can further be said that they have to know the business thoroughly or they don't stay here where they make it a point to know it all.

Manager Miller.

For instance, there is Manager Miller over at the Mutual. The Mutual is just now handling the feature stuff in three of the biggest theaters in the city, not to mention any number of the more than eighty smaller houses in this, the biggest motion picture house city in the country, for it is a fact that Indianapolis has more moving picture theaters, considering the population of the city, than any other burg in the country. Miller is a regular booster. His ability to boost is the secret of his success. Miller managed to put the Chaplin stuff in three theaters downtown on the same day when the Mutual opened with the new Chaplin series. It is the first time one picture has ever been shown simultaneously in three theaters in the city. Of course it was Chaplin, but then—well, it must be handed to Miller.

Manager Hurst.

Over at the Pathe there is Hurst, and he comes across with some good stuff relative to claims for work in his department.

"I see where the boys over in St. Louis are boasting that they are releasing seventy times with one copy of the 'Iron Claw.' Here, within a radius of less than 100 miles—our territory—I am releasing that serial at the rate of seventy-five and eighty showings, and with only one copy. St. Louis is good, but, without boasting a bit, we're better."

Manager Jameson.

The Famous Players has its live one in Jameson. He's a regular hustler, with something to hustle with, for the Famous Players' reels are just about the top notchers in favoritism in Indianapolis and the immediate neighborhood. Then there is G. N. Montgomery of the World Film Corporation, a newcomer in Indianapolis, but going some. And so on down the line. They are a good bunch of live men

The moving picture men are charging that politics figured extensively in the case, and this is no doubt true. This year, a campaign year throughout the state, and a year in which both political sides are seeking public favor by hook or crook, may cause the moving picture men some burdens. The moving picture house in Indiana is near and dear to the public, and it is the public that votes. Thus the moving picture men may look out for a dose of some kind of political medicine.

FILM MEN BOTHERED.

Arrested on Sunday Show Charges But Not Prosecuted.

Princeton, Ind.—Princeton is having its Sunday show troubles. Jean Barrett and William Lightner, owners, were arrested and charged with operating their houses on Sunday. After much wrangling the cases were set for trial in a justice court and a police chief instructed to get a jury. After the jury had been obtained the state refused to introduce any evidence and the justice of the peace finally instructed the jury to find for the defendants. This was done, resulting in acquittal of the defendants. It cleared them, but it did not make up for the time, expense and general trouble caused the picture men.

FRED BOWER'S PRETTY HOME.

Recently Opened Theater Pleases Covington's Patrons.

Covington, Ind.—Fred Bower, popular moving picture theater manager, has opened his new house, the Lyric, and has been accorded fine patronage by Covingtonians. Bower is entitled to all he gets, because the Lyric is a beautifully appointed theater. While not a large theater as large theaters are known in larger cities, there is ample seating capacity and no pains have been spared on the decorative effects. The finishing has been done throughout in soft colors and one feels like walking into a beautifully appointed home instead of a theater when one enters. A "homey" theater has always been one of the Bower strong points.

Lincoln Theater Reopens.

Valparaiso, Ind.—Charles Bailey, manager of the Lincoln, has completed repairs and his theater is now ready for the summer run. Bailey installed a new machine and made other changes which have increased the beauty as well as the comfort of his playhouse.

WISCONSIN NEWS LETTER.

By Midwest News Service.

Theater Changes in Wisconsin.

Oshkosh, Wis.—Carl A. Laemmle, head of the Universal Film Company, has sold the Colonial theater to John Foufs of Harvard, Ill.

Fon-du-Lac, Wis.—W. H. Stoddard, formerly manager of the Henry Boyell Amusement here, announces he may open a vaudeville and moving picture theater here some time in September.

Marinette, Wis.—Construction of the new theater on Main street, which has been leased by Ascher Bros. of Chicago, has begun and the house will be opened some time in the fall. It will be 90x120; will seat 700 and will contain a large pipe organ.

Prescott, Wis.—H. F. Leaseman has taken a two years' lease on the Opera house here and will operate a moving picture show.

Brillion, Wis.—Henry Esler has sold his moving picture theater here.

Rhinelander, Wis.—The Cozy theater (formerly the Bijou) was reopened with the Vitagraph feature, "God's Country and the Woman."

Grand Rapids, Wis.—The Daly theater has been leased for a year by John T. Stark, proprietor of the Ideal theater and the Palace Theater Company.

True Censorship Begins at Home

Says an Iowa Preacher, "A Man Trying to Run a Clean Show Has a Hard Time While Some of You Church People Hunt Vile Films."

Special to Movin Picture World from Midwest News Service.

BURLINGTON, IA.—Rev. A. R. Forsythe is an evangelist who has praised the moving picture show in a revival meeting. "A man would be a fool," he said, "to believe that the motion picture is not here to stay, and that they cannot be of great educational value. And when we wanted to hold Passion week service in a downtown church the door was locked to us, while the owner of a picture house showed enough Christianity to let us use his auditorium for the meetings. Now, I want you to get that way down in your gizzard. It's a good thing to know something about the people about you.

"At the same time a man who is trying to run clean, decent pictures has a hard time trying to pay expenses while some of your church people are hunting around for a place where you can find low and vile films."

Show Near College Wanted.

Ames, Ia.—A proposed ordinance to bar moving picture theaters from the 4th ward, in which is located the Iowa State College, has caused a great deal of agitation here. One result is that a petition has been prepared containing the signatures of 2,000 persons, including many members of the college faculty. This petition asked that the ordinance be rescinded. Manager Joe Gerbracht of the Twin Star theater has been making arrangements to open a theater within a block of the college campus.

May Produce Film on Campus.

Ames, Ia.—"The Brown Mouse" film version of Herbert Quick's novel dealing romantically with the problem of rural education, probably will be staged on the campus of the Iowa State College here. Five hundred summer school students will assist in the production. The story will be produced by the Barker-Swan Film Company, of Peoria, Ill.

Laemmle Film Wins Suit.

Davenport, Ia.—The Laemmle Film service came out victoriously in a suit brought against it by the McCullough Realty Company for $250, alleged rent. The court ruled that the real estate company knew that when the Laemmle company signed a lease, an ordinance was being drafted by the city council, which would compel all film exchanges to have offices and supply rooms in one-story buildings. He also said the Realty company was aware of the nature of the Laemmle company's business although it was classed as dealing in theater supplies. Therefore, the film company could not be held to the terms of the lease.

Theater Changes in Iowa.

Mason City, Ia.—Manager M. R. Tournier of the Star theater will remodel his house and increase the seating capacity to 400.

Cresco, Ia.—Clyde Mitchell has reopened the Cozy theater.

Vinton, Ia.—Arthur G. Stolte of Waterloo, succeeded Brightly Dayton as manager of the Palace theater.

Fairbanks, Ia.—W. P. Rechkenimer and Earl Bently have opened a moving picture show here.

Williams, Ia.—Clarence King of Luther has purchased the moving picture theater here from Charles Vaughn.

Kingsly, Ia.—Edward Warner and E. Clark have opened a moving picture theater here.

Tama, Ia.—C. E. Olson of Sioux Rapids has purchased the Star theater here from E. Porter.

Forest City, Ia.—W. O. Howard has opened a moving picture theater here.

PRAIRIE STATE NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Fire Rules and Shows with Vaudeville.

LINCOLN, NEB.—The City council contemplates the passage of an ordinance distinguishing between dramatic theaters and moving picture houses. Two moving picture houses have been advertising vaudeville and it is said by city officials that these theaters are not equipped with asbestos curtains nor is the stage wiring done in accordance with the best safety requirements. It is at such houses as these that the legislation will be aimed.

Rialto Film Lays Cornerstone.

Omaha, Neb.—A crowd of 2,000 persons witnessed the laying of the cornerstone of the new studio of the Rialto Film Company, at the town site of Ralston, near Omaha. Mayor Bragg of Ralston presided and the principal address was given by President Schaefer of the Rialto companies. The crowd was filmed and pictures also were made of the fancy dancing of Hildegard Lachmann, "The Rialto Girl," and Doris Seccord. Miss Lachmann also broke a bottle of wine over the cornerstone. President Schaefer announced that 500 men would be put at work on the construction of the studio.

Nebraska Theater Notes.

David City, Neb.—The Lyric theater is being remodelled.

Loup City, Neb.—Thomas Dadlow has leased the opera house to A. B. Young for a year. Young will run road shows in addition to moving pictures.

Grand Island, Neb.—The operating equipment and booth of the Empress theater were destroyed by fire, causing a loss of $2,000.

Beatrice, Neb.—The Monogram theater dedicated a new machine with the Paramount pictures.

Omaha, Neb.—Edward Lynch, formerly leading man with Eva Lang at the Boyd theater, has signed a contract to play leads with the Rialto Film Company of this city.

IN THE DAKOTAS.

Praise for Pictures.

Grand Forks, N. D.—Rev. A. H. Thompson, pastor of the First Methodist Church, declared he believed the influence of the photoplay was more for good than for evil. He pointed out they had proved a specially efficient counter attraction to the saloon.

Local Theater Changes.

Lemon, S. D.—Oscar Hussa, of Bangor, Wis., and Lew Fein have formed a company to operate a moving picture theater in the Hussa Building, on Main street.

Fargo, N. D.—Edward Nelson and Mrs. Ida Erickson have purchased the Strand theater from Christ Wilhelmson for $15,000. Abel Erickson, who will be manager for the new owners, announces that nothing but moving pictures will be shown.

Langdon, N. D.—Langdon is without a moving picture theater until the building under construction is completed. The Opera house is not in good condition.

Powers Lake, N. D.—Edward Mortensen has been making plans to engage in the moving picture business.

Dakota Items.

Langdon, N. D.—The Electric theater was destroyed by fire. The building was owned by W. F. Winter. Some equipment was saved, but most of it was badly damaged.

Church's Ferry, N. D.—Editor Delameter of the Knox Advocate has purchased the moving picture theater from Cecil G. Gessher.

Enderlin, N. D.—The Grand theater has installed its own lighting plant.

To Frolic for the Fund

At Minneapolis, Twin City Screen Club Will Help Actors' Fund by a Party—Friday, June 9, Will be the Time and Some Central Theater, at 11 P. M., Will be the Place—Committees Appointed to Have Charge of the Matter.

By Perry S Williams, Special Correspondent, Address Minneapolis Tribune.

MINNEAPOLIS, Minn.—Friday, June 9, 11 p. m., has been set aside by every person in Minneapolis engaged directly or indirectly in the moving picture business as the time for him to "do his bit" to aid the Actors' Fund of America. The date was set by the Twin City Screen Club when it was learned the time for the receipt of donations for the fund had been extended to June 15. At a large meeting in its quarters on the thirteenth floor of the Radisson hotel the club voted unanimously to help out the fund and the midnight entertainment at some theater centrally located was hit on as the best medium through which to work. The following individuals and committees were appointed to carry out the scheme:

Chairman—Fred S. Meyer. Stage manager—William Koenig. Entertainment committee—Prosper Schwie, L. C. Calvert, James Keough, William F. Koch, Harry Billings and Andy Campion. Publicity committee—Carlton W. Miles, Frederick C. Hinds, Leslie Murray and Thomas J. Hamlin. Ticket committee—Gilbert Tyler, S. B. Sampson, Thomas Gleason and D. O. Hoye. Program committee—E. A. Westcott, D. C. McClellan, E. G. Marohn, L. J. Blumberg and T. E. Mortensen.

Benjamin Goldman was made head of a committee which will draw up a new constitution and by-laws.

The membership of the Screen Club already has grown to one hundred and fifteen and a rather lengthy list of applicants is waiting for the word which will make them members. The club is considering the purchase of a piano and pool table. It is planned to have a ladies' night in the near future. The working out of the details for an entertainment was left to a committee headed by Ben Drum.

C. C. Knapp Heads General Film Exchange.

Minneapolis, Minn.—Charles C. Knapp, for the past two and a half years road representative for the local exchange of the General Film, has been made manager of the branch here, succeeding J. T. Van Meter, who, it is thought, will be sent to take over the managership of the Winnipeg exchange.

General Western Manager F. C. Aiken is responsible for the shift in the local management. Mr. Aiken came here from Chicago to announce the change. Mr. Knapp should meet with success in his new capacity since he is well acquainted with moving picture men throughout the territory and has covered practically every foot of ground in the district served by the Minneapolis exchange.

Adolph Eisner, of Chicago, who is in charge of the film department of the Western Vaudeville Managers' Association, has been in Minneapolis for the past few days and his name is being mentioned in connection with a place on the General Film Company's staff.

May Close Sabbath Shows.

Granite Falls, Minn.—This city may be without Sunday moving picture shows. Petitions asking for the Sabbath closing are being circulated.

The New Grand Theater Opens.

Lancaster, Wis.—Taft Brothers report a capacity house at the first program in their new 200-capacity house, the New Grand theater.

Will Build in Dillon.

Dillon, Mont.—This city is to have a new picture house, according to the announcement of W. B. Hartwig, manager of the Pastime theater. The necessary preliminary moves have been made and construction will start shortly.

Idle Hour Sold.

Eureka, S. D.—A. M. Berg, cashier of the Farmers and Merchants State Bank here, has enlarged his business connections by taking over the Idle Hour theater with F. L. Sutherland.

Gives Bond to Keep Out Children.

Minneapolis, Minn.—James Keough, manager of the Strand, of Minneapolis, has just returned from a trip to Chicago, where he succeeded in making a solid two weeks' booking of "Where Are My Children?" the birth control film. The film has been passed for exposition purposes in Minneapolis, provided no one under 18 years of age is permitted at any of the showings. The permit issued to Mr. Keough by the board of censors contains a restrictive clause which binds him to an agreement to keep out the youngsters in return for the privilege of showing the film at the Strand. Mr. Keough is elated over his contract for the film.

The New Aster Open.

Minneapolis, Minn.—Ruben and Finkelstein have opened their new moving picture house, the Aster, Sixth street and Hennepin avenue. Clara Kimball Young in "The Feast of Life" started the Aster on its career.

Ed. Hinz Back in the Cozy.

Minneapolis, Minn.—Ed Hinz again has obtained control of the Cozy theater. Hinz has been a prominent exhibitor here for a number of years.

Theater Changes Hereabouts.

Racine, Wis.—Earl Beinert has resigned as manager of the Strand theater here. No successor has been chosen.

Stevens Point, Wis.—New theaters are under way at Marinette and Stevens Point, Wis. In the former place Ascher Brothers of Chicago are putting up a new structure which they will occupy in September. At Stevens Point W. E. Kingsbury, with other men of that city, whose names are withheld, is interested in a theater being built in the Kingsbury building.

Ipswich, S. D.—John Pesava has bought the Columbia theater here from C. B. Reeves, who is leaving the theatrical business to devote his time to his insurance business. Pesava sold a theater at Brown's Valley, Minn.

Mondovi, Wis., is to be invaded by R. C. Bennett, already a moving picture theater owner at Rhinelander, Wis. Mr. Bennett will retain his Rhinelander property. He was in Minneapolis a few days ago and announced he would use General and Fox services in his Mondovi house.

Washburn, Wis.—The seating capacity of the Gem will be doubled, according to an announcement made by W. F. Smith, manager. He has signed a year's contract for all Chaplin releases.

Sleepy Eye, Minn.—Mr. D. Walton has disposed of the Gem and is looking for a new location. He formerly managed the Harriet theater in Minneapolis.

Erskine, Minn.—Ness and Chandler have taken over the theater.

Ada, Minn.—New theaters are to be built here by Claude Wenssel, and at Faulkton, S. D.

Mandan, N. D.—Rex Sanders has opened the Rex theater.

Organize in New Orleans

Threat of Censorship Aids Formation of Motion Picture Protective Association of Louisiana—Meeting Held at Triangle Theater—Ernst Boehringer Chosen President and Pat Brennon Secretary—Finance Committee Appointed.

By George Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—Protection in the broadest sense of the word, protection from the fraudulent and irresponsible "fly-by-night exhibitor," and protection from censorship, which arises as a bugaboo at the State Capitol, Baton Rouge, where the legislators are in session, was sought by exhibitors and exchangemen alike at two important meetings in New Orleans on Monday of this week.

The first meeting was called to order at eleven o'clock in the Triangle Theater Building, with Manager Ernst Boehringer as host to more than a score of Louisiana exhibitors and a sprinkling of New Orleans exchange men.

After some discussion as to ways and means for fighting the censorship menace, there was formed the Motion Picture Protective Association of Louisiana, with Ernst Boehringer, of the Columbia Amusement Company, president, and Pat Brennon, of the Iberville theater, secretary. The finance committee was elected as follows:

William H. Hannon, Nola Film company; Mr. Jacobs, the Prytania theater; Mr. Marks, the Cadiz theater; R. King Evans, manager V-L-S-E exchange; Karl A. Bugbee, manager Metro exchange.

Watchword Is Preparedness.

Rumors that a censorship bill was about to be brought before the legislators in session at Baton Rouge precipitated the meeting in the Triangle theater. Last year there were four separate and distinct censorship measures introduced at the capital. Last year the exhibitors were not organized. Still in all, not one of the four bills were passed. This year the watchword of Louisiana exhibitors is preparedness. They believe they won't be so lucky from now on; that anything accomplished to kill the censorship mania must come from organization and co-operative measures.

A regular assessment will be made on exhibitors and exchanges, the amount to be determined by the seriousness of the situation. It was brought out at the meeting that right now that the moving picture men are fighting a rumor rather than an actual situation. Should the situation become acute, it was declared that the Motion Picture Board of Trade stood back of the newly-formed Louisiana association, and would send men and money if necessary.

New Exchange Association's Charter

Objects and the Agreement of Eight Local Distributors to Protect Their Mutual Interests.

New Orleans, La.—Eight exchange managers of New Orleans, who banded themselves into the Associated Film Exchange Managers of New Orleans in order to discourage unfair, illegitimate and fraudulent practices prevalent among a certain class of exhibitors have had a second meeting. The eight exchanges represented, and who became charter members of the association were: General, Mutual, V-L-S-E, Paramount, Metro, Kleine-Edison, Pathe and Universal.

These managers were selected to serve: R. King, V-L-S-E, president; K. A. Bugbee, Metro, treasurer; H. F. Wilkes, secretary.

The executive board will consist of the officers mentioned and in addition: H. F. Ragland, Kleine-Edison; Raoul Junet, Pathe; Al. G. Shear, Universal-Consolidated; and S. T. Stephens, Mutual.

Dues will be six dollars a month, five of which goes to the association's attorney; and the meetings will be weekly or oftener if necessary. The Association of Film Managers of New Orleans is a revival of the old Film Trades Club, with the exception that the association is patterned for serious matters rather than for social purposes. Extracts from their charter are as follows:

Extracts from the Charter.

WHEREAS, Unfair, illegitimate and fraudulent practices and abuses have been and are being indulged in and perpetrated by certain moving picture exhibitors to the detriment of the undersigned, and others engaged in the business of exhibiting moving pictures; which practices are now seriously restraining the trade, and the business of the undersigned, and all legitimate, honest exhibitors of moving pictures;

WHEREAS, The following violations have been reported:

1. The rules of the film exchange that exhibitors must pay for film service either before the delivery of films or not later than the expiration of the current week has been violated.

2. That fraudulent practices have grown up whereby certain exhibitors in this territory, by false pretenses issue and pass worthless checks upon the exchange.

3. (Refers to sub-leasing without authority of the exchange.)

4. (Refers to destruction of films through faulty projectors, and loss of films by fire, theft or other casualty.)

5. Failure of exhibitors to return the films to the exchange promptly.

6. After booking or leasing film under contract, the exhibitor or lessee sometimes fails, neglects or refuses to accept delivery, in violation of the contract, the exchange or lessor, being in law and in honor bound to hold such films in their respective offices for the exclusive use of the exhibitor of lessee, with whom the exchange or lessor has contracted.

7. (Refers to exhibitors who book film at a stipulated price, and ship them back with a C. O. D. ticket attached.)

Now, therefore, because of these abuses, etc., the undersigned by these presents have agreed and stipulated as follows:

The Agreement.

Article One. Failure of an exhibitor to pay up in full for rental from one exchange bars him from doing business with any other exchange a member of the agreement.

Article Two. Passing of a bad check carries the same penalty, until full restitution has been made. In case of a repetition, the exchanges will not lease any film to him for a period of six months commencing from the date of dishonor, unless the exchanges mutually agree to waive the provision for good causes shown.

Article Three. Sub-leasing without authority. The same penalties are provided as in Article Two.

Article Four. In case of loss or destruction of films either in whole or in part, and while in the possession of the exhibitor, whether such loss is caused by the act of the exhibitor or his agent, and employes, or by the act of a third person, by theft, fire, or other casualty, will refuse to lease films to the offender until full payment for the damaged films has been made.

Article Five. Failure, refusal or neglect to return films to the exchange promptly, if shown to be for unfair and fraudulent purposes, shall call for the same penalties as in Article Three.

Article Six. Where the exhibitor fails, neglects or refuses to accept delivery or carry out his contract with the exchange and ships back the films with a C. O. D. attached, the same penalties shall be invoked.

Article Seven. The association formed by this agreement shall be known as the Associated Film Exchange Managers.

Article Eight. Upon the happening of any of these abuses, due notice shall be given to the secretary of the Association, who shall communicate it to the exchanges a part of the agreement.

Article Nine. A secretary or agent shall be named by the parties hereto whose duties are set forth in Article Eight of this agreement.

LITTLE COLONEL IN BIRMINGHAM, GEORGIA.

Henry Walthall Spends a Few Days in Home Town During Confederate Reunion.

By A. M. Beatty, Special Correspondent, 43 Copenhill Ave., Atlanta.

ATLANTA, Ga.—Henry B. Walthall, who played the role of the "Little Colonel" in "The Birth of a Nation," was in Birmingham, his home town, this week to spend his vacation mingling with the Confederate veterans of the sixties, who were holding their reunion.

The way the young ladies took on over the "Little Colonel" in the lobby of the Tutwiler Hotel was positively painful to the young chaps in their teens who had to stand and look at it.

Every time Mr. Walthall would start to leave the lobby the girls would make a rush for him and surround him, and clasp their hands and give vent to little feminine exclamations of admiration.

"I just want to shake hands with you, Mr. Walthall," they would say. "I saw you in the 'Birth of a Nation,' and you were—oh, so grand!"

Then Mr. Walthall would stop and shake hands all around and make another dive for the revolving doors, but there was nothing doing. It wasn't every day in the year that these southern girls had the opportunity of feasting their eyes upon a real flesh and blood actor who typified in their youthful fancy the bravery and the chivalry of the South, and they didn't propose to let him get away from them.

Nor were the girls the only ones who showered Mr. Walthall with compliments. The veterans, who had seen "The Birth of a Nation" at a local picture theater, slapped him on the back and wrung his hand, and told him with shining eyes how they were taken back to the days of their youth, and to the scenes of the civil war, when they saw him leap over the breastworks and charge the Yankees with the Stars and Bars wrapped around him. And they told him it made their hair stand on end and made them rise up and yell themselves hoarse when they saw the Ku Klux riding down that white road like a whirlwind, because many of these same veterans had been one of these Ku Klux clans, away back yonder.

New Company Asks Charter.

Atlanta, Ga.—The Southern World Film Company, soon to have offices in Atlanta, filed application for a charter in the superior court Saturday morning. The company will manufacture and lease moving picture films.

The new film concern will be capitalized at $100,000, with privilege to decrease to $50,000. J. W. Hanlon, R. O. Holton and D. B. Thornton are the incorporators.

Sara Kelley Gets Picture Job.

Atlanta, Ga.—Miss Sara Kelley, who is employed at the Georgia Chamber of Commerce, left Atlanta Tuesday afternoon for New York, where she will begin work with the Famous Players company. Miss Kelley was offered a position in the moving pictures by Director Frederick Thompson, who was impressed with her beauty. The friends of Miss Kelley in Atlanta expect her to be highly successful as a member of the screen world.

Film Benefit at the Grand.

Atlanta, Ga.—For the benefit work in the slums of Atlanta the Friend Rescue Mission of Decatur street conducted at the Grand theater Sunday an exhibition of moving pictures. A select and appropriate showing of features were donated by the different film exchanges in Atlanta.

There was no admission charge, but a free-will contribution was taken at the door, which will be devoted to this worthy cause.

Fulton county has purchased a motion picture machine for the Battle Hill Tuberculosis Sanitarium, located on the outskirts of Atlanta, and frequent picture shows will be staged in the auditorium to help the officials solve the problem of keeping the patients amused and contented.

Incidentally the Fulton county health department is to use the machine to stage picture shows in the negro sections of the city to teach tuberculosis preventative measures and at the same time to show the negroes what is being done at the sanitarium for the members of their race.

IN KANSAS CITY.

The General's Hospitable Projection Room.

The General Film Company's offices are getting to be a gathering place for exhibitors. Formerly that exchange used its projection room on Tuesdays only. Now, it is in constant operation. P. O. Proctor, manager of that office, is elated over the great showing being made by the Chaplin release, "Police." Not only is it making a great deal of business in the outside territory, but it recently established a record for the consecutive run of a Chaplin comedy, when the Wonderland booked it for seven consecutive days.

C. S. Edwards, Jr., Gathering With Iron Claw.

Thirty-eight houses in Kansas City are now showing "The Iron Claw," a record which C. S. Edwards, Jr., local manager of the Pathe exchange, feels confident, is the best made in this city on any serial ever presented. Not only is an extraordinary showing made in the city proper, but the out-of-town houses showing this picture are extremely enthusiastic regarding it. Three copies of this release are booked up sold for six weeks, which indicates the success of the picture.

J. W. Hicks Promoted.

John W. Hicks, for the past two months office assistant of the Kansas City branch of the General Film Company, is now acting as assistant manager of the Oklahoma City quarters. Recent action of the home office put this branch under the control of the Kansas City office, making P. O. Proctor manager of both places. Mr. Hicks, therefore, is the head of the Oklahoma City branch, being under the direction of Mr. Proctor, who is in Kansas City. This is the second advancement for Mr. Hicks in the past two months. In March, when H. L. Orear resigned to go to Cincinnati, his place as office assistant was filled by the new Oklahoma City executive. A. L. Teagarden, who for some time past has had charge of the general office in that city, resigned to go to Dallas, Texas.

Kansas to Re-route Films

State Has Its Own Projection Room for Viewing by the Censors—At Topeka and Lost in Depths of Roomy Public Building—Exchanges Wondering Whether State Will Prove Efficient at Re-routing Film After Approval.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—Local exchanges have just received advice that the new projection room at Topeka, established by the Kansas State Board of Censorship, is now open and there all pictures will be reviewed by the board. This room was really ready some time ago, but after preparing it, it was found that the law of the state as regards exhibiting moving pictures was of a character as to make useless the special room fitted out. The state, in its letter to the exchanges, announced that it would re-route the pictures, after approving the same, as per direction of the exchanges. This would seem to be some consolation to the companies, but it really is not. Heretofore all pictures have been forwarded to Topeka, where, under the direction of some local exhibitor they have been shown to the board. For this work, the exhibitor took care of the films, and shipped them according to the advice of the exchanges, getting a fee of 50 cents per reel. He was held responsible for the same, and in this way satisfactory arrangements regarding the disposition of the film were always in effect. Now, with the state handling the film, and charging no fee for exhibiting, it is a question with the exchanges whether or not they can depend on the state to route their pictures after a review. To this end, and to insure safety, it will practically be necessary to continue the employment of some persons to take care of this matter. Time alone will tell whether or not the room of the censors will be of value to the exchanges.

Much complaint has been made regarding the so-called projection room. Expressing it mildly, one Kansas City man has said that "it will take a guide to get to that room and a couple to get back, with an even chance of starving while attempting the feat." Although this exaggerates the position of the quarters, it is true that it is a rather secluded corner of the State edifice. Whether or not the room will be a success remains to be seen.

SCREEN CLUB COMING.

Organization Will Soon Be Complete. Stag Dinner.

Kansas City, Mo.—The much-needed Screen Club of Kansas City will soon become a reality. Under the direction of F. C. Mills, E. R. Pearson and J. H. Gilday, over six hundred letters were recently sent out, with a view of getting the opinion of interested parties regarding the organization of such a body. It is the plan of the committee to have a stag dinner, at which the organization can be perfected and put on a permanent basis. Present plans contemplate all members of the industry in the body, also representatives of the trade papers. Kansas City has not had anything like this for some time, and it is the belief of those starting the organization that such an association would fill a much-needed want. It is very probable that the middle of June will see the Screen Club of Kansas City on its feet demanding recognition from the country at large.

Fire at the Tenth Street.

Kansas City, Mo.—Fire which originated from electric wires in the orchestra pit, according to firemen, did extensive damage to the pipe organ of the Tenth Street theater, on Tenth, near Baltimore. Much of the interior wall finishing of the theater was ruined, and a piano, an electric player-piano, the stage and incidentals were burned. The damage was reported at $2,000 to the building and $4,000 to the contents. The building was owned by the Standard Amusement Company of this city, which also operates the Willis Wood theater.

F. T. Scott Back Once More.

Kansas City, Mo.—F. T. Scott, manager of the Apollo theater, 3227 Troost avenue, is back at work after an absence of over a month, during which time he was laid up. The first night he returned was the occasion of the first suburban showing of the Chaplin comedy, "Carmen," and so hard did Mr. Scott labor handling the great crowd that he was laid up for an additional period. However, a week's rest-up, spent in the adjoining Clay county, put him back in shape, and he is now on the job each night. The Apollo will soon get into its Open-Air theater, at Thirty-first and Troost avenue. The place, which has a seating capacity of 2,000, is now undergoing a siege of cleaning and repairing, and as soon as the weather permits, it will be thrown open.

A Youthful Exhibitor.

Kansas City, Mo.—The local film industry claims the honor of having in its midst one of the youngest, if not the youngest exchange manager in the United States. This is A. A. Chatkin, local executive of the United Film Service. Although but 22 years old, Mr. Chatkin is a veteran at the game, having worked at it for the past seven years. He started in at Buffalo, N. Y., as shipping clerk gradually working upward past the position as booker, traveler, etc., to that of manager of this office, which place he has been filling since last September. During his tenure here the business has made an increase of two hundred per cent., which is a mighty fair little average for a twenty-two-year-old youth to maintain.

A. A. Chatkin.

George Bowles Feels Proud.

Kansas City, Mo.—George Bowles, publicity man of the Universal Film & Supply Company, is feeling very elated as the result of recent inquiries regarding the local "Universal Weekly," of which he is not only the editor-in-chief, copy-reader, reporter and office boy, but also the originator.

Dale Theater Sold.

Kansas City, Mo.—The Dale theater, 24th and Troost Ave., Kansas City, has been sold by R. W. Cropper to William Richardson. This is one of the smallest houses in Kansas City and has had a rather varied career. In conjunction with the theater, a large airdome is put in use in the warmer weather.

Ted L. Morse Road Man for World Film.

Kansas City.—A new traveler with the World Film out of the Kansas City branch is Ted L. Morse, who for some time past has been with the General. Mr. Morse gets the position left vacant by the advancement of J. S. Stout, now connected with the Salt Lake City office of the World Film. Richard Robertson, local manager, although regretting to part with Mr. Stout, is exceedingly pleased with the newest member of his force, and predicts that some records along the line of selling films be made.

New World Film Deal

S. A. Lynch Enterprises Take Over World Film Corporation in Eleven Southern States—Territory Extends from Richmond, Va., to El Paso, Texas—R. H. Logan, Recently of the Dallas Office of Paramount, Is Manager.

By S. A. M. Harrison, Special Correspondent, 618 Comal St., Dallas, Texas.

DALLAS, TEXAS.—There was quite a little stir in film circles in Dallas during the week of May 15-20 when it was announced that the S. A. Lynch Enterprises had taken over the World Film Corporation in the eleven Southern states. This will give them the territory from Richmond, Va., to El Paso, Tex., and from the Kansas line to the Gulf, with offices at Atlanta, Ga., New Orleans, La., and Dallas, Tex., which will be known as the Southern World Film Corporation.

R. H. Logan, recently manager of the Dallas Paramount office, was put in charge, succeeding Max Graff. The Paramount office at Dallas is noted for the excellent manner in which it is run, and in which Mr. Logan takes much pride, and he says he expects to have the World office running it a close second within the 30 to 40 days, and will make the World productions just as much in demand in this territory.

R. W. Lynch, of Asheville, N. C., will succeed Mr. Logan as manager of the Paramount offices at Dallas.

Tent Shows Affect Picture Show Business.

Dallas, Texas.—An overflow of tent shows throughout west Texas has very materially affected the picture show business. It seems to have been one thing after another to kill the business for the last six weeks. Recently there have been more revivals, protracted meetings and tent shows than were ever known in that section of the state. But exhibitors say they had rather have 'em in a bunch than have 'em strung out all summer.

San Antonio Has Unique Park.

San Antonio, Texas.—Something new in the way of a summer amusement is being tried out in San Antonio, and it bids fair to go good. Box Bros., owners of the Petticlerc theater at San Antonio, have opened a different kind of amusement attraction. It is a park located down town from which it derives its name—"Donton Park." An admission of 10 cents is charged, which entitles the patron to see two separate shows which are going on all the time. At one you can see first-run features and at the other a mixed program. There are some 200 refreshment tables where soft drinks are served, and from which you can watch and enjoy the pictures. A dancing pavilion is furnished for the dancers and a 20-piece band furnishes the music. There are also several other light amusements.

This park is the first of its kind to be opened in San Antonio, and it is being watched with interest, for if it goes well there will probably be several others opened owing to the fact that the warm season will soon be upon the residents of the city and outdoor amusements have the preference.

Roof Garden at San Antonio.

San Antonio, Texas.—The Soledad Roof Garden was opened at San Antonio May 21 with pictures and dancing by Jack Burke. This garden was operated last year under the management of W. J. Lytle. Mr. Burke, the present manager, has been manager of the Grand Opera House at San Antonio for years.

Blue Bird Theater in Oak Cliff.

Dallas, Texas.—Oak Cliff, a suburb of Dallas, boasts of one of the prettiest houses. It is known as the Blue Bird theater, and is located on Tyler street near Jefferson. The house will seat 600. The front is of log concrete work, which makes a very handsome appearance. An $8,000 Fotoplayer, a Minusa Gold Fibre screen, two 1916 Motiographs and one transverter have been installed. B. D. Malone is the manager of the house.

Golden Oaks, Dallas, Changes Management.

Dallas, Texas.—The Golden Oaks theater, recently built in Dallas, has changed management, B. D. Malone having succeeded E. J. Copley. The front of the theater has been remodeled as well as an $8,000 Fotoplayer being installed.

Now a Monthly Journal.

Dallas, Tex.—The Motion Picture Journal, published in Dallas, and which is of great interest to film men all over the South, has decided in future to issue monthly journals instead of weekly, as it has been doing since November, 1915. Previous to that time it was a weekly. C. A. Walker, its able editor, is one of the strong individuals in the Southwest.

Plues Goes to Little Rock.

Dallas, Texas.—A. W. Plues of Dallas has gone to Little Rock to open an office for the Exclusive Feature Film. He will handle five-reelers and other subjects. Mr. Plues recently handled Kalem's Social Pirates.

Macbeth Resigns.

Dallas, Texas.—W. W. Macbeth, formerly secretary and treasurer of the Western Automatic Music Company, has resigned and is now with the United Music Company, handling Fotoplayers.

Dallas Screen Show.

Dallas, Texas.—The Dallas Screen Club is planning big things. They are to give a monster film and vaudeville show at the Majestic June 4.

Visitors to Dallas.

San Angelo, Texas.—The Commissioners have purchased a motion picture machine and will install same at the State Tuberculosis Sanitarium at Carlsbad to entertain and amuse the inmates.

Fort Worth, Tex.—R. A. Healy of the Healy theater was a recent visitor to Dallas.

Sherman, Tex.—Jim B. Wilson of the Gem and Jewel visited Dallas week of May 15-20.

Derider, La.—Fred Johnson was a visitor to Dallas recently and purchased a 1916 Motiograph from the H. K. Barnett Film & Supply Company.

Denison, Tex.—Frank Mamola of the Queen visited Dallas recently.

Sulphur Springs, Tex.—J. C. Barnes of the New Mission theater was in Dallas week of May 15-20, making some changes in his bookings and looking over several new serial propositions.

Wolfe City, Texas.—A. W. (Jack) Lilly, who recently purchased the Sunset and Busby theaters, was in Dallas May 14 arranging bookings for these houses. Mr. Lilly is one of the oldest exhibitors in the State, owning both the Hippodrome and Queen at Commerce, Texas.

Enid, Okla.—M. A. Blackburn opened up his new show May 1.

Uvalde, Texas.—C. W. Holley, who runs the Electric Palace Airdome, was a recent visitor in Dallas.

San Antonio, Texas.—A. F. Box of Box Bros., owners of the Petticlerc theater, was in Dallas recently, purchasing the necessaries for the new Doutou Park.

Dallas, Texas.—E. F. Walker has recently opened an airdome on Colonial avenue.

Broken Bow, Okla.—A. W. James has recently purchased the Cozy from John F. Facklin.

Dallas, Texas.—L. C. McHenry reports good business with the "Unwritten Law," which he is handling in this territory on a percentage basis.

Austin, Texas.—Chas. McCormick of the Crescent at Austin was in Dallas week of May 15-20.

Mount Pleasant, Texas.—John Martin was in Dallas week of May 15-20, rearranging bookings and looking over features for the Martin theater.

Sherman, Texas.—The Topic theater of Sherman was represented in Dallas week of May 15-20 by W. B. LaNicca.

Farmersville, Texas.—R. E. Carnes of the Dreamland visited Dallas during week of May 15-20.

Bonham, Texas.—Ben Halsel of the Queen was in Dallas recently and booked "Eternal City" for a special showing.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

Field Carmichael Promoted.

DENVER, COLO.—One of Denver's old-exchange managers in point of service and one of the best liked left this city last week when Field Carmichael of the Fox company went to Los Angeles to take charge of the office of the same film concern there. The transfer is a big advancement for Carmichael and this is the only consolation his many friends among the exhibitors and exchange men here have in his going.

W. S. Rand of Triangle and other of his friends, among them S. L. Baxter, owner of the Isis theater, and their wives accompanied Carmichael and his wife to the train and as the couple boarded the choo choo they were showered with rice much after the fashion of newlyweds. The porters and other train attaches were liberally "tipped" and instructed to take good care of the supposed bride and bridegroom. Although the Carmichaels have been married seven years they were probably more embarrassed than they were on their wedding day and they undoubtedly had much explaining to do on their trip to the West Coast.

Albert W. Eden Succeeds Carmichael.

Albert W. Eden, former road man for the Fox Film, has been named successor to Carmichael in the Denver territory. He arrived here several days before the departure of Carmichael and was made acquainted with local conditions by the retiring manager. Harry Lenhardt, western manager, came to Denver direct from New York to oversee the change. He will remain in the city for a week.

H. B. Fish to Manage United Exchange.

Another change in the management of a Denver film exchange was announced this week. H. Bradley Fish, former exhibitor and more recently a road man for the General, has been made manager of the United Film Service. He succeeds I. D. Purdy, who has become associated with the Universal Film company as a special representative.

Changes at Universal Office.

W. P. Moran, the new manager of the Universal Film exchange in Denver, announced a number of changes in his office force this week. Harry Quinn, formerly with the Universal at Salt Lake, has been made chief booker in the Denver office with Barney Rose, late of the Triangle, as his assistant. Art Waters has been placed in charge of the shipping room.

In addition to these changes L. D. Purdy, former manager of the United, has been engaged to act as special traveling representative in the Denver and Salt Lake territories.

L. Goldstein Opens Unicorn Office.

The new Unicorn exchange has been opened and is now doing business under the management of Louis Goldstein, former manager of the Universal here. Irving Ehrensaft has been made booking clerk and Sam Weitz is in charge of the shipping department.

Pending the time that the Unicorn service is ready to open its San Francisco office Carl Stern will work on the road for Unicorn out of the Denver office. Stern was formerly manager of the Bluebird exchange here. He will be in charge of the Frisco office for Unicorn when it is opened.

Brief Notes.

Denver, Colo.—Frank Frewen has sold the Seventeenth Avenue theater to A. B. Barnard, who will continue to operate it as a moving picture house.

Castle Rock, Colo.—Hackler Brothers of Castle Rock have started work on a new moving picture theater. They expect to open July 1.

Colorado Springs, Colo.—The Pike theater at Colorado Springs will be enlarged this summer to accommodate 1,200 people.

IN CALIFORNIA.

To Open Airdome.

Calistoga, Calif.—H. D. Hubbard, of Hubbard's photo play house, will open a large airdome on June 14th with "Carmen," featuring Geraldine Farrar. Spanish settings will be used, an orchestra will furnish music and the opening will be made a noteworthy event.

Here and There in San Francisco.

A fire broke out one afternoon recently in the operating room of the Elite theater on Market street, but the damage was confined to the film, "The Naked Truth."

Edward H. Kemp has disposed of a Motiograph traveling outfit to be taken to Camp Curry in the Yosemite valley for the summer season.

Porter & Seymour, who are opening a moving picture theater at Twenty-eighth and Church streets, have installed two Simplex machines and a Wagner converter purchased from the Breck Photo Play Supply Company.

T. L. Haynes, of the Atlas Educational Film, is enjoying a vacation in the San Joaquin Valley and is also looking out for business while away.

The Tivoli theater has booked the first release of the Juvenile Film Company, controlled here by the Golden Gate Film Exchange, Inc.

The Washington Square theater in the North Beach district has gone over to the big feature policy and has advanced its price of admission to 10 cents.

O. V. Traggardh, of the Union Film & Supply Co., is making a business trip to Los Angeles.

G. A. Metcalfe has shipped a Powers Cameragraph No. 6-A to J. V. Houston, who conducts a chain of theaters around Klamath Falls, Ore.

The Palmer theater, at Twenty-fourth and Castro streets, has been purchased by Ford & Myers, who also conduct the Acme.

Northern California Items.

Healdsburg, Calif.—A moving picture house to cost about $50,000 is to be erected here by Charles E. Naylor.

Stockton, Calif.—A Caille electrically operated ticket selling machine has been installed at the Colonial theater.

Porterville, Calif.—A pipe organ costing about $5,000 is to be installed in the new Monache theater.

Huge San Francisco House

Newly Incorporated Market Street Realty Company to Build a Theater with 3,240 Seating Capacity and at an Expense of Almost Two Million Dollars—Company has Bought Other Houses.

By T. A. Church, Special Correspondent, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, Calif.—The Market Street Realty Company, recently incorporated with a capital stock of $3,000,000 by Mark L. Gerstle, Leo J. Clayburgh, J. J. Jacobi, Charles Schlessinger, Herbert Rothschild, J. M. Rothschild and Albert Dernham is having plans completed for a moving picture house at Fourth and Market streets to have a seating capacity of 3,240 and to be the very finest in the entire country. This theater will represent an investment of $1,750,000, and construction work will be commenced as soon as materials can be assembled. This company has just purchased the Portola theater and the Market Street theater, a little further up Market street, more popularly known as "The House of Movies," a house conducted for years under the management of Hallahan & Getz. The purchase price of these two houses is approximately $225,000, making the deal one of the largest in amusement circles in years.

These important transactions, coupled with the erection of the huge new house, places the Market Street Realty Company in a commanding position in the downtown section and all of its affairs will be under the direct management of Eugene H. Roth, who has made such a success of the Portola theater. The first noticeable improvement in the Market Street theater has been the installation of a fine orchestra of eleven pieces and other changes will be made from time to time. The program is being selected from the V-L-S-E, Triangle and Mutual releases, and all new Chaplin pictures will be shown. When the new theater is in operation Mr. Roth will have control of three houses, with a combined seating capacity of about 5,600, and will thus be in a position to secure a pick of programs enjoyed by but few in the business.

ACTORS' FUND SCREEN BALL.

Exhibitors' Entertainment a Delightful Event—Film Stars Present.

San Francisco, Calif.—The entertainment and ball for the raising of funds for the Actors' Home was held on the evening of May 13th in the Exposition Auditorium and was a delightful event, although the attendance was disappointing. Mark M. Leichter, who has devoted much of his time of late to arrangements for this event, and who has virtually had charge of the financial end of the affair, is still uncertain in regard to the total receipts as exhibitors having tickets for sale have not rendered a full accounting. While several thousand were in attendance the crowd was lighter than was expected. The date set was rather late, as the vacation season is now setting in, and in addition exhibitors were spending so much of their time in the censorship fight that they did not give the benefit as much attention as they would have under ordinary circumstances.

Mayor James Rolph, Jr., chairman of the executive committee, was unable to be on hand, but sent a personal representative in Supervisor Charles A. Nelson, who led the grand march with Miss Anita King, "The Paramount Girl." Hobart Bosworth was present from Los Angeles and Sessue Hayakawa was also in attendance. Preceding the dancing there was a concert by the Municipal Band, songs by Miss Bertha D'Aubigny, the "Poppy Ballet," by Abbie Tilsley, songs by Monte Austin and Miss Mabel Brookover, a drill by the California Grays and the introduction of moving picture stars by Sid Grauman. Many prizes were distributed, including annual passes from the Pacific Coast Baseball League, the Imperial theater, the Empress theater and the Tivoli theater.

In addition to Mayor James Rolph, Jr., those who served on the executive committee were Morris Meyerfeld, Sid Grauman, Alex A. Beyfuss, J. A. Partington, Claude Langley, Eugene Roth, Sam Harris, Joseph Levin, Ralph Pincus, M. J. Getz, Geo. Davis, Homer Curran, J. J. Cluxton, Sam Levin, Sam Gordon, Thos. O'Day, N. K. Nerzog, Mark A. Lasky, S. Oppenheimer, William J. Citron, Ralph Clark, Louis Reichert, R. Quive, H. H. Hicks, X. K. Stout, M. L. Markowitz, H. W. Oviatt, R. S. Simpson, H. W. Stubbins and Sam Loverich. The finance committee consisted of Herman Wobber, chairman; Mark M. Leichter, Irving Ackerman and Louis R. Levy.

Lincoln Theater Changes Hands.

San Francisco, Calif.—Sam Gordon has disposed of the Lincoln theater, 335 Sixth avenue, to Atkisson & Godfrey, who have taken possession of the house. Mr. Atkisson formerly conducted the Majestic at Concord, Calif., while Mr. Godfrey has the Grand at Vacaville, Calif. Both are very well and favorably known in the moving picture field, having been in the business for several years.

Exchange Manager on Eastern Trip.

San Francisco, Calif.—Herman Wobber, who has charge of the Progressive company's interests, with headquarters here, left for New York just before the Actors' Fund ball, to be absent for five or six weeks.

Sol Lesser Home Again.

San Francisco, Calif.—Sol L. Lesser, head of the Golden Gate Film Exchange, Inc., and the All Star Feature Distributors, Inc., has returned from a stay of several months in New York. He recently purchased the rights in this state to "Where Are My Children?" and is preparing an active campaign on this feature, with some of the finest lobby displays ever seen here.

Metro District Manager Covering Territory.

San Francisco, Calif.—J. J. Unger, manager of the far Western exchanges of the Metro, with headquarters here, left recently for the Northwest and will visit all of the branch exchanges in this territory before returning. The releases of this concern have proved a great success in the magnificent new Rialto theater here and much new business is coming in as a result.

California-Made Carbons Shipped East.

San Francisco, Calif.—The fact that California-made carbons are commencing to become a factor in the supply business is indicated by the fact that G. A. Metcalfe has made several large shipments to points in the Middle West from the plant at Richmond, a suburb of San Francisco. The local plant is not a large one, but is being operated night and day.

Mike Rosenberg Returns to Coast.

San Francisco, Calif.—Mike Rosenberg, who has been conducting a film business at Washington, D. C., during the past year, has turned over his eastern office to Leon Netter, formerly with the All Star Feature Distributors of this city, and was a recent visitor here on his way to Seattle, his former home.

Censor Meets Exhibitor

Chairman of Censor Board Attends Meeting of Exhibitors—Oregon Motion Picture Men's Association Luncheon Scene of Lively Debate — Question of Standards and Instructions to Viewers Discussed.

By Abraham Telson, 601 Journal Building, Portland, Ore., Special Correspondent.

PORTLAND, Oregon.—F. T. Richards, recently appointed chairman of the censor board, was the guest of the Oregon Motion Picture Men's Association at its luncheon May 18. Mr. Richards' purpose in attending the exhibitors' meeting was to explain what he considered the co-operative attitude of the censor board towards the exhibitors and to state the manner in which he intended to conduct censorship of motion pictures during his term as chairman. His revelations of his views on censorship and what he considered co-operation greatly surprised the exhibitors present, but the meeting was nevertheless pleasantly concluded.

Before the questioning commenced Mr. Richards stated his plan of censorship was to co-operate with the exhibitors to get cleaner pictures. He stated it would be his policy to take from the viewers any so-called legislative powers which they now have by adopting a basis from which to work. He stated he thought his plan would do away with the complaint that some scenes were being shown in one theater that were barred in another. The exhibitors gathered from his remarks that this would be accomplished by means of instructions to the viewers.

This was the surprisingly inconsistent part of Mr. Richards' revelations. The exhibitors complained that all recent unpleasantness with the board was due to the fact that certain viewers stated they were acting under instructions in cutting gambling and fight scenes. Mr. Richards denied such instructions had ever been given and the film men settled back in their seats with a more serene feeling. But when cross-questioned he admitted that he had on his desk a list of censorship standards and instructions to viewers which included the two complained of by exhibitors and many more and that these instructions were soon to be put to the board for adoption and that thereafter they should govern the viewers' actions. Then the serene feeling left the exhibitors. Asked how, in the face of the fact that the two alleged instructions relating to gambling and fight scenes had already caused so much complaint, he could expect his list of added instructions and standards would make the situation more pleasant, Mr. Richards failed to give a coherent reply. He admitted when questioned that a person possessing the qualifications of a juror would not necessarily make a good moving picture censor. He stated that he thought if a federal censorship bill were passed it would do away with local censorship and made the assertion that the majority of the people in Portland favored censorship.

After the meeting closed Mr. Richards journeyed to the City Hall still feeling that his plan of giving written instructions to viewers would clear the local censorship sky notwithstanding the forecast at the meeting that such a plan would have the opposite effect.

Out of town visitors at the luncheon were: H. M. Wilson, road man for General, Roy Madden, road man for Mutual, and George Bligh, of Salem, Oregon.

Best Month's Business This Year.

Portland, Oregon.—This statement was made by Edwin James of the Majestic and crowded houses have evidenced the fact. The straight 15-cent picture houses in Portland have been holding their own notwithstanding the fact that two combination vaudeville and picture houses showing at 10 and 15 cents have entered the picture theater district within the past few months. The Sunset closed recently, the reason, it is said on Film Row, was that the high rent made the venture unprofitable, although the house could attract business.

New House for Butte.

Seattle, Wash.—Jensen and Von Herberg, of the Greater Theaters Company, operating the Coliseum and other theaters here and the Columbia in Portland, have purchased one of the prominent corner lots in Butte, Montana, and will immediately begin the construction of a $200,000 theater. The building will be modeled after the Liberty and will have a seating capacity of 1,600, making it a third larger than any theater now in Butte. It is expected to have the house completed in October.

Exchanges Support Organization.

Portland, Oregon.—The Oregon Motion Picture Men's Association is receiving hearty support from exchanges and manufacturers. Recent letters received by the officers of the association indicate that exchanges in Seattle as well as Portland are with the local men and that eastern and California manufacturers have voiced a desire to co-operate with them.

From Southern Oregon.

Portland, Oregon.—Road men returning from the southern part of the state report the moving picture business there at a standstill. In Roseburg, where a price war has been waged for some time, all the houses have gone to 10 cents, the former price, the attempt to raise to 15 cents having been unsuccessful.

At Eugene the Rex and Savoy have entered into an agreement with the Eugene theater whereby neither of the first named houses will show vaudeville, if the Eugene will not show pictures. Except for this and one or two other instances the exhibitors in the towns south of Portland have no working agreement among themselves and the keen competition has resulted in a standstill of business.

Heard on Portland's Film Row.

F. M. Simonton, Standard Feature Film Company, will handle E. & R. Jungle films in this territory. Francis J. Hawkins came from California to close the contract.

W. A. Van Scoy, cameraman for Pathe, recently returned from Boise, Idaho, where he photographed the Arrow Rock dam as it was being filled. Mr. Van Scoy reports a new airdome being constructed at Boise.

R. C. Bacon has sold the Columbia theater at Clatskanine, Oregon, to C. L. Conyers, who runs the People's at the same place.

C. H. Code returned to Portland recently after a successful trip through Oregon, Washington and Idaho booking "Mary Page."

E. M. Loy, formerly booker for Metro, will handle publicity for the Portland Amusement Company.

A. A. Colby, formerly operator at the American, Dayton, Wash., has opened the Star at Condon, Oregon.

The Pastime at The Dalles, Oregon, has closed. An automobile contest was the last straw, reports say.

A. Mosier has acquired the Mutual theater, Portland, from C. E. Boone, who will open the theater at Gearhart-by-the-Sea.

Tom Conlon, former manager of the Empress, Portland, has gone to Spokane as manager of the Ackerman & Harris house there.

SPOKANE'S MIDNIGHT SHOW.

Manager Ralph Ruffner Again Comes to the Front with Original Stunt.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—"Stay up late and be a devil in your own home town," was the language used by Manager Ralph Ruffner of the Liberty theater in inviting the Spokane moving picture public to attend the first of his midnight matinees. It opened at 11 p. m. Thursday, May 18, with an attendance of more than 1,100 fans in their seats and scores were turned away. The matinee closed in time for all persons to catch the "owl cars" (the last cars which leave the city at 12:30 a. m.) for home. Ushers wore nightshirts and nightcaps. He will run the matinees Thursday, Friday and Saturday nights of each week. The production for the initial of these night picture shows was "The Whirl of Life" and all patrons were provided with confetti, noise making articles, rattles and serpentine.

Al Onkin Promoted.

Spokane, Wash.—Al Onkin, who recently opened the Strand theater, Spokane, as the Spokane home of the Pacific photoville circuit and the home of the Bluebird films here has been promoted to manager of the Seattle house of the company. Additional to that he will be booking manager for the circuit which runs pictures as well as vaudeville acts.

Geo. Blakeslee Succeeds Al Onkin.

George Blakeslee, who was for ten years manager of the former Empress theater and later of the Hippodrome theater, has been appointed to succeed Mr. Onkin as manager of the Strand. The appointment is effective at once. Mr. Onkin reports that Hobart Bosworth in "The Yaqui" was a good drawing card for the theater.

Larger Pathe Quarters.

P. L. Carroll, manager of the Pathe exchange in Spokane, has arranged for larger quarters at S. 12 Washington street, Spokane, and will move his offices there where a vault will be built in which to keep films. He reports the change was necessitated by increased business.

Nelson-Foster Marriage.

Spokane, Wash.—J. S. Nelson, assistant manager of the Universal Film and Supply Company exchange in Spokane, was married recently to Mrs. Estelle Foster of the Sillman hotel and congratulations continue to flood his desk as well as various appropriate cards.

SALT LAKE NEWS LETTER.

By H. W. Pickering, Special Correspondent, Address Deseret News, Salt Lake City.

H. E. Ellison Becomes Secretary of Swanson Circuit.

SALT LAKE CITY, UTAH.—Following close on the announcement of the change in management of the Swanson theaters in Salt Lake—the American, Rex and Liberty—came the further announcement from W. H. Swanson that Homer E. Ellison would become secretary of the Swanson circuit of theaters with general supervision over the western enterprises of that concern.

Mr. Ellison came to Salt Lake from Denver to manage the Paramount-Empress theater when that house was opened last February. He had been manager of the Princess theater in Denver for some time. His new post is quite the largest and most important ever held by him. He entered upon his work last Wednesday.

VANCOUVER NEWS LETTER.

By E. C. Thomas, Special Correspondent, 821 Rogers Building, Vancouver, B. C.

Prominent People Praise Picture.

WINNIPEG, MAN.—No other film ever shown in Winnipeg has been the means of bringing forward so distinguished a body of sponsors, both local and otherwise, as the ten-reel production, "Britain Prepared," made under the supervision of the British Government, and shown for an entire week at the Walker theater, at prices ranging from 25 cents to $1.

On the opening night Sir Douglas Cameron, Lieutenant-Governor of Manitoba, and Hon. T. C. Norris, Premier of the province, delivered addresses at the theater in connection with the showing of the film, praising the pictures and sounding a call for recruits, to a house filled to capacity. On Tuesday evening Mayor Waugh took the platform, while the speaker on the following night was Chief Justice Mathers.

Manitoba's Censor Representative.

Winnipeg, Man.—The name of the man chosen to represent Manitoba on the new inter-provincial censor board has finally been announced. J. W. Horn, at present a member of the Winnipeg city board, will continue to perform the censorial duties on the new board, which takes over the administration of these matters on June 1.

New Policy at Orpheum.

Vancouver, B. C.—Manager James Pilling of the Orpheum theater, who has been running two five-reel features per week, will hereafter use only one picture of this length per week, taking a Mutual Masterpicture for the first three days. For the latter half he will use programs of shorter Mutual subjects. The Mutual exchange, which has heretofore brought in only one long feature per week, will after June 26 have two each week. Heavy bookings are reported on Chaplin's "The Floorwalker."

To Enlarge Winnipeg's Lyceum.

Winnipeg, Man.—Although the Lyceum already ranks as the largest moving picture theater in Winnipeg, it has been decided to make alterations which will give this house approximately double the seating capacity of any other. J. D. Atchison, architect, is now preparing plans for a large addition. The house will be carried through to Smith street, and the exits will all be on that side, while the Portage avenue side will be used for the entrance only. Work will be started almost immediately, and rushed to completion.

S. B. Taube Thinking of Old Friends.

Vancouver, B. C.—The World man recently received a letter from S. B. Taube, formerly in charge of the Universal office here, and now co-manager of the Montreal headquarters of the big U. Mr. Taube wished to be remembered to all British Columbia friends, and says the boy is growing fast.

Local Briefs.

Victoria, B. C.—Many improvements have been made in the Royal Victoria theater since it was taken over on May 1 by the Dominion Theater Company, and the interior of this magnificent house now presents a much finer appearance than formerly.

Calgary, Alberta.—A patriotic entertainment was given recently at the Princess theater here, in aid of the band of the 82nd Battalion and the Veterans' Club.

Change in Ontario Law

Exhibitors' Protective Association Petitions for Relief from Rule Governing Apprentice Term of Service for Operators — Want War Tax on Children's Tickets Eliminated—Sale of Tax Tickets.

By W. M. Gladish, Special Correspondent, 1263 Gerrard St., E. Toronto, Can.

TORONTO, Ontario.—Because of many enlistments of moving picture operators in Ontario, exhibitors are finding it difficult to maintain a complete staff of theater employes. So a deputation representing the Moving Picture Exhibitors' Protective Association of Ontario waited on R. C. Newman of the moving picture branch of the provincial treasurer's department, Toronto, on Monday, May 22d, to ask for a modification of the regulations governing the registration of operators.

Ask Change in Operators' License Rule.

The exhibitors asked for a change in the rule which requires an operator to serve as an apprentice for one year before he is licensed by the department. The statement was made that the number of qualified operators and graduating apprentices at the present time is not sufficient for the needs of all theaters and that if more men are not secured in the near future some theaters may have to close. Officers of the exhibitors' association said that a number of returned soldiers had been trained to work as operators, but that they were unable to start their duties because they had not been apprentices for a year.

Mr. Newman promised to lay the matter before Provincial Treasurer McGarry for immediate consideration.

Ask No Tax on Children's Tickets.

The same deputation also waited upon Mr. White, solicitor of the Ontario treasury department, to suggest that the amusement tax on children's tickets to moving picture theaters be eliminated. The exhibitors felt that the war tax on children's tickets was undoubtedly keeping many youngsters from the shows and that the difference in revenue to the picture men was out of all proportion to the war tax which would accrue from the sale of children's admission tickets. This matter will also be considered by the government, the delegation was told.

Want Tax Tickets Sold Through Exchanges.

The exhibitors also recommended that the war tax tickets be sold to the various houses through exchanges or through authorized moving picture men of each center, rather than by division court clerks and other officials as proposed. Nearly all exchanges are already selling war tax coupons in wholesale quantities, but the manner of distribution in outside cities has not yet been definitely settled. This is another subject with which the government can deal and the authorities will probably do so, it was announced by Mr. White.

LEON BRICK WILL RUN REGENT.

Company's Officers Announced—Interesting Notes About Construction.

Toronto, Ontario.—Further details in connection with the opening of the new Regent theater, Toronto, have been made public. The president of the company which will operate the house, starting August 5, is E. L. Ruddy, the wealthy head of a local bill-posting firm, and the vice president is J. P. Bickell, of Toronto, a broker. Included on the board of directors are W. J. Sheppard, a director of the Royal Bank of Canada; James Tudhope and N. L. Nathanson.

Leon Brick, formerly manager of the Garden theater, Toronto, and now a resident of Buffalo, has been mentioned as the probable manager of the new picture house, which is rapidly nearing completion.

The work of designing the interior of the theater was entrusted to Thomas W. Lamb. Among the features of construction will be a mezzanine floor, on which will be found lounge rooms for both men and women, and there will be only one balcony, which will have a long, easy gradient. It is the aim to give the entire house a clublike appearance. An unusual feature for a Toronto theater will be found in a large pipe organ for use in addition to a carefully chosen symphony orchestra. The Regent will seat 1,600 people.

W. F. Barrett Is Mutual Road Man.

Toronto, Ontario. — Announcement is made here that W. F. Barrett, formerly Winnipeg manager for the Universal, has been appointed special traveling representative in Canada for the Mutual Film. He will cover the whole of the Dominion.

P. E. Doyle Joins V-L-S-E.

Patrick E. Doyle, formerly with the Fox branch at Toronto, has joined the staff of the V-L-S-E in Montreal, the office of which has been moved from No 204 to 198 St. Catherine street west. Larger premises have been obtained at the latter address.

W. H. Davidson Back from Capital.

W. H. Davidson, special representative of the Canadian Universal, recently returned to Toronto from Ottawa. He reports that three Ottawa theaters, the National, Casino and Regent, are returning to the program style of film entertainment and that the Universal brand would be seen at each house. The moving picture business in Canada's capital is in fine shape, he found.

Redesigning Regent Theater.

Toronto, Ontario.—Announcement is made that Thomas W. Lamb of New York has been engaged to design the front and interior of the new Regent theater, Toronto, formerly the Majestic, home of melodrama. Mr. Lamb was the designer of the Rialto, New York, and the Orpheum and Fenway theaters, Boston. A feature of the new fittings will be the club-like quarters on the mezzanine floor for both men and women. The theater will have a large pipe organ—something new for Toronto. The house, when reconstructed with only one balcony instead of the old two, will seat 1,600 people. It is planned to open the theater on August 5 next.

Some Interesting Notes.

Toronto, Ontario. — Roadmen working out from Toronto have had several unique experiences lately. Mr. J. Ruck, of the Universal traveling staff, dropped off at Rodney and West Lorne, Ontario, the other day to find that the small local theater in each place had not been visited by a film representative for five years. Both places are villages located near Lindsay, Ontario.

A representative of the Universal company has also ascertained that the Home theater, Sandwich, Ontario, has been taken over by Mr. J. White, sheriff of the town. The house has a seating accommodation for two hundred people. With the sheriff as the manager of the theater, it is expected that the Home will become a popular house.

The Ball Brothers, who have been conducting the Royal theater at Perth, Ontario, for a long time, have opened a new house in Lanark, Ontario, which they have called the "Lanark Royal."

Calendar of Daily Program Releases

Releases for Weeks Ending June 10 and June 17

(For Extended Table of Current Releases See Pages 1952, 1954, 1956, 1958.)

General Film Company.

Current Releases.

MONDAY, JUNE 5, 1916.

BIOGRAPH—The Girl Across the Way (Drama) (Biograph-Reissue No. 53)..... 20666
KALEM—The Fangs of the Tattler (No. 11 of the "Social Pirates" (Two parts—Drama)..... 20667
LUBIN—Otto, the Reporter (Comedy)..... 20665
SELIG—The Selig-Tribune No. 45, 1916 (Topical).. 20661-2-3
SELIG—A Temperance Town (Three parts—Comedy)
VITAGRAPH—New York Past and Present (Historical) 20664

TUESDAY, JUNE 6, 1916.

BIOGRAPH—The Yaqui Curl (Two parts—Drama) (Biograph Reissue No. 54)..... 20671-2
EDISON—The Stoning (Three parts—Drama) (Reissue) 20673-4-5
ESSANAY—Orphan Joyce (Two parts—Drama).... 20668-9
KALEM—Midnight At the Old Mill (Comedy)..... 20670

WEDNESDAY, JUNE 7, 1916.

EDISON—Love's Labor Lost (Cartoon—Comedy).... 20678
—Camping with the Black Feet (Scenic).. 20678
ESSANAY—Vernon Howe Bailey's Sketch Book of Berlin (Cartoon—Comedy)..... 20677
—A Scenic subject on the same reel..... 20677
KALEM—In Cinderella's Shoes (Comedy)..... 20676

THURSDAY, JUNE 8, 1916.

LUBIN—The Scapegrace (Three parts—Drama)... 20679-80-1
SELIG—The Selig-Tribune No. 46, 1916 (Topical).. 20682
VIM—The Sea Dogs (Comedy)..... 20683

FRIDAY, JUNE 9, 1916.

KALEM—Juggling Justice (Comedy)..... 20687
KNICKERBOCKER STAR FEATURE—The Stained Pearl (Three parts—Drama)..... 20684-5-6
VIM—A Dollar Down (Comedy)..... 20689
VITAGRAPH—She Won a Prize (Comedy)..... 20688

SATURDAY, JUNE 10, 1916.

ESSANAY—Fool's Gold (Three parts—Drama).... 20690-1-2
KALEM—The Treasure Train (No. 83 of the "Hazards of Helen" Railroad Series) (Drama).. 20697
LUBIN—Two Smiths and a Haff (Comedy)..... 20693
SELIG—Going West to Make Good (Drama)..... 20698
VITAGRAPH—A Strange Case (Three parts—Drama) (Broadway Star Feature)..... 20694-5-6

General Film Company.

Advance Releases.

MONDAY, JUNE 12, 1916.

BIOGRAPH—The Spirit Awakened (Drama) (Biograph Reissue No. 55).
KALEM—The Disappearance of Helen Mintern (No. 12 of the "Social Pirates") (Two parts—Drama).
LUBIN—Otto, the Cobbler (Comedy).
SELIG—Selig-Tribune No. 47, 1916 (Topical).
SELIG—The Two Orphans (Three parts—Drama).
VITAGRAPH—Her Loving Relations (Comedy).

TUESDAY, JUNE 13, 1916.

EDISON—Not Yet Announced.
ESSANAY—Putting It Over (Two parts—Comedy).
KALEM—Title not yet decided.
LUBIN—The Avenger (Two parts—Drama).

WEDNESDAY, JUNE 14, 1916.

EDISON—Not Yet Announced.
ESSANAY—Canimated Nooz Pictorial No. 11 (Cartoon—Comedy).
—A Scenic subject on the same reel.
KALEM—Title not yet decided.

THURSDAY, JUNE 15, 1916.

LUBIN—Sons of the Sea (Three parts—Drama).
SELIG—Selig-Tribune No. 48, 1916 (Topical).
VIM—Hungry Hearts (Comedy).

FRIDAY, JUNE 16, 1916.

KALEM—The Stenographer's Strategy (Comedy).
KNICKERBOCKER STAR FEATURE—An Old Man's Folly (Three parts—Drama).
VIM—The Raid (Comedy).
VITAGRAPH—Harold the Nurse Girl (Comedy).

SATURDAY, JUNE 17, 1916.

ESSANAY—The Promise Land (Three parts—Drama).
KALEM—A Race Through the Air (No. 84 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—Hubby Puts One Over (Comedy).
SELIG—The Cowpuncher's Peril (Drama).
VITAGRAPH—Ashes (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and FeaturePictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Calendar of Daily Program Releases

Releases for Weeks Ending June 10 and June 17

(For Extended Table of Current Releases See Pages 1952, 1954, 1956, 1958.)

Universal Film Mfg. Company.

SUNDAY, JUNE 4, 1916. (Serial No.)

LAEMMLE—The Wire Pullers (Drama) 01486
L-KO—No release this day
REX—As In a Dream (Three Parts—Drama)..... 01485

MONDAY, JUNE 5, 1916.

NESTOR—Never Again, Eddie (Comedy)..... 01489
RED FEATHER PHOTOPLAY—The Madcap (Five Parts—Drama) 01488
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 6 "The Cry for Help" (Two Parts—Drama) 01506

TUESDAY, JUNE 6, 1916.

GOLD SEAL—The Rose Colored Scarf (Two Parts—Drama) 01490
IMP—His Little Story (Comedy)..... 01491
REX—No release this day.

WEDNESDAY, JUNE 7, 1916.

ANIMATED WEEKLY—Number 23 (Topical) 01494
L-KO—Billie's Waterloo (Comedy)..... 01493
VICTOR—Object—Matrimony (Two Parts—Comedy) 01492

THURSDAY, JUNE 8, 1916.

BIG U—The Sea Lily (Drama)..... 01496
LAEMMLE—Alias Jane Jones (Two Parts—Drama).. 01495
POWERS—Mr. Fuller Pep, He Breaks for the Beach (Cartoon) 01497
—Pygmies of the Zoo (Ditmars-Educ).... 01497

FRIDAY, JUNE 9, 1916.

NESTOR—Twixt Love and the Iceman (Comedy).... 01500
REX—The Code of His Ancestors (Drama)..... 01499
VICTOR—The Scorpion's Sting (Three Parts—Dr.).. 01498

SATURDAY, JUNE 10, 1916.

BISON—The Cage Man (Two Parts—Drama)..... 01501
JOKER—No release this day.
POWERS—Betrayed by the Camera (Comedy)..... 01502

SUNDAY, JUNE 11, 1916.

LAEMMLE—The False Gems (Drama)..... 01504
L-KO—Phoney Teeth and False Friends (Comedy).. 01505
REX—The Sheriff of Pine Mountain (Two Parts—Drama) 01503

MONDAY, JUNE 12, 1916.

NESTOR—Their Awful Predicament (Comedy)..... 01508
RED FEATHER PHOTOPLAY—What Love Can Do (Five Parts—Drama) 01507
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 7 (Two Parts—Drama).. 01525

TUESDAY, JUNE 13, 1916.

GOLD SEAL—The Melody of Love (Three Parts—Drama) 01509
IMP—Her Wonderful Secret (Comedy)..... 01510
REX—No release this day.

WEDNESDAY, JUNE 14, 1916.

ANIMATED WEEKLY— No. 24 (Topical)..... 01513
L-KO—How Stars Are Made (Two Parts—Comedy). 01511
REX—When the Wolf Howls (Drama)..... 01512

THURSDAY, JUNE 15, 1916.

BIG U—Betty's Hobo (Comedy-Drama)..... 01515
LAEMMLE—Her Soul's Song (Two Parts—Drama).. 01514
POWERS—Professor Wiseguy's Trip to the Moon (Comedy Cartoon) 01516
—Little Journeys in Scenic Japan (Educ).. 01516

FRIDAY, JUNE 16, 1916.

IMP—The Devil's Image (Two Parts—Drama)..... 01517
NESTOR—Almost a Widow (Comedy)..... 01519
VICTOR—The Golden Boot (Comedy)..... 01518

SATURDAY, JUNE 17, 1916.

BISON—A Railroad Bandit (Two Parts—Drama)... 01520
JOKER—Love Quarantined (Comedy)..... 01521
POWERS—No release this day.

Mutual Film Corporation.

SUNDAY, JUNE 4, 1916. (Serial No.)

BEAUTY—Ima Knutt Gets a Bite (Comedy)..... 04789
GAUMONT—"Reel Life" (Mutual Film Magazine).. 04791
VOGUE—Nailing on the Lid (Comedy)..... 04790

MONDAY, JUNE 5, 1916.

AMERICAN—Jealousy's First Wife (Two parts—Drama) 04792-3
FALSTAFF—Advertisementers (Comedy)..... 04794
MUTUAL MASTERPICTURE DE LUXE—Whispering Smith (Signal—Five parts—Drama) (No. 107).

TUESDAY, JUNE 6, 1916.

THANHOUSER—John Brewster's Wife (Two parts—Drama) 04795-6
VOGUE—A Plane Story (Comedy)..... 04797

WEDNESDAY, JUNE 7, 1916.

BEAUTY—Billy Van Deusen's Operation (Comedy). 04799
GAUMONT—See America First No. 39 "Montgomery, Ala." (Scenic) 04803
—Kartoon Komics (Cartoon)..... 04800
MUTUAL WEEKLY—Number 75 (Topical)..... 04798

THURSDAY, JUNE 8, 1916.

GAUMONT—The Flames of Vengeance (Three parts—Drama) 04801-2-3
MUTUAL MASTERPICTURE DE LUXE—Soul Mates (American—Five parts—Drama) (No 108).....

FRIDAY, JUNE 9, 1916.

CUB—Jerry's Big Lark (Comedy)..... 04806
MUSTANG—The Pilgrim (Two parts—Drama)..... 04804-5

SATURDAY, JUNE 10, 1916.

CENTAUR—The Lion's Nemesis (Two parts—Dr.).. 04807-8
FALSTAFF—Where Wives Win (Comedy)..... 04809

SUNDAY, JUNE 11, 1916.

BEAUTY—Thinim Stout (Comedy)..... 04810
GAUMONT—"Reel Life" (Mutual Magazine)..... 04812
VOGUE—His Blowout (Comedy)..... 04811

MONDAY, JUNE 12, 1916.

AMERICAN—Circumstantial Evidence (Two parts—Drama) 04813-4
FALSTAFF—Real Estaters (Comedy)..... 04815
MUTUAL MASTERPICTURE DE LUXE—A Man's Soul (American—Five parts—Drama) (No. 109).

TUESDAY, JUNE 13, 1916.

THANHOUSER—Brothers Equal (Two parts—Dr.). 04816-7
VOGUE—Love, Burglars and a Bull Dog (Comedy). 04818

WEDNESDAY, JUNE 14, 1916.

BEAUTY—Billy Van Deusen's Eggs-Spensive Adventure (Comedy) 04820
GAUMONT—See America First No. 40 "Yellowstone National Park" (Scenic)..... 04821
—Kartoon Komics (Comedy)..... 04821
MUTUAL WEEKLY—Number 76 (Topical)..... 04819

THURSDAY, JUNE 15, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Wasted Years (Centaur—Five parts—Dr.) (No. 110)....
THANHOUSER—The Window of Dreams (Three parts—Drama) 04822-3-4

FRIDAY, JUNE 16, 1916.

CUB—Jerry and the Moonshiners (Comedy)..... 04827
MUSTANG—The Sheriff of Plumas (Two parts—Drama) 04825-6

SATURDAY, JUNE 17, 1916.

CENTAUR—The Star of India (Two parts—Drama) 04828-9
FALSTAFF—Doughnuts (Comedy) 04830

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VICTOR HERBERT

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Stories of the Films

General Film Company

LUBIN.

OTTO THE REPORTER (June 5).—The cast: Otto (Davy Don); City Editor (Patsy De Forest); General Manager (Florence Williams); Manager's husband (George Egan); Maid (Bernard Siegel). Adapted and directed by Edwin McKim.

Let us imagine the advance of woman suffrage and let the pendulum point to the year of 1950. Otto, a reporter on the Morning Argus, and single, is assigned to settlement work where he sees many disagreeable sights. The women are masters and handle the men harshly.

It happens that Dorothy, the city editor, and the general manager, a married woman, of the Argus, whose husband stays at home to mind the baby, are both in love with Otto, a shy and bashful man and between the two he has his troubles.

Dorothy finally wins Otto and the men who are trying hard to again get control of politics, look to him for their leader. Otto is missed from home by his wife, Dorothy. She goes in pursuit of him and finds him addressing a meeting of men. Dorothy enters, denounces them and takes her husband home. She puts the baby in his arms and tells him home is where he belongs.

THE SCAPEGRACE (Three Parts—June 8).—The cast: Jimmy Pierce (George Routh); Mr. John Hammond (Bird Hopkins); Mrs. John Hammond (Adelaide Bronti); Isabel Hammond (Adda Gleason); Vernon Hammond (Alan Forrest); Mollie (Evelyn Page). Written by Josephine McLaughlin. Directed by Jack Byrne.

On the crest of the hill live the Hammonds, John Hammond, president of the only bank, his wife, his son, Vernon, and his daughter, Isabel. At the foot of the hill lives Jimmy Pierce and on the outskirts of the village, brought up by her old grandfather, lives Mollie, who, because of her parentage, has been shunned by the villagers. Jimmy loves Isabel and she cannot make up her mind whether or not she loves him being carried away by the rather fast set into which her brother Vernon has carried her. Vernon and Jimmy both work in the bank and outside business hours the banker's son hits the various "high spots" in the nearby country club and city.

Vernon meets Mollie and the child becomes devoted to him. The boy realizes the girl's beauty beneath her rags and tries to kiss her. Frightened, she struggles and is rescued by Jimmy who incurs Vernon's hatred. Vernon's escapades reach his father's ears who cuts his son's allowance. Vernon then to keep up the pace begins to steal from the bank. He gets an inside tip on Amal. Zinc and speculates with the usual result. He has been altering the books to throw the blame on Jimmy and the night he receives word that he must cover his margin he goes to the bank. Mollie startles him by peering in the window, and he spills ink on a page. Frightened, he removes the page and goes hurriedly out. In his haste to outdistance Mollie and to get home he drops the paper which is treasured by the girl.

The shortage is discovered. Jimmy is accused and makes no denial. Isabel brought to a realization of her love for Jimmy states her belief in his innocence. She suspects her brother and Jimmy tells Isabel he would rather take the blame than let her father and mother and herself be disgraced. A run on the bank follows and Jimmy is arrested. Mr. Hammond half knows that his son must be guilty, but cannot bring himself to openly voice his suspicions. Isabel finds Mollie with the paper and the child innocently tells her of seeing Vernon at the bank. Isabel takes the paper and goes home. Faced by the proof of her brother's guilt and her sweetheart's innocence, Isabel does not know what to do.

Hearing someone enter she hastily thrusts the paper in the table drawer and when Vernon comes in, she accuses him and begs him to do the right thing, telling him of her love for Jimmy. Vernon asks her what proof she has and she says: "Look in the drawer." She goes out and Vernon opening the drawer, finds the missing ledger sheet and a revolver which Isabel did not see. The boy remembers her last words and interprets them wrongly. Manhood comes to the front and he resolves to take the only way out. He takes the revolver and exits. In the woods he meets the ever faithful Mollie and writing a note to his father, he tells her he is going away and sends the note by her. Mr. Hammond has found the ledger sheet and he is determined that no son of his shall let an innocent man suffer when Mollie brings the note and they know Vernon has paid the penalty for his misdeeds.

TWO SMITHS AND A HAFF (June 10).—The cast: John Smith (Known as Jack) (Francis Joyner); John Smith (Known as John) (George R. Raymond); John Smith, Sr. (George Clarke); Mrs. Smith (Jessie Terry); Haffen Haff, Sr. (Herbert Fortier); Haffen, Jr. (Kempton Greene); Mrs. Haff (Florence Williams); Betta Haff (June Daye); Eva True (Leonre Peacock); Mrs. True (Margaret Moore). Written and produced by Clay M. Greene.

Betta Haff, daughter of a wealthy couple, Mr. and Mrs. Haffen Haff, has permitted her parents to select a husband for her. This is John Smith, son of prominent but rather poor people, and Betta has consented to an engagement on account of his social position. The wedding cards are sent out, and Haffan Haff, Jr., comes from the West to attend the wedding, bringing with him Jack Smith, his business partner and chum, and as soon as Betta meets him she begins to regret her engagement to John. Nevertheless, she resolves to carry out the agreement she has made, and preparations for the wedding are completed.

Three or four evenings before the event Betta receives a call from Eva True, a young woman of good family, and learns from her that John has been engaged to her, but jilted her because of the opportunity to form an alliance with the wealthy Haff family. Enraged, Betta tries to break off her engagement, but is dissuaded from her purposes by the elders of both families, because of the scandal.

The night before the wedding, however, a farewell bachelor dinner is given to John by his companions, where the proceedings are so hilarious that the police are called in, arrests are made, and the newspapers publish glaring accounts of the affair. Now Betta determines that the wedding shall not take place. Haff Junior, with charactertistic humor, suggests that everything aimed at by Betta's marriage could be attained if Jack were to take the place of the other bridegroom at the ceremony. Betta enthusiastically endorses the proposition and is locked in her room there to remain until the hour fixed for the ceremony.

In the meantime brother Haff has communicated with Eva True. He goes with her to John and tells him that he will make him superintendent of one of his mines if he will not appear at the wedding, and if he will marry Eva later. When the time arrives for the wedding John does not put in an appearance much to the consternation of the parents of both families. Brother Haff insists upon the cermony proceeding nevertheless. Jack appears as bridegroom, is married to Betta, and explanations are made to the satisfaction of everybody.

KALEM.

SAUCE FOR THE GANDER (No. 8 of "The Social Pirate"—Two Parts—May 15).—The cast: Mona (Marian Sais); Mary (Ollie Kirkby); Laidlaw (Frank Jonasson); his son (B. Furey). Directed by James W. Horne.

Mona and Mary accidentally learn of the fate of one of the victims of the Laidlaws, who are loan sharks. As justice can be secured in no other way, they determine to lay a trap for the two. Mona, by a clever ruse, makes the acquaintance of the son, and as the days go by the worthless young man finds himself in love.

Then Mary enters the game by going to the elder Laidlaw, with a tale that her sister, Mary, is a mercenary adventuress, only playing with the son's affections. The father visits Mona, who has been warned of his coming, and is prepared to act the adventuress role. She spurns his attempt to buy her off.' Meanwhile, Laidlaw, Senior, has succumbed to the guileless charm of Mary, and the son is worried that his money will go to her.

Mona advises him to purchase her affections. Though the girls find the maintenance of dual personalities a trying task they work events to the point where father and son each come across with cash to buy the other's mate off. There is a sad awakening when the girls disappear after relieving the distress of the loan shark's victim.

THE IRISH REBEL (May 16).—"The O'Neill," a famous Irish rebel, returns from exile in time to find the countryside covered with proclamations offering a large reward for his capture. When he tears one of the proclamations down he is seen by troops who pursue him and force him to go into hiding in the hut of a peasant. The distress of his fellows causes him to turn Robin Hood, the proceeds from his brave feats of the highway relieving the poor folk. On one occasion when he holds up a coaching party he is struck by the beauty of Eileen and forces her to dance a few steps of the minuet with him.

Later in a spirit of bravado he risks capture to attend a masque ball at which she is present. Her scream when she notices her ring on his finger causes "The O'Neill" to make a daring leap through the window to escape capture. Eileen arranges a clandestine meeting in the garden with him, but it proves to be a trap and he is made captive. But Eileen's heart has been melted by "The O'Neill's" bravery and devotion and while the officers are making merry in the castle she aids him to escape. They flee together and, after throwing the pursuers off their track when danger seemed near, make their way to the coast to a vessel bound for France—and safety.

THE ARTFUL DODGER (May 17).—The cast: Dolly Stepper (Ethel Teare); Dick (Jack MacDermott); Tommy, his friend (Victor Rottman); Uncle Mugglesworth (Gus Leonard); Flossie (Eileen Godsey). Author, Samuel J. Taylor. Director, Harry Millarde.

Tomkins Tomato Soup presents Dolly with a check for $200 for the permission to use her photograph on their label. But Dolly wishes she hadn't granted it when she meets and falls in love with Dick, whose wealthy uncle is strongly opposed to actresses. After their marriage it seems that everywhere they go that bothersome tomato can turns up and Dolly is hard put to keep Dick from learning her stage past. Then Uncle arrives for a visit and matters go from bad to worse.

Finally, in desperation, Dolly evolves a scheme. After she has explained the plan to Flossie, her former dressing roommate, a theater party is arranged and care is taken to see that Uncle Mugglesworth sits in the front seat of the box when Flossie's act is on. Flossie and Uncle engage in a flirtation which causes the crafty old hypocrite to make a hurried excuse to get away from the party that he might meet Flossie in a nearby cabaret. When Dolly, Dick and Tommy descend upon them later explanations are in order and Uncle Mugglesworth decides that he "has the greatest respect for actresses."

AN INNOCENT VAMPIRE (May 18).—The cast: Sis Hopkins (Rose Melville); Widow Jones (Olive West); Jack, her son (Arthur Albertson); Widower Smith (Richard Purdon); Nell, his daughter (Mary Kennedy); the butler (Frank Minzey); Steve, the loan shark (Henry Murdock). Author, Frank Howard Clark. Director, Robert Ellis.

On the way to take the post of maid at the Widow Jones' home, Sis finds Nell's vanity case which contains a picture of Jack. At the Jones house, Sis manages to blunder into all sorts of mix-ups until she seems to be stealing the love of everybody in the house. First Jack, then the butler, then Widower Smith and, finally, Steve, the loan shark, who calls to collect a debt owed by the butler and who really falls in love with Sis.

Finally Sis is discharged, the Widow Smith declaring she wanted a maid—not a vampire. Steve has formed a plan to kidnap Sis in his automobile but, after a perilous ride, conditions reverse and Sis kidnaps Steve, the auto in its zig-zag course finally landing plump on the Jones' porch. This gives Sis an opportunity to make explanations which heal the breach between Nell and Jack and with all serene Sis accepts the love of the butler.

ONE CHANCE IN A HUNDRED (No. 80 of "The Hazards of Helen" Series—May 20).—The cast: Helen, the operator (Helen Gibson); Billy Warren (P. S. Pembroke); Brent (Harry Schum); Easton (Roy Watson); The construction boss (G. A. Williams). Author, E. W. Matlack. Producer, James Davis.

Billy Warren, timekeeper on the construction job, arouses the enmity of Brent and Easton when he resents their bullying of the other men. Pay day finds the men celebrating in riotous fashion, and Brent in a crazed moment breaks into the station and attacks Helen. Her cries bring Warren, who trounces the bully. Brent and Easton then lay in waiting for Warren and, after a vicious blow has made him unconscious, throw him on a flat car which is started down grade, gaining momentum every second.

Helen learns of the action and, on wiring ahead, finds that a passenger train is speeding towards the flat car so that only desperate measures will save the day. She climps quickly to the seat of her motorcycle and sets out over the tracks after the flat car. Just as she is overtaking it an express depot looms up ahead and seems certain to halt her progress along the side of the track. But without hesitating a second to count the risk, Helen drives straight ahead, up the runway of the baggage platform and, as she reaches the top and comes abreast with the flat car, swerves quickly towards the tracks, dropping to the flat car as she passes through the air above it.

While she is struggling with the brakes a track walker sees her peril in time to send the flat car on a siding just as the passenger speeds by. Before Helen can bring the car to a stop, however, it smashes through the two-story signal tower at the end of the siding, Helen leaping to the ground with the injured Warren just a second before the crash.

THE MISSING MILLIONAIRE (No. 9 of "The Social Pirates"—Two Parts—May 22).—The cast: Mona (Marin Sais); Mary (Ollie Kirkby); Maxwell (Frank Jonasson); Dr. Ludlow (Thomas Lingham); Wentworth (Paul C. Hurst); his partner (Edward Clisbee). Directed by James W. Horne.

Learning that Maxwell, the millionaire munitions manufacturer, has the apartment adjoining theirs in the hotel, Mona and Mary seek his aid in furthering their plans for social reforms. He agrees, but postpones action until the arrival of his secretary. That afternoon the girls overhear two brokers quarrelling with Maxwell outside his door and threatening revenge. Mary follows the brokers, who go to the writing room. When they leave after writing a note, Mary stealthily secures the blotter they use, and back in the room, the girls find by putting it before a mirror that they have half of an address.

The next day they learn that Maxwell has disappeared, and that his stock is tumbling. The girls put their wits to the task and finally learn that the complete address on the blotter was that of Dr. Walter Ludlow, at a sanitarium near the city. Mona goes to the sanitarium and makes arrangements for them to receive Mary, who, she declares, has become mentally unbalanced. While there she succeeds in confirming her suspicions that Maxwell is held a prisoner. By a clever ruse the girls then succeed in maneouvering his escape and also in bringing Wentworth and his partner and Dr. Ludlow to justice.

HAM'S BUSY DAY (May 23).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); the nurse (Norma Nicholls); Old Doc Sawbones (A. Edmondson).

Poor Bud lands in the hospital—but he finds life not at all dreary, for the pretty Norma is his nurse. Ham, strolling by, secures a glance from the flirtatious Norma as she appears at a window. They meet in the garden, but Ham's love-making is interrupted by Old Doc Sawbones, and when the medico is through Ham is a candidate for the hospital. His entry causes jealous thought in Bud's mind, and a jealous plotting starts between the two that ends with the hospital a wreck, Ham and Bud waving flags of truce from the wreckage.

THE BOGUS GHOST (May 24).—The cast: Jennie (Ethel Teare); Ted (Victor Rottman); Madame Ghroan (Myrta Sterling); Claude (Freddie Fralick). Author, S. A. Van Petten. Director, Harry Millarde.

Jennie and Ted journey to the beach in high spirits, but they meet Claude and his attentions cause Ted to start a jealous quarrel. Jennie cries, "Your jealousy is sending me to a watery grave," and a second later falls from the end of the pier. As she does not reappear Ted dismally wends his way home, certain that she has drowned. He does not know that Jennie had reached shore further down the beach.

In a fit of pique over the still fresh quarrel she keeps away from Ted. The ad. of Madame Ghroan for a young lady to assist in her seances catches her eye and she applies successfully for the job. Meanwhile, Ted has been in a fit of despair and finally he decides to test Madame Ghroan's claim to put him in "communication with the departed." As Jennie is the "professional ghost," Madame Ghroan makes good in this case, but Jennie's appearance brings on laughable incidents that have a whirlwind finish.

A BABY GRAND (May 26).—The cast: Sis Hopkins (Rose Melville); Bill, the butler (Frank Minzey); Nell (Mary Kennedy); Jack (Arthur Albertson); Scrooge (Richard Purdon); his wife (Mary Taylor-Ross); Jitney Jim (Henry Murdock); Mammy Johnson (Olive West). Author, Frank Howard Clark. Director, Robert Ellis.

Scrooge has never forgiven the elopement of his daughter Nell with Jack, even though the couple have been happily and prosperously married for a year. But even Scrooge's heart relents when he hears from Sis that there is "a grand new baby," at the young folks' house. Sis should have said "a new baby grand," for that is what her lover, Bill the butler at Jack's home, told her. When the older folks arrive at Jack's house, laden with toys, and there is no baby in sight, Sis attempts to get a substitute infant, and that makes matters worse, especially since the substitute is Mammy Johnson's pickanniny.

THE CAPTURE OF RED STANLEY (No. 81 of "The Hazards of Helen"—May 27). The cast: The operator (Helen Gibson); Detective Pearson (P. S. Pembroke); his aide (Harry Schum); "Red" Stanley (Roy Watson); Stanley's confederates (Ed Gibson and O. Phillipi); chief dispatcher (G. A. Williams).

Red Stanley's band has successfully robbed the express car and the members are making good their escape when they come upon Helen and her girl chum riding in the woods. The girls are set upon but they suceed by desperate riding in making their escape temporarily and, when danger seems near again, are saved by the approaching railroad detectives searching for the Stanley band. A running fight results in the capture of one of the band, but Stanley and his chief aide escape.

Under cover of darkness, as Helen is working alone in the desolate station, the two enter and bind and gag her. They are driven off, however, by the approach of the night train. As she is riding the following day Helen is captured once more by Stanley, and handcuffed, while the horse's reins are tied to a tree. Helen sees the two crooks board a freight train preparing to start from the station. After a tense struggle she succeeds in getting her foot up so as to slip the horse's bridle off and, using her feet and voice to guide him, sets out at great speed towards the train. She drives the horse straight up the baggage platform and aboard a box car just as the train sets in motion.

As the train speeds along she manages to loosen the gag and her cries bring the trainmen to the top of the box car. Guided by her directions they find Stanley and his aide and make them prisoners.

BIOGRAPH.

THE GIRL ACROSS THE WAY (Reissue—June 5).—The cast: The girl (Mae Marsh); The boy (Robert Harron); The girl's father (W. Chrystie Miller); The boy's mother (Lillian Langdon); His cousin (Mildred Manning).

It was a lonesome old burg the boy found, back on his vacation. Interesting possibilities appeared in the girl across the street. He started in to show her life. It lifted the veil of his intention. Then came his repentance. She forgave as the "Book of books" directed. The mother of ambition and wealth stepped in, but the boy took off his coat and got to work. As for the rest, a mother's a mother.

THE YAQUI CUR (Two Parts—June 6) (Reissue).—The cast: The prospector (Lionel Barrymore); The Yaqui cur (Robert Harron); His mother (Kate Bruce); His friend (Walter Miller).

The prospector had taught the Indian boy the doctrine of peace. When his tribe resisted the attack of another tribe the boy did not take part. The din of the battle, as the horsemen circled them again and again, the moans of men caught under falling horses, struck terror in the boy's heart. The incensed warriors cast him from the tribe with the brand of a coward. It was then that his opportunity came to follow the white man's wonderful doctrine, "Big love man lay down life for friend."

SELIG.

SELIG-TRIBUNE No. 39, (May 15).

Juarez, Mexico—To repel a possible attack by bandits, machine guns in box cars form part of the equipment of General Obregon's special train. General Obregon, wife and daughter pose especially for the Selig-Tribune.

Chicago, Ill.—Fire destroys huge elevator containing 50,000 bushels of grain held in storage for the Allies.

Washington, D. C.—The 20th century prairie schooner, with old Ezra Meeker as pilot, starts for San Francisco in the interest of the nation wide movement for good roads.

Washington, D. C.—The President and Mrs. Wilson receive sixty Domestic Science School graduates, each attired in a dress of her own designing, buying, and making.

Paris, France—In an effort to co-ordinate all branches of the allied service, Lord Kitchener and military representatives of other allied nations meet here.

With the U. S. Troops in Mexico—Under conditions as they prevail here, these aeroplanes are rendering efficient service in spite of all reports to the contrary.

New York, N. Y.—Mayor Mitchel presents the Bravery Medals to the Honor men of the force on the occasion of their annual parade.

El Paso, Tex.—The 8th U. S. Cavalry leaves for the new base at Marathon, Tex.

Shelter Island, L. I.—For the purpose of restocking public parks and game preserves, a deer drive is held here under the supervision of state game wardens.

New York, N. Y.—In the presence of Governor Whitman, Mayor Mitchel and distinguished guests, Bishop Greer officiates in ground breaking ceremonies for nave of new Cathedral of St. John the Divine.

SELIG-TRIBUNE NO. 40 (May 18):

New York, N. Y.—Thousands of wholesome kiddies take part in the May Day celebration here, and join in a great May-pole dance.

With the U. S. Troops in Mexico.—

The boys south of the Rio Grande
Like the streams to beat the band;
But where it's hot as Hade's heat
The Colonel knows the shade is sweet.

Marathon Texas.—The U. S. Army establishes a new main base here as a better operative point, should serious trouble develop in Mexico.

Mare Island, Calif.—The Navy Yard here shows feverish activity in preparation for possible eventualities in Mexico.

Washington, D. C.—The largest hydro-aeroplane which recently broke all world's records in a flight from Baltimore to Washington and which has just been wrecked in the Potomac.

Columbus, N. M.—One thousand bales of hay destined for the horses, with the troops in Mexico, are destroyed by fire.

Chicago, Ill.—Hurrah, Kiddies! The parks here are to be equipped with miniature railways for your pleasure and convenience.

Boston, Mass.—Governor McCall reviews the parade of the Fusiliers on the occasion of their 150th anniversary.

New York, N. Y.—In a closely contested "Better Baby Show," the grand prize is awarded to John Ryan.

Louisville, Ky.—In the presence of 50,000 persons George Smith, with Jockey Loftus up, wins the 42nd annual renewal of the Kentucky Derby at Churchill Downs.

A TEMPERANCE TOWN (Three Parts—June 5).—The cast: Mink Jones (Otis Harlan); Ruth Jones (Grace Darmond); Jack Worth (John Charles); Kneeland Pray (James Bradbury); Doc Sawyer (Leslie J. King). Scenario by Gilson Willets. Directed by T. N. Heffron.

Mink Jones of Jonesville, is the lord high executioner and everything else. When Booze and Souse send Jack Worth, salesman for demon rum to Jonesville, he is met at the depot by Mink Jones and his daughter.

Mink also in his capacity as expressman, receives a consignment of hymn books for the parson, and liquor for the hotel bar. Kneeland Pray and Doc Sawyer, the village prescription writer resolve to institute a vice committee to make Jonesville a temperance town, and incidentally make the village drug store an oasis in a desert of dryness. By mistake the case of liquor goes to the parson, and the box of hymn books goes to the village bar keeper. The committee call on the parson just as he is opening the box, and they are shocked to find the parson had received whiskey. They tell him they will say nothing of his private bar if he will join them in the temperance crusade.

Doc Sawyer and Kneeland Pray do a thriving business. Mink Jones buys the village tavern because of the "dry" wave, and brings on some city girls to act as waitresses. These damsels fall in love with Doc Sawyer and the druggist, Kneeland Pray. While gamboling on the beach, Mink Jones takes a moving picture of the doctor and the druggist with the maidens.

Angered, because the lid has been tilted in some unknown way, the druggist and the doctor enlist the aid of the parson and raid Mink Jones' hotel in search of a "blind pig." The "blind pig" is discovered, and Mink Jones is arrested and heavily fined. However, he throws upon a screen moving pictures of the vice committee and the girls, and his fine is immediately remitted.

GOING WEST TO MAKE GOOD (June 10).—The cast: Tom Gilmore (Tom Mix); Vicky Denton (Victoria Forde); Jim Whitmore (Joe Ryan). Written and produced by Tom Mix.

Tom Gilmore, a wealthy young easterner, loves Vicky, but she refuses to marry him because of her thoughts of the great free west. Vicky visits her uncle, a western ranch owner.

Tom decides to follow Vicky westward, and try the life of a cowboy. However, he reaches the west before Vicky, and soon learns the ways of the cowpunchers.

Vicky is soon to arrive, but in the meantime, three outlaws plan to hold up the stage. The bandits kill the driver and the stage team runs off with Vicky inside. Tom sees the driverless stage going at break-neck speed. He overtakes it in a desperate ride, rescues Vicky, who finds that the easterner has become a westerner.

VIM.

VILLIANS AND VIOLINS (May 26). Pokes and Jabbs, two stranded ministreis, see in a local newspaper an ad stating that high prices will be paid for all musical instruments. They concoct a scheme whereby they can secure enough funds to carry them back home. After Pokes has pawned his violin for a ridiculously small amount, Jabbs enters the store supposedly, in search of a violin. Of all the violins in the store none suits his fancy but the one pawned by Jabbs, for which he offers a large price. The pawnbroker, frantic at his inability to sell the pledged article, begs Jabbs to return after he has had an opportunity to see the owner of the instrument. When Pokes returns to redeem the violin, the pawnbroker offers him a large sum to sell him the instrument and Pokes apparently unwilling to part with his beloved violin, finally consents to the sale.

The pawnbroker in vain awaits the return of Jabbs, and later seeks the advice of his friend Cohen. Cohen's daughter, Ethel, is greatly admired by Robin, an insurance agent who has been seeking to sell a policy to the old pawnbroker. After being continually chased away from the house by Cohen, Robin takes the matter

in his own hands by eloping with Ethel and by surreptitiously making out a fire insurance policy on the store in his own favor. When the first pawnbroker arrives at Cohen's store he is surprised to find Pokes inside again pawning the violin. The instant Pokes leaves, the pawnbroker running inside tells Cohen of the scheme, and they decide to spring a trap on Jabbs when he enters. Cohen demands that Jabbs show the money with which he desires to purchase the violin, and the moment he displays the roll of "long green" both pawnbrokers try to capture him. Pokes comes to the assistance of his partner and in the melee the stove is overturned and the store destroyed by the flames.

After Pokes and Jabbs are led away to jail, Cohen is wringing his hands and bemoaning his hard lot, when Ethel and Robin appear and tell him of their marriage. When the old man sees the policy his tears are turned to smiles, and he quickly forgives the elopers and decides that after all, fire insurance is not a bad idea.

THE SCHEMERS (June 1).—Plump was a young man. His thoughts were of love, also of his spring, for it that was to bring him a fortune. Runt, his rival, thought otherwise. Elsie the object of their affections, was undecided, and so the story opens.

First she bestowed her favors on Plump, then on Runt. The spring on Plump's farm is known to possess valuable mineral qualities and a larger offer is made to Plump to sell. He leaves for the city to escort the financier over his property and during his absence, Runt persuades the fickle Elsie to marry him.

Accompanied by his pretty stenographer, the promoter arrives at the farm, where poor Plump learns of his rival's wedding. However, the blow is softened by the little stenographer's sympathy. Not satisfied with winning Elsie, Runt plans to ruin the spring and runs oil into it. Arrived at the spring, Plump is on the point of accepting the cash, when the stenographer discovers that it is an oil well and whispers to Plump to double his price. This he does and once more virtue triumphs over villainy.

THE LAND LUBBERS (June 2).—Plaid Jabbs, a retired sea captain, being accustomed to the motion of his ship to lull him to sleep, finds it impossible to rest ashore. He therefore devises a specially constructed room which he has built into his house and which operated by levers gives the same effect as the motion of a ship at sea. While he is peacefully enjoying his sleep in the rocking room with the lever at the point which operates the effect of a calm sea, Pokes, the new butler in the family household, while making love to Ethel, the Captain's daughter, accidentally releases the lever which controls the effect of the hurricane motion. The violent pitching and tossing of the room causes Captain Jabbs to be hurled out of his bunk and in a rage he discharges Pokes.

Later, Pokes is induced to join a correspondence school for burglars and is subjected to the various tests for courage and endurance which are called for by the curriculum of the school. Having successfuly passed these tests, two of the band lead Pokes out for some practical instruction in the art of entering and robbing houses. Pokes is routed from the first house which he attempts to burglarize, and the conspirators then lead him to the home of Capt. Jabbs for a second attempt. When Pokes learns that the house which he is to rob is the home of his sweetheart, he tries to induce the conspirators to select some other house and failing in this, he flatly refuses to follow their orders. However, terrified by their threats of dire punishment if he should refuse to follow their instructions, Pokes musters sufficient courage to climb in through the window of the house leading into the rocking room. The other two conspirators not trusting Pokes, decide to follow him and enter the room after him.

In the room in which the levers are located, Capt. Jabbs is entertaining some friends and for their benefit decides to demonstrate the wonderful possibilities of the rocking room. Pokes and the burglars are dismayed at the violent motion of the room when the Captain operates the levers from without, but the climax is reaches when the professor's boy to whom the Captain is demonstrating the levers accidentally breaks the lever which causes the machinery controlling the room to run amuck and Pokes and his fellow villains are left to their fate whirling round and round in the now rapidly revolving room.

Universal Film Mfg. Co.

NESTOR.

NEVER AGAIN, EDDIE (June 5).—The cast: The Wife (Billie Rhodes); Hubby (Eddie Lyons); Wife's Brother (Lee Moran).

Billie is waiting up for her husband, who has gone to the lodge. She is growing very impatient. Meanwhile hubby is having a great time. He has met some of the Gaiety Theater bunch and invites one to have a little supper with him. Just as things are going nicely, the wife's brother discovers them.

The next morning, Billie finds a woman's glove, and, as Eddie can make no satisfactory explanation, she decides to leave him and go back to mother. When he returns home that night he finds her gone, and he is very blue, but decides that he will not mope around home, so goes to a cafe.

Lee had concocted a plan, and at his suggestion, Billie dresses as a man while he makes up as a woman, and together they visit the same cafe at which Eddie is. Before long Eddie is flirting with Lee and Lee goes to his table. Then Billie starts shooting up the place and a general chase follows. Eddie manages to elude the crowd and returns home only a short time later to have Lee appear upon the scene telling him that she cannot get along without him.

About this time Billie comes in dressed in her own clothes and Eddie has a terrible time trying to keep her from the bedroom in which he has Lee hidden. Eddie goes into the bedroom trying to persuade Lee to leave, but she only starts making love to him and laughs at him. Meanwhile, Billie dresses again as a man, and as Eddie brings Lee from the bedroom, she confronts him. They finally take off their makeup and Eddie says, "Never Again."

TWIXT LOVE AND THE ICEMAN (June 9).—The cast: The Widow (Stella Adams); Her Daughter (Billie Rhodes); Hogan (Neal Burns); Jimmie (Gus Alexander); The Butcher (Harry Rattenberry). Story by W. H. Ratterman. Produced by Horace Davey.

The Widow Spriggs and her only daughter are well known in the village. The widow is noted for her culinary ability, and has several suitors. Chief among the suitors are Hogan, the iceman, and Harry the butcher. Hogan's partner on the ice wagon, Jimmie is very much attached to the widow's daughter, Billie, and while Hogan is courting in the house, Jimmie and Billie use the time to good advantage. Harry and Hogan, meeting at the house several times, become jealous of each other. Hogan, thinking to have a better chance, arranges to leave earlier in the morning, and when Harry learns of this, he also makes his visit earlier. Hogan determines to put his rival out of the running by "hook or crook."

One day the widow orders a select roast for the next day, as she is having company. Harry delivers the package of meat to the delivery boy, who starts off for the widow's home. Hogan has learned of the order being in, and, stopping at a butcher shop, buys a bunch of old scrap meat, which he tells the butcher is intended for a dog. As he and Jimmie go down the street on the ice wagon, they see the butcher's delivery wagon, and Hogan manages to substitute the package of old meat for the one sent to the widow. He and Jimmie get away without the deception being found out, and when the widow opens her "select roast," she almost faints. She angrily takes the meat to Harry and "bawls" him out. Harry denies sending her such a package, and in his argument appeals to the delivery boy and the clerk. The widow leaves the shop vowing she will never patronize his store again.

The next morning, Hogan is received royally by the widow, and finds he has things his own way. The widow agrees to accept his proposal and Hogan places the engagement ring on her finger. As he and the widow come out of the house, they discover Jimmie and Billie lovemaking in the wagon. Hogan bawls Jimmie out, and the widow sends Billie into the house. Jimmie becomes angry and threatens to tell on Hogan. They try to stop him and chase him over the greater part of the city. Jimmie is finally caught. Harry joins the crowd and the news of the deception is told. The next day Hogan loses out, the butcher is taken into the widow's good graces, and poor Hogan's ring is left in the ice box for him to find at his next call.

POWERS.

IT CAN'T BE TRUE (June 1).—The cast: The Tenant (Ernie Shields); The Landlord (Harry Todd); Landlady (Margaret Joslin); Daughter (Marcia Moore); Rival (E. Clark.) Written and produced by Craig Hutchinson.

Ernie hadn't paid his rent for five years, and he also owed for a five-year laundry bill, but this didn't deter him from cooking ham and eggs over the gas jet and also making eyes at the landlord's daughter. He might have gotten away with this clandestine cuisine, but the landlord had the nose of a Siberian meat hound, and one unlucky morning he smelled Ernie's breakfast right through the partition.

On top of this he caught Ernie talking to his daughter. This was the last straw and he decided that Ernie must be put out. Instead of putting him out, however, they put all his furniture out and left him without even a chair to sit on.

How stony-hearted landlords are often fooled, how landladies make unfortunate mistakes, and how it never pays to change your attitude toward people simply because you think they have money was never better illustrated than in this case. The daughter got Ernie, Ernie got some unexpected "mazuma," and landlord got a terrible shock. The only one who got anything at all was an unpleasant looking rival, and this last received a painful black eye.

BIG U.

THE SEA LILY (June 8).—The cast: Light House Keeper (Thomas Jefferson); Little Mary (Zoe Bech); Dan (Burton C. Law); Little Edgar (Buster Emmons); Edgar Reynolds (Frank Newburg); Mary Willis (Marjorie Ellison). Scenario by Calder Johnstone. Produced by George Cochrane.

On a lonely island, several miles from shore, lived a lighthouse keeper and his assistant, Dan. The loneliness of his life prematurely aged the keeper. One evening during the monotonous routine of caring for the lights, he observed a storm breaking, and throughout the night the keeper and his assistant kept a watchful vigil. With the dawn, the storm broke. Through his marine glasses the keeper scanned the shore in search of wreckage. Close to the island he discovered a few spars thrown roughly together drifting inward with the tide.

Hastening to the beach he discovered a tiny form lashed to the raft. Wading out, he found a little girl half unconscious. Dan, his assistant, hurried to him, and as the keeper carried the child ashore, the younger man noticed a bottle drop from the raft. Picking this up, he discovered that it contained papers, and after breaking the bottle he found this to consist of some letters and a will identifying the child. The little girl was taken to the light house and Dan was sent ashore to purchase clothing for her. She and the old keeper soon became boon companions, and as the years went on, he was no longer lonely.

During the day time, she played upon the sands and rocks, making toys of the sea weed and the many vari-colored shells. Near the island there lived a family of fisher-folk, and with them a boy a few years older than the little girl. This lad, Edgar Reynolds, had been a pet of the old light house keeper since his babyhood, and he and little Mary soon became close playmates. Later he went away to school, and finally to college.

During all of this time, Dan laid his plans to woo and win Mary, and thus gain control of her inheritance. When Edgar returns from school and renews his boyhood love affair with Mary, Dan decides to put him out of the way. Later, when rowing Edgar to the mainland, Dan suddenly attacks him. Dan is thrown into the sea and Edgar returns to the island. During the scrimmage some of the papers which Dan had continuously carried with him, dropped from his pocket and thus Edgar discovered that his sweetheart was an heiress.

Soon after they married and went away to make their home in a distant city. The old keeper was urged to go with them, but he preferred to remain at his post. The story closes as the old man makes his way up the lighthouse stairs, lights the lights, as he has done throughout the years, and returns to the living room to sit in loneliness before the empty hearth.

L-KO.

BILLY'S WATERLOO (June 7).—The cast: Billy (Billy Ritchie); Father (Gene Rogers); Mother (Eva Nelson).

Sweet sixteen was in love with Billy, but her father objects to him as he had other intentions for his little girl. She was obdurate and insisted on her choice. Bill made his usual call and father met him at the door and unceremoniously kicked Bill out, giving his little daughter to understand that Bill was no more to be allowed the hospitality of his roof. Father forgot to cover his tracks thoroughly enough, and also to note the thickness of a wall separating his affinity from Bill's apartment.

Bill was an athlete, and in his practicing he slipped from a trapeze and slid gracefully through a wall into the adjoining apartment where papa was just in the act of embracing his affinity. Bill had the goods on father then, as father, in his hasty exit, left his hat behind. So Bill, in possession of the hat, marched in to father and threatened to tell his wife and daughter on him unless he was allowed to marry his daughter. Father had to agree, but hardly did he secure possession of his silk tile before he changed his mind and again told sweet sixteen that Bill was not to be allowed entrance to his house. Sweet sixteen makes her report to Bill on the sly and Bill calls father to account for his changeableness and urges father to come to his apartment where after a little argument with the fist father agrees.

Everything was moving nicely until the minister accidentally stepped on Bill's foot and demanded the removal of a beautiful silk hat which Bill was very proud of. Bill resented the minister's interference and demanded satisfaction, and so took him to his gymnasium, and was going to trim him, but the minister,

in his youth, had been thoroughly trained in the manly art of self defence and turned the tables on Bill. He thrashed Bill all over the apartment house, out in the street, and so strenuously did they fight that they caved in floors and landed in the basement which was full of water.

PHONY TEETH AND FALSE FRIENDS (June 11).—The cast: Father (Gene Rogers); The Dentist (Reggie Morris); The Apprentice (Bill Bevan).

It was all on acount of the dentist's apprentice. Reg started him on an errand, but he was like the proverbial messenger boy. He loitered on his way and started to flirt with a girl. Gene had a day off and was spending it in the park with a lady friend. It was not Gene's fault that he sat on a bench, found a box of candy and started to eat a little of it. But the box was a precious one to Bill for Reg had started him on his way to his sweetheart with the candy and Bill had not sufficient funds to buy another box so he forthwith put Gene in shape for the dentist by knocking a few of his molars out.

In the meantime Reg had telephoned to his girl and found that the messenger had not arrived, so he started out to look for him. Gene hurries home to his little daughter for consolation, and she immediately sends him to her dentist sweetheart for repairs. Now Reg was away when father arrived, and he again fell into the hands of the apprentice, who set to work on father in a very unprofessional way, so that when father got out he was ripe for the hospital. When he arived home, and was told by his fond daughter that the sweetheart had called up and would be over soon, father was sure he would be able to get sufficient revenge.

When the real dentist arrived, father worked on him, but to his sorrow he found that he had almost killed the wrong man. Together they all hasten to the dentist's parlor, only to find that the apprentice had been working on some poor man and left him with the gas bag on his nose while he carried on a flirtation with a pretty maid who had visited the office. The patient's life was saved, but the apprentice will bother no one anymore, for he went to his doom in a seventy-foot lake.

GOLD SEAL.

THE ROSE COLORED SCARF (Two Parts—June 6).—The cast: Roger Darrell (Herbert Rawlinson); Sylvia Carrington (Agnes Vernon); Frank Carrington (William Canfield). Scenario by Ben Cohn. Produced by William Worthington.

Roger Darrell, a chauffeur for the wealthy Frank Carrington, is a perfect servant. Courteous at all times, he only spoke when spoken to, and Sylvia Carrington, the daughter of the rich man, frequently found cause for resentment because of this fact. Sylvia had taken quite an interest in Darrell in an impersonal way. One day as Sylvia is being taken for a drive by Darrell she reprimands him for not knowing she is hungry. Darrell then suggests that he will take her to a nearby inn. Sylvia tells him that she has never entered a restaurant alone and asks him to take dinner with her. Darrell consents, and the moment Darrell removes his cap and gloves he is transformed from the perfect employee to a perfect gentleman. During the dinner Sylvia's interest has grown, and as the two start to leave the inn Darrell helps her on with her coat. She thanks him for being so good to her and her nearness makes Darrell forget himself and he stoops and kisses her. The drive home is a silent one, and as Sylvia leaves the car Darrell shows his repentance and he tells her that he shall leave her service.

That evening Sylvia astounds her father with the news that she is going to be married to Roger Darrell. Carrington tells her that he will talk the matter over with Darrell. Sylvia then tells of Darrell having kissed her and when the father says he will send for Darrell, Sylvia states that the young man does not know of the marriage arrangements, as he has not spoken to her about it, but intends leaving their service. Carrington sends for Darrell. Sylvia pleads with her father to remain in the room and to hear their conversation and finally persuades him to allow her to hide in the adjoining alcove. She is wearing a rose-colored scarf and as she draws behind the curtains the scarf slips from her shoulders and falls to the floor.

Darrell comes into the room and after a short conversation Carrington is surprised at his gentlemanly bearing. Carrington then asks the young man whether his attitude will be one of business or sentiment, and Darrell tells him that they can leave the business question out of the discussion. The father then states that he will not stand in the way of the young people if he can support her in the manner to which she has been accustomed. Sylvia, in her hiding place, is elated over the way Darrell is conducting himself.

Darrell studies deeply what Carrington has said, and then frankly informs him that he cannot support the girl in the way she has been raised. Sylvia springs up and with blazing eyes confronts Darrell. Then she darts out of the room. As soon as she leaves Darrell's face shows the effect of his confession and he tells her father that what he said was a lie; that he really loves the girl and states why he made the statement, knowing that she would hear it. Darrell leaves, and as he starts out of the door finds a fragment of the rose-colored scarf, which has become torn off. He puts this in his pocket as he goes.

Carrington is a man of common sense. He tells Sylvia of Darrell's confession, and Sylvia, happy, begs her father to recall him. Carrington tells her that it is too late, that pride will stand between them, and Darrell leaves their service that night. Two months later Darrell calls at a lawyer's office in response to a startling request. There he is informed that from the estate of a former relative he is given the sum of $50,000. Before leaving the lawyer asks him if he will now set out in quest of that which he most desires, and Darrell tells him that there is nothing he desires. The lawyer shows he is disappointed at the answer. With the passing of time Darrell reaches the station which heritage had always meant for him, and still he carries the fragment of the rose-colored scarf to remind him of what might have been.

A certain table at the well-known inn has become dear to Sylvia as a memory during this time. Although Darrell has made it a point to dine at this same inn frequently, Fate has kept the two apart. As Darrell is leaving one day he comes face to face with Sylvia and the repetition of their last meeting comes to his mind. Darrell tells her that he must talk to her and when she tries to pass he forcibly detains her. He tells her that he has waited for two years to say one thing to her and Sylvia laughs at this explanation and unthinkingly tells him that he told the lawyer he had nothing at heart for which he wished. She catches herself, but too late. Darrell realizes where his unexpected inheritance has come from. She confesses that her father told her the truth about his statements and that she had divided her fortune with him in the hope that he would seek her out, being able to give her the things she had been used to. Their misunderstandings are past and regardless of the public place in which they are Darrell takes her happily in his arms.

BISON.

THE CAGE MAN (Two parts—June 10).—The cast: 341 (G. Raymond Nye); The Girl (Roberta Wilson); The Doctor (Hayward Mack). Scenario and production by Jacques Jaccard.

Pacing up and down his narrow cell, 341 was interrupted by the arrival of one of the guards. The warden had received papers from the governor permitting 341 to go out on probation. He notified the guard of this, and requested that 341 be brought to his office before leaving. In the long hours of his confienment 341 had often brooded over the circumstances which had sent him to prison, and planned over and over again how he would revenge himself upon those who he believed had sent him up.

With the change from the prison uniform to civilian clothes 341, too, becomes changed. He goes into the warden's office, and is given what possessions he had when he was placed behind the walls. Arriving in the city, 341 secures a room and immediately plans the execution of his long hoped for vengeance. His mind reverts to the days of the past in which he and his chum, a young doctor, both sought to win the same girl.

341 was the lucky suitor, and his cave man ways won the girl. Possession dulled the desire, however, and 341 became a heavy drinker, leaving his wife alone the greater part of the time. The young doctor took his defeat nobly and for a long time did not even see the girl. 341 goes from bad to worse, and spends all of his time drinking and gambling. The doctor sees the wife neglected and is unable to resist bestowing upon her his sympathy. 341 finds the two together one day and angrily warns the doctor away.

A child is born to the couple. The father, half drunk in a gambling house, refuses to go home. The doctor learns of the wife's condition, and goes to the house himself. Through his efforts the wife is pulled through the ordeal, while 341 refuses to go home at all. With the break of day, the party breaks up and 341 arrives home to find his wife and the doctor alone. In his drunken condition he mistakes the relation between the two, and, pulling a gun, threatens to send them to a place where they can carry on their love making unhindered. The butler, hearing the discussion, calls the police, who arrive on the scene just as 341

Many readers of the Moving Picture World would no more think of operating a theatre without consulting this publication than of operating a theatre without a projection machine. In the Moving Picture World are found the latest release dates of all pictures, stories and news of the pictures just released and to be released, how to project a picture properly on the screen, advertisements which cover the entire motion picture field, reviews of features that you can depend on—in fact there is not a branch of the business that is not covered FULLY in the

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starts to shoot the doctor. In the struggle one of the policemen is shot and falls to the floor. It is for this crime that 341 was sent to the pen.

Brooding upon and magnifying his imaginary wrongs, 341 secures a loaded revolver and determines to be revenged. He spends many days in his search, and is invariably followed and hunted by officers who know he is a paroled convict. He begins to feel the effect of the constant tension, but finally locates his wife and the doctor. He watches them through a lighted window and sees the little child go in to bid her parents good night and hears the little one ask its mother where her daddy is. The mother tells the child that her real daddy is in heaven and the little one goes to bed. A reaction sets in, and 341 realizes that the woman is now happier than he could ever have hoped to make her. Thoughts of vengeance are forgotten, and he desires to get back to prison.

He sneaks in the window and kisses the child without awakening her. As he comes from the grounds, he is suddenly halted by a bunch of cops, and the resentment against the police which he has felt since they hounded him, comes to the surface. He attacks them with fury, and before being overpowered, succeeds in putting several of them on the hospital list. A few days later the warden is called to receive another "guest" and discovers his old friend 341, who says he has come back home to stay.

RED FEATHER.

THE MADCAP (Five Parts—June 5).—The cast: Hermia Challoner (Flora Parker DeHaven); Olga Tcherny (Vera Doria); John Markham (Richard Sterling). Scenario by Leonora Ainsworth. Produced by William Dowlan.

Hermia Challoner, nicknamed the Madcap, has become so satisfied with luxury that she seeks happiness in danger and excitement. Her friend, Countess Olga Tcherny, introduces her to John Markham, a portrait painter. Although he interests Hermia, she is piqued at his treatment of her. Markham later goes to an isolated island to paint. Hermia, who has a country estate on the mainland, goes aeroplaning and purposely lands on the island. She disables the machine in landing, and Markham, who meets her, tells her that no boat will stop at the island for three days. Olga and others arrive. Meanwhile the aeroplane has been fixed and Hermia flies home. Markham afterwards spends a week-end at Hermia's home. Hidden from sight in a high-backed chair, Hermia overhears Markham tell Olga he starts for Normandy on the morrow. Later Olga tells Hermia she thinks she will take a trip to Normandy, and Olga, who has become rather jealous of Hermia, is surprised and displeased when Hermia tells her that she will accompany her.

John Markham goes to Normandy, attired in vagabond clothes, and travels as an itinerant "lightning artist." Hermia is speeding to Trouville, where Olga is staying, and meets with an accident to her auto. She meets Markham and learns what he is doing. She longs with her whole heart to leave her world of sham and become a vagabond also. He finally consents to allow her to accompany him.

She purchases a costume and determines to earn her living. She is known as Yvonne Deschamps. Markham passes as Philadin, a lightning portrait artist. Markham, now in love with Hermia, proposes to her in the rose garden at Vallecy, but she laughs and conceals her love for him. In the meantime Olga has made inquiries and is suspicious that possibly Hermia and Markham may have met and are together, so she starts an investigation. Markham and Hermia join a small band of performers and go to the Alencon Fete. While Markham is sketching the villagers at the show and Hermia is playing her instruments outside the tent she sees Olga in the distance, tells Markham and disappears. She knows her reputation will be destroyed if Olga sees her. Olga sees Markham and insists on investigating everything. Although Olga causes much suspense, she doesn't discover Hermia, but is still suspicious and gets her chauffeur to act as a spy.

Hermia and Markham, fearful of discovery, leave that night and discover the chauffeur following them. Markham sends him about his business. Then they struggle on through the forest until, exhausted, they discover a hunting lodge. No one seems to be around, so they take possession. The next morning Olga is seen by Hermia and Markham coming toward the lodge. Markham tells Hermia to climb the ladder to the attic and escape through the window. Olga enters and, finding Markham, looks around, but can find no trace of Hermia until she notices the mud on the ladder and feels sure that Hermia is in the attic. She then starts to talk to Markham, inventing tales of the days they have spent together and his vows of constancy. He is too astonished to reply at first and as he is about to do so she fires her gun out of the window. Fearing something awful has happened, Hermia raises the trap door and comes down. Olga is now triumphant. Hermia tells her she has brought down the game and to whistle for the dogs. She tells Olga that she loves Markham and that Markham loves her. When Olga has left Markham takes Hermia in his arms. She is furious at him, and tells him she lied to Olga, that she detests him, and that, now their vagabondia is spoiled, they must part.

Their next meeting is in New York at the home of Mrs. Hammond, a social leader, who is giving a party. Private theatricals are to be the feature of the evening. As Hermia enters Olga tells her she hopes she will like the play, as she wrote it herself. Later Hermia is horrified to find the play is a story based on her summer's adventures. Olga spreads the gossip and Hermia, seeing herself the object of scandal, is ashamed and broken hearted. Markham is indignant. Mrs. Hammond, hearing the scandal, questions Markham. He tells her the whole truth and how innocent of wrong Hermia is. Mrs. Hammond is furious at Olga's taking advantage of her hospitality and assures Markham that she will see that the story is denied and that Olga is ostracized from her circle of friends. Markham finds Hermia has left her home and spends weeks trying to find her, all to no avail. Finally, one day he receives a package containing nothing but a tiny bell. He recognizes the bell as being like the ones Hermia wore on her vagabond costume. The postmark is Vallecy and he knows it is a silent message from her, and that she is waiting for him in the rose garden. He hurries with all speed to Vallecy and there finds Hermia in the rose garden where he first told her of his love.

VICTOR.

OBJECT—MATRIMONY (Two Parts—June 7).—The cast: George White (Harry Myers); Molly (Rosemary Theby); Aunt Julia (Jennie Nelson); Hitchem (Jerold Havener). Written by Paul West. Produced by Harry Myers.

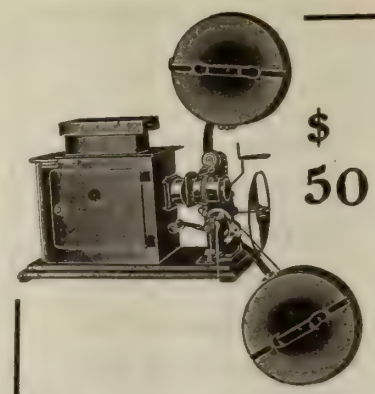
George White, a young clerk, is discharged for continually being late. Molly, his sweetheart, rings him up to remind him not to forget to buy the engagement ring. George groans as he receives this message, and registers that he cannot buy the ring unless he gets a job. We next see him at a newsstand looking over advertisements in the "Help Wanted" column. At last he sees the following advertisement: "Wanted, young man, handsome attractive to the ladies, for position of great trust. Salary $150.00 weekly. Apply I. Hitchem, Broker, Suite No. 3345-3346, Bolivar Building."

Outside of the office there is a line of applicants of various types. After a while, George's turn comes, and he is allowed to enter the office. Hitchem asks him to be seated, and as George sees a lot of women's photographs piled up on Hitchem's desk, he says: "I thought this was a broker's office?" Hitchem answers: "So it is. I'm a marriage broker." George starts to leave, but Hitchem detains him and tells him that all he had to do is to meet a lot of women and pose as a handsome husband.

He has to propose to each applicant for a husband and place an engagement ring on the finger of each. Among those to whom George becomes engaged are Julia Cutey, a middle aged spinster, and Mrs. Kiddley, who has five children. In each case the wedding day is set for some future date.

Now we see Moly place a photograph of George on her parlor table. Shortly afterwards her aunt, Julia Cutey, pays her a call, and announces that she has come to the city to be married, having secured a husband through an advertisement in a matrimonial paper. Julia, happening to see George's picture on the parlor table, says: "That's his picture!" Molly laughs, and maintains that this is impossible, as it is the picture of her fiance. After the departure of her Aunt Julia, the maid announces her Aunt Susan from Rahway. Whereupon Mrs. Kiddley and her brood of children enter the parlor. Mrs. Kiddley tells Molly that she has come to town to be married. One of the kids sees George's picture and exclaims: "Look, mamma, here's a picture of our new popper!" Molly again declares this to be impossible, as it is the picture of her fiance. Just as Mrs. Kiddley leaves George arrives. He is given a warm welcome. Everything seems to be going on satisfactorily until George pulls out one of the Hitchem's stock engagement rings and puts it on her finger. Molly is struck by the resemblance of the ring to those worn by her two aunts. She is about to denounce him, but makes up her mind to remain silent for the present.

After George has left, she picks up a copy of the matrimonial paper left there by her Aunt Julia. In this she sees the advertisement inserted by Hitchem to furnish any lady with a handsome husband. Thereupon, she goes to Hitchem's office, and is ushered into the reception room. George scarcely looks at Molly



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as he draws her towards him in order to kiss her, but she pulls away from him and raises her veil. He recognizes her and falls back dumfounded.

After mutual explanations, all is forgiven and George embraces Molly, but their troubles are not over yet. Mrs. Kiddley, with her children, and Julia Cutey arrive at Hitchem's private office. In order to avoid meeting them, George locks the door of the reception room and he and Molly escape by another door. However, they encounter a lot of other women candidates who make a rush for George, and it is with great difficulty that they finally make their escape from the building. Out of revenge, all the women rush into Hitchem's office and nearly murder him. After their escape, George and Molly hunt up a clergyman and have the matrimonial knot securely tied.

THE SCORPION'S STING (Three Parts—June 9).—Moren Masters serves his prison term and is released. He meets an old sea-faring acquaintance just returned from a voyage with a pocket full of money, and is taken by him to a low opium den run by a disreputable Chinaman. Here his evil genius appears to him and suggests that he should possess himself of his companion's earnings.

Masters declares that he would sell his soul for wealth, and the evil spirit shows him an easy way. To accomplish his purpose he does not stop short of murder, and with the connivance of the Chinaman he disposes of the body and subsequently adds to his ill-gotten gains by gambling with the frequenters of the place, against whom he has the luck of the Devil. With this beginning he starts a systematic career of fraud and deception, and some time later we find him managing director of a swindling company, a member of an exclusive club, and to all appearances a respectable member of society.

Here we see him despoiling the widow and the orphan, on terms of friendship with the ultra-respectable, and secretly living a life of licentious depravity. His fancy is attracted by the charms of Peggy Lofting, daughter of the Bishop of Lowden, and he is soon received by them as a welcome guest, though he is regarded with unveiled suspicion by Peg's fiance, Gerald Carstairs, a young curate, who, through the influence of the Bishop, is appointed to a fashionable West End church. Masters determines to rid himself of one whom he regards as a dangerous rival. The young curate himself does much to prejudice his hopes of advancement for he carries out the duties of his curacy with more zeal than discretion and berates his fashionable audience with such vigor that he is requested to transfer his services elsewhere. He finds more congenial work in the East End.

To discredit him in the eyes of the Bishop and his daughter, Masters employs the services of a woman to whom he has promised marriage. Arranging that he should be discovered in a position which, to anyone credulous, might be construed as compromising, he succeeds in breaking off the engagement. An announcement in the papers of the forthcoming engagement of Masters to the daughter of the Bishop of Lowden convinces the cast-off mistress that he has no intention of carrying out his compact. She goes to his home with murder in her heart, but Masters meets her in the grounds. There is a violent struggle, and for a second time his hands are stained with blood. He rejoins his guests, but the woman's injuries are not immediately fatal. When the reception is at its height she staggers in and denounces her murderer before she falls to the ground in a dying condition. The guests attempt to seize Masters, but, breaking away from them, he escapes in a motor car. As he flies through the country his evil spirit appears at his side and Masters realizes that the time has come for him to pay the price of his worldly success. He loses control of the machine, which crashes over a steep bank and he is crushed beneath its ruins.

LAEMMLE.

THE WIRE PULLERS (June 4).—The cast: Hamilton Craig (Herbert Rawlinson); Mr. Page (Jack Holt); Mrs. Page (Yona Landowska); Joan (Agnes Vernon). Scenario by Ben Cohn. Produced by William Worthington.

Hamilton Craig, a well-known attorney and bachelor, is invited by his business partner, Page, to visit their new suburban home to attend a dinner. He arrives at the house in the midst of the straightening up and Mrs. Page immediately puts him to work, after casting disparaging remarks about her husband's usefulness in doing things about the house. Craig reneges when he is sent up a flimsy ladder to fix pictures on the wall, but the running fire of comments on his awkwardness and clumsiness made by Page determines him to show that he really is better than Page in straightening out a disordered room.

While Craig is engaged in his house-arranging duties, a desire to own a home of his own comes to him. The Pages notice his abstraction and start to cajole him for not getting married. He tells them that he has never found the right girl. Sometime later Craig is invited to a party given by the Pages. One of the attractions of the event is a fortune teller. Craig being the only bachelor present, is the first to have his fortune told, and he is told in four days hence at the hour of four there will be a woman in distress at a place where many people are eating. She admonishes him to go to the aid of this woman. Craig is skeptical and makes light of the event to those present.

Four days pass. In spite of his determination to think nothing of the fortune telling, it continually recurs to Craig's mind. As the hour of four approaches he gets more and more restless and Page watches his growing uneasiness with a lurking smile. At last Craig can stand it no longer and, looking around to see that no one observes him, he sneaks out. He wanders into the tea room described and at one of the front tables he finds a woman having trouble with one of the waiters. Her helplessness appeals to him and he goes to her assistance. The waiter recognizes Craig and the matter is straightened out. He tells the girl to pretend that she knows him in order to avoid any difficulties and the two sit down to a little dinner. She tells him that she is a stranger in town and intended to visit some friends. Her purse, containing the address of her friends, has been stolen and she has no idea where they live. The only clue she has is that they moved to a new suburban home. She tells him their name is Page, and he immediately tells her that Page is his business partner. They set out for the Page home, and on their way Craig, who has become deeply smitten with the girl, proposes to her. She tells him to wait awhile yet.

They arrive at the Page home and are greeted by Mrs. Page. The girl, seeing how well Craig is thought of, determines that it would not be such a bad idea and agrees to Craig's proposal. When Mrs. Page returns to the room she sees the two extricating themselves from an embrace, and smiles happily. Joan and Mrs. Page retire from the room and Joan shows Mrs. Page a note which she received stating that she must not fail to go to a certain restaurant on Thursday and get into an altercation with the waiter at exactly four o'clock. Joan demands an explanation of the note. Page has arrived meanwhile and Craig tells him of his romantic finding of the girl of his choice. Joan begins to see light and she and Mrs. Page decide that it will never do for Craig to find out the deception. Some time later Mrs. Page writes a note to a friend as follows: "The fortune telling scheme worked fine. They will make an ideal couple. Dosia Page."

ALIAS JANE JONES (Two Parts—June 8).—The cast: Alias Jane Jones (Cleo Madison); Frank Lyman (William Mong); Eddie Sloan (Ray Hanford); Mrs. Lyman (Margaret Whistler); Bessie, their child (Georgia French); Sunshine, an invalid (Helen Bailey); David, her brother (Edward Hern). Written by William Mong. Produced by Cleo Madison.

Frank Lyman in private life is known as a loving husband and devoted father; in reality he is a notorious crook, and is known as "Gentleman George" by his associates. Gentleman George for a long time did all his work alone, but when he made the acquaintance of a girl known as Jane Jones, the two did several jobs together. Gentleman George pretended to the girl that he was a single man, and had often given her reason to believe he was in love with her. One day Jane sees Frank and a woman and a child come out of a swell mansion. She learns that the woman is his wife and the little one their child.

Jane returns to her room in a rage and makes preparations to leave. She writes Gentleman George a note upbraiding him for his faithlessness to his wife and accuse him of double dealing in trying to win her affections. She packs up her belongings and, making a pile of the implements of her trade, leaves them on the table, with her note. George comes before she leaves and resorts to force in an effort to make the girl continue as his partner.

Eddie Sloan, who is an accomplice of the two, and an ardent admirer of Jane's, comes in at the moment. In the struggle Jane has cut George's face with a knife and he is choking her when Eddie's arrival puts a stop to his purpose. Eddie is anxious to beat up George for his treatment of the girl, and while he and the girl are arguing George draws a pistol and tries to shoot the girl. Through Eddie's interference the bullet goes wild.

Gentleman George's wife has called at the same apartment to see a dressmaker and as she and her friend start out they hear the shot. When the door is opened Mrs. Lyman thinks she sees her husband, but her companion persuades her that she was mistaken. A short

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time later she decides to return and see if it was possible for her husband to have been in the room. The crooks hear her and Jane, recognizing her as Gentleman George's wife, hides George in a closet before admitting the woman. Unable to find her husband, Mrs. Lyman leaves. Jane and Eddie leave George after telling him they hope never to see him again.

Jane and Eddie come to California, and Jane makes the acquaintance of Miss Hoke, who is known as "Sunshine," and her brother David. Sunshine is an invalid and takes a great liking to Jane. David has fallen in love with Jane. Eddie is still with Jane, and the whole city is disturbed by a number of successful burglaries, which the police are unable to trace. David declares his love for Jane, but she tells him that their paths lie wide apart.

Gentleman George is stopping at the hotel and is recognized by Eddie one day in spite of his changed appearance. Eddie tells Jane of his arrival, and through a ruse she gets into his room. She starts to search the place, but before finishing, is interrupted by the return of George. He realizes some one has been in his room and makes a search. Jane hides in a trunk, and thinking George will not search again, she tries to force the drawers of a dresser. George hears the noise and returns in time to catch her. He draws a gun on Jane and threatens her with arrest. She dares him to turn her over to the officers and displays a miscellaneous assortment of burglary tools which she had concealed upon her person. George laughs at her collection and in contrast shows her a set of the latest things in the burglary line. Jane tells him that she is preparing to rob a hotel and finally persuades him to help her. At the opportune moment, she gives Eddie a signal and rushing in he overpowers George.

The morning papers are full of the capture of a notorious burglar, Gentleman George, and are lavish in their praise of the well-known detective, Alias Jane Jones, who had been trying to capture the criminal for a long while. David and his sister read the news and she orders him to find the girl and bring her to receive congratulations. David is successful in locating Jane and brings her to the invalid sister. Before allowing Sunshine to congratulate Jane, David suggests that he have a few minutes' secluded talk with the girl, which the invalid smilingly agrees to. When they return their happiness is evident, for the girl detective is soon to become the wife of David.

THE FALSE GEMS (June 11).—The cast: Angus Leroux (Rupert Julian); Mrs. Leroux (Elsie Jane Wilson); Her Father (Mark Fenton); Fred Von Twiller (Douglas Gerard). Written by E. J. Clawson. Produced by Rupert Julian.

Angus Leroux and his wife have a happy little home. Leroux is one of the bookkeepers in a commercial house, and frequently, unable to finish his work at the office, brings his books home to work upon them there. Mrs. Leroux has one inordinate fondness for jewelry. In their household lives also Michael Henning, her father, a cynical old man. The Lerouxs have a friend in the person of Fred Von Twiller. Exhausted by the day's work, Leroux would frequently insist on Von Twiller taking his wife out at night in order to give her a little pleasure.

Sometimes Leroux feels inclined to blame his wife for her fondness for jewels, but when she tells him how fond she is of the false gems, and that it is her only weakness, he is inclined to let her feed her vanity. One evening as Von Twiller and Mrs. Leroux are out enjoying the opera, Leroux decides to get rid of the false jewelry and to cure her of her weakness. He accordingly takes the jewels to a pawnbroker and remarks that he doesn't think they are worth much. The jeweler makes a close examination, and tells him that fifty thousand dollars would be a very low price for the gems. Leroux returns home, and at once suspicion begins its insidious work. The more he thinks of the matter the more the suspicion grows, and he has fully made up his mind that Von Twiller, who is very wealthy, has given his wife the jewels. Securing a revolver, he goes to his wife's bedroom and awaits her return.

Mrs. Leroux and Von Twiller return after a happy evening, and Leroux, placing the revolver in his coat pocket, comes into the room. He begins to accuse his wife. Von Twiller is thunderstruck. Old Michael looks on the scene with his cynical smile. Mrs. Leroux goes to the jewel box and finds the necklace is missing. Leroux is working himself up to commit a deed for which he would always repent, when old Michael pushes the trio aside and grabs up the box. He tells Leroux that the jewels were genuine; that he had saved up and bought them for his daughter to play with. He told them the jewels were paste, knowing that if the real value were known that more than likely they would be sold and the money spent. Leroux begins to sob. Von Twiller slips out of the house. Mrs. Leroux goes to her husband and takes his head in her arms. She forgives him for his outburst and the worst pang of remorse is his unjust suspicion against their faithful friend. He assures her that in the future she can indulge her love of jewels to the utmost and never again will he attempt to discourage her craving for jewels.

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IMP.

JIM SLOCUM NO. 4638 (Two Parts June 21).—The cast: Jim Slocum (King Baggot); Kittie, Jim's wife (Edna Hunter); Dr. Turner (Chas. Ogle); Mrs. Turner (Norma Winslow); Mrs. Cassidy (Nellie Slattery). Written by Robert F. Hill. Produced by Robert Cummings.

Jim Slocum is a taxicab chauffeur. His baby is taken ill, and on his returning from his day's work, Jim makes his wife, Kittie, go to bed, while he watches through the long silent hours of the night to save the worn-out mother. The next day, while off duty, Jim drives home to see how the baby is getting along, and another chauffeur removes a tire from his car. Jim returns to the taxicab stand, and owing to his prolonged vigil the night before, he falls asleep on his cab.

The starter discharges him, accusing him wrongfully of drunkenness, and when he goes to get his wages, the cashier tells him that there is nothing coming to him, as the missing tire put him back $25. On his return home, the doctor tells Jim that the baby's case is serious, and urges that a specialist, Dr. Turner, be called into consultation. Jim calls on Dr. Turner, who is about to take the case, without enacting his customary fee, when a rich man is ushered in and persuades him to attend one of his children without delay. Jim is dumbfounded, and tries to prevent the doctor from leaving him in the lurch. The doctor loses his temper, and pushes him aside.

It turns out that there is nothing the matter with the rich man's child, except that it has eaten too much. Later in the day, Jim, on his return home, finds that his baby has died, and that the heart-broken mother has had repeated fainting spells from grief. Leaving his wife in the care of Mrs. Cassidy, he goes out resolved to seek revenge. Meanwhile, Mrs. Turner, as the doctor is detained on an important case, drives off alone in her limousine to attend a fashionable reception, instructing Carter, the colored chauffeur, to return with the car about midnight.

Shortly before midnight, Jim, with his face partly masked by a handkerchief, enters the house of Dr. Turner. He comes into the nursery through a window, and while he is examining some trinkets on a dresser, the doctor's little boy crawls out of bed and tries to hold him up with a toy gun. Jim laughs and humors the boy. Then he put him back to bed, and waves him goodby after assuring him that he won't take anything from his home. On leaving the reception, Mrs. Turner slips as she is about to enter her car, and the colored chauffeur, Carter, catches her as she falls backwards into his arms. Carter, who has been drinking, flatters himself that he has made a conquest and, when Mrs. Turner alights at her home, he follows her upstairs.

Jim, who is on his way to make his escape, hears them coming, dodges into the library, and hides behind a screen. Mrs. Turner enters the library, turns on the light, and tells Carter he can go. Carter, however, advances towards her, and catches her in his arms, and tries to kiss her. Jim throws the screen aside, knocks the negro down, and beats him to a finish. Mrs. Turner has fallen in a faint on the floor, and a maid who has been awakened by the rumpus, rushes in to look after her. Jim takes Carter by the colar, drags him downstairs, throws him into the street, and makes his escape just as Dr. Turner arrives.

The doctor enters the library and hears from his wife of Carter's disgraceful behavior. The next morning Jim's chauffeur button is picked up in the Turner household. Mrs. Turner suggests that the button may lead to the discovery of the gallant burglar, who came to her rescue.

The doctor investigates, and ascertains Jim's name and address. Then he induces Jim to call at his house. But when he shows him the button, Jim thinks he is caught, and looks about for a way to escape. But the doctor allays his fear. Jim breaks down and confesses that he is on the verge of starvation and that his wife, even now may be dying from lack of nourishment. The doctor gets Jim to act as his chauffeur, and they drive to the tenement. After examining Kittie, the doctor tells Jim that a good rest will restore her to health. She is taken to the hospital under the doctor's charge. A month later, Kittie is convalescent. Jim has a job as the doctor's chauffeur, and takes Kittie out for a drive. He points out a cottage near the doctor's house, and tells her that it is to be their home, provided for them by Dr. Turner. Shortly afterward they move into their new home.

HIS LITTLE STORY (June 6).—The cast: The Tramp (Matt Moore); The Wife (Jane Gail); The Reporter (Bert Busby); The Bartender (Frank Norcross); The Friend (Sidney Dalbrook). Written by John C. Brownell. Produced by Matt Moore.

On a rainy Sunday afternoon, the tramp enters a saloon by the side entrance. The bartender is about to put him out when he produces a coin, and calls for a drink. Presently a reporter enters and sits down at the same table with the tramp. The reporter, realizing that the tramp may provide him with interesting copy, shoves the bottle toward him. The tramp, as he drains his glass remarks: "Because she was untrue to me, I killed the woman I loved." The tramp tells the following:

The tramp, stylishly dresed, is seen in a handsomely furnished room, bidding his wife good-bye. He turns to his friend, as he does this, and says to him: "Take good care of her, Tom, while I am away." Later we see the tramp returning unexpectedly, and is astonished to see Tom and his wife clasped in each other's arms. Enraged he kills both. He then takes his grip and leaves the house. He enters a pretentious corner saloon, where he is greeted by his friends who drag him to a table, and as they drink to his health, he says. "I am on my way home. Just got in."

The newsboy enters with evening papers. One of the men buys a paper from the newsboy, and shows the tramp an article headed: "Tom Blake and Mrs. Howard, wife of Henry Howard, found dead by maid. Mr. Howard has been out of town for several days." The tramp reads the article with simulated horror, and then sinks back in his chair, as if utterly overcome by an unexpected tragedy.

The scene now dissolves, and we again see the tramp telling his story to the reporter and bartender. As he finishes the account of his domestic tragedy, he remarks: "It was a perfect alibi. I trust I have entertained you gentlemen." Then he staggers out into the rain. The tramp goes to meet his associates in a cheap tenement house. He tells them of his recent experience, and from the substantial evidence of his return to affluence, his associates gather that his improvised domestic tragedy has given him the opportunity to exercise his professional skill, as he is now the owner of a gold watch, and displays money that he could never earn by honest toil.

REX.

AS IN A DREAM (Three parts—June 4).—The cast: Donald Robbins (Sydney Ayres); Elaine Cameron (Doris Pawn); Bruce Cameron (W. F. Canfield); Bronson Powers (Richard Sterling); Evelyn Wilson (Olive Golden); Mrs. Robbins (Nanine Wright).

Donald Robbins is a settlement worker in the slums. Among others whom he helps and cares for is Evelyn Wilson, a sweatshop worker, who has been ruined by Bronson Howard, a son of the idle rich. Bronson Powers is the fiance of Elaine Cameron, daughter of the multi-millionaire factory and sweatshop owner, Bruce Cameron, a narrow-minded miserly man whose sole use for his immense wealth is endowing memorial libraries to perpetuate his own fame.

One day while Elaine, the money master's daughter, is out riding, she has a fall from her horse, which affects her memory. She wanders into the slum district and after coming into contact with many dangers, is saved and cared for by Donald Robbins, who takes her into his home as he has done the unfortunate Evelyn. In time, her mind being still a blank, Elaine goes to work in one of her own father's factories and helps with the support of the little family.

Meanwhile Cameron makes every effort to find his daughter. Robbins sees in the paper the item referring to the mysterious disappearance of Elaine Cameron and confirms his suspicions that she is the daughter of the oppressor of the laboring classes. He is immediately moved to return her to her father, but then realizes that God may have sent her into the slums for a purpose. He and a committee wait upon Cameron in an endeavor to persuade him to withdraw the order for closing down his shops for two weeks and to grant a fair wage to his workers. Cameron refuses, but offers to subscribe to a memorial library. Angered, Robbins plans to play his trump card and, under threat, forces Cameron to accompany him to the slums, where he shows the terrible conditions which are the result of his industrial cruelty and power.

Meanwhile, Bronson Powers has been attracted by the charms of Elaine, and, not recognizing her in her new guise, coaxes her away with him. Robbins plans to show Cameron his own daughter and her condition as a climax to his object lesson, but learns from Evelyn what has occurred. He and Cameron break in upon Powers just as he is about to wrong his own fiance, whom he does not recognize, being crazed with drink. Cameron learns the truth and tries to get his daughter to return to him, after denouncing his intended son-in-law. The girl has learned to love Robbins and refuses to leave him. She and Robbins are finally married and the great Cameron fortune goes to making easier the burdens of the down-trodden laboring class.

THE CODE OF HIS ANCESTORS (June 9).—The cast: Stephen Carter (Ben Wilson); John Belmore (Jack Newton); Dorothy, his daughter (Dorothy Phillips); Preston Moore (Charles Ogle). Written by Catherine Carr and Harry Dittmar. Produced by Raymond L. Schrock.

Dorothy Belmore, a Southern beauty, is loved by two men, Stephen Carter and Preston Moore. Dorothy is urged by her father, who is in financial straits, to marry Stephen, who is heir to a large estate. Moore, though practically without money, is an experienced business man of middle age. He goes to New York, promising to return for Dorothy as soon as he has made enough money to marry her. After his departure, Dorothy yields to her father's wishes.

Dorothy accepts the devotion of her husband as a matter of course, but secretly idealizes the memory of Moore. Stephen's father dies and it is then discovered that he has been speculating in the Cotton Exchange and has lost nearly everything except the family homestead. Stephen takes possession of the family estate, where for lack of funds, he and Dorothy live alone, with an old Southern mammy.

Five years elapse, and Stephen finds it a hard struggle to keep up the home. Dorothy is not particularly happy, but devotes herself, like a good mother, to her five-year-old boy, called "Sunshine." Moore, meanwhile, has prospered in New York, and upon his first visit to his Southern home, he meets Stephen, who, unconscious of Moore's love affair with Dorothy, invites him to pay him a visit. Moore accompanies him home, cherishing a secret intention of revenge on the man who has married the girl he loves.

In the evening, Moore is seated alongside of Dorothy, who is playing for him on the piano, while Stephen, who has his back turned to them, is talking to his boy. While glancing in the mirror, Stephen sees Moore squeezing Dorothy's hand. Thereupon, he leaves the room, but looking back through the curtain, he sees Stephen kiss his wife, and overhears him tell her that Stephen is a coward to let her live in poverty. Moore urges Dorothy to elope with him. Dorothy consents to do so as soon as her husband is out of the way. Stephen, utterly overcome, stands before his father's portrait and says, "Help me, father, to acquit myself in this ordeal, according to our code."

At breakfast the next morning, when the silver cover is removed from a breakfast platter, before the amazed gaze of Dorothy and Moore, two duelling pistols are disclosed, together with a check made out for $25,000 to which no signature has been attached.

Stephen explained that one of the pistols is loaded and that he and Moore will draw for it, thus taking an equal chance, or that Moore, if he is too cowardly to fight, will sign the check, making it payable to him (Stephen). Moore, terrified at the thought of possible death, at the height of his success, proves himself a coward, as Stephen thought he would, and signs the check instead of taking a chance with the loaded pistol. Stephen then endorses the check and hands it over to Dorothy, telling her that in securing the money from Moore he has safeguarded her future happiness as a man of Moore's type would desert her and leave her penniless.

Dorothy realizes now that Moore is nothing more nor less than a cad. Left alone with her, he approaches Dorothy to claim her and offers to take her to New York. Dorothy repulses him, tears the check to bits, and Moore slinks out of her presence. Then she seeks her husband's forgiveness, but Stephen tells her that the code of his ancestors compels them to part. Dorothy rushes to her room and breaks down crying, as she embraces her child. Stephen, under the impression that Dorothy has left the house, tells the Southern mammy to bring his boy to him. When the servant doesn't return with the boy, Stephen goes to the bedroom, where he is at first tempted to strike Dorothy for not having taken her immediate departure, but is overcome with emotion when Sunshine draws him to his mother, and a reconciliation is thus brought about.

THE SHERIFF OF PINE MOUNTAIN (Two Parts—June 11).—The cast: Ben Haskell (Ben Wilson); Beth Bassett (Dorothy Phillips); Mrs. Haskell (Lettie Ford); Steve Bassett (William Courtleigh, Jr.); Annie (Jeanette Rutland); Lige Harlow (Jos. W. Girard); Dog Sled Driver (Charlie Ogle). Scenario by M. B. Havey. Produced by Ben Wilson.

Ben Haskell is the newly elected sheriff in a small town up near the Canadian border. He is the only son of his widowed mother. Ben is in love with Beth, whose brother, Steve, has fallen into bad company. He is seen often with Lige Harlow, the head of a band of opium smugglers. Steve helps Lige bring the opium across the snow in the dog sleds, although Ben has warned him of the danger of any acquaintance with Lige. Ben takes his oath of office on his mother's Bible. Soon afterward, Steve, acting upon Ben's advice, tells Lige he is going to break with him for good and all. Besides, there is a pretty little girl, Beth's friend, Annie, for whom Steve is coming to care.

But Lige persuades the boy to take one last trip down the river with him. That day some revenue officers, in search of opium smugglers, jump off the train. They track the dog sled through the snow, and finally come upon the men at the river bank. The revenue men attempt to make an arrest, but Lige, grabs Steve's gun from his belt and shoots. In the melee, Lige and Steve makes their escape. The gun with Steve's initials is found and brought to the Sheriff. He, of course, knows that it belongs to the brother of the girl he loves. He starts off after Steve, who has rushed home.

Steve tell all to Beth, who hides him in the attic. When Ben enters she tells him defiantly that Steve is not in the house, but Ben sees the fresh mud on the rungs of the attic ladder. Ben tells her that his oath of office means much to him and he cannot break the trust it placed in him. At this juncture Steve comes downstairs, and in a broken voice, tells all to Steve. Steve then realizes the truth—that Lige was the murderer and not the boy. He listens intently as the boy tells of the opium smuggling, and then sets off after Lige. He breaks into the opium den and during the fight which ensues is shot in the arm.

He and Lige have a struggle. Clenched in each other's fierce embrace, they fight back and forth across the den, destroying everything in it. He manages to round up Lige and the others and lead them to justice. And Beth, cognizant of the wrong she was about to do the man who truly loves her, finds his ring and slips it on her finger again and waits for his return.

UNIVERSAL SPECIAL FEATURE.

PEG O' THE RING (Episode 6—June 5).—The cast: Peg (Grace Cunard); Dr. Lund, Jr. (Francis Ford); Flip (Pete Gerald); Mrs. Lund (Jean Hathaway); The Hindoo, Marcus (Irving Lippner); Dr. Lund, Sr. (Marc Fenton).

At the end of the Fifth Episode, Peg is seen slowly sinking through the secret panel in the floor, and to her consternation she finds that the gang of counterfeiters has flooded the room into which the panel opens and in which she is sinking deeper and deeper as the floor under her descends.

In the endeavor to rescue Peg, whom he has seen through the door-way, young Dr. Lund has been knocked out by a blow on the head from Marcus and the counterfeiters, who rushed to his rescue when Marcus entered the den to give the stolen letter to Mrs. Dr. Lund. The young doctor is thrown into a damp cellar in a half conscious condition, realizing only that Marcus has Flip's precious letter, and that it is in danger of coming into the hands of those

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who would destroy it, and thus endanger the inheritance of Peg. All his attempts to escape from the cellar are fruitless.

Having Lund safe, Marcus then turns his attention to Peg, and stops the panel from sliding any further into the water. Peg is reassured again at finding the water growing no deeper, but all of her fear returns when she discovers the evil face of Marcus looking at her through the semi-darkness. Marcus pulls her to safety, and as Peg demands of him what he intends to do with her, he sneeringly turns away as though he would leave her to her fate. She takes the opportunity, however, to slip away from him, and fortune marvelously favors her, to make an escape from the cellar.

In the meantime, Mrs. Lund, utterly unconscious of the fact that Marcus had been so near her, returns to her home, and is informed that Marcus had been there, and was then on his way to the counterfeiters. She expressed impatience, but can think of no way to interecept him. She does not dare return, for her husband, having learned of the burning of his circus tent, and the failure of his agents to procure Flip's letter, has returned to the circus himself to protect his property and arrange for its continuance on the road. She fears to show her hand in the counterfeiting game through running into her husband.

Dr. Lund's appearance at the circus encourages the discouraged performers, to whom the loss of the tent is the loss of an entire season's work. His willingness to continue makes everyone happy except Flip, who is well nigh distracted over the disappearance of Peg. In the midst of the general rejoicing, however, Peg rushes into the tent, and informs them of Dr. Lund, Jr.'s, desperate situation in the counterfeiters' den. A number of the performers join her in going back to his assistance. They arrive at the headquarters of the gang, and are stealthily approaching it, when the fateful hour of twelve arrives, and Peg's strange inheritance lays its irresistible hand upon her. Her frail body is torn by the most piercing shrieks, and all of their strategy to surprise the gang goes for nothing. The rescuers are overpowered before they can reach Dr. Lund, and are put to flight. Peg is captured and dragged shrieking back into the cellar, as the episode ends.

Mutual Film Corp.

CENTAUR.

THE LION NEMESIS (Two Parts—June 10).—The cast: Margaret Grey (Margaret Gibson); Capt. Carlyle (William Clifford); Major Grey (Frederick Montague); Karma (Al. Garcia).

In punishment for a mortal sin committed, the soul of an Egyptian Prince has been reincarnated in the body of Monte, an African lion, and as the cycle of time passes the fallen one ever seeks release to the soul of man. Sin has not been eliminated from the world, and extreme evil resides in the heart of Krama, an Indian Rajah. There is but one influence which this wicked Prince fears and that is the influence of the lion Monte which is now a member of his menagerie.

Major Grey, an English army officer, is stationed at the military post in the district over which the Rajah rules. The major's daughter, Margaret, has just been betrothed to Capt. Carlyle, a young officer in the major's command. The Rajah conceives a wild infatuation for Margaret and being possessed of a weird hypnotic power, he proceeds to exercise it on the young girl to further his evil designs. The young captain is mystified at Margaret's growing indifference towards him and her apparent interest in the Rajah, not being aware that his sweetheart's will and mind are now under the control of the Prince.

At an embassy fete the Rajah, by silent command, compels the girl to meet him in the gardens. The captain jealously follows them, witnesses Margaret about to yield to the Prince's advances and promptly challenges him to combat. The guests interfere and a tragedy is averted. Margaret's father believes the captain to be a victim of unreasonable jealousy, and thus the breach between the young couple is widened.

Irritated by the apparent animosity of the lion Monte towards him, the Rajah orders the beast killed, but the animal's keeper, who has become greatly attached to the lion, cannot induce himself to carry out his orders and to avoid his master's displeasure sets the lion free in the desert. The Rajah utilizes his power over Margaret and forces her to a clandestine meeting, whereupon he proceds to forcibly carry her off. A guard, who has witnessed the event, reports the occurrence to Capt. Carlyle.

The young captain, with a small detachment of his company, proceeds to the Rajah's palace to demand the return of Margaret, because from the reported events he now suspects the Prince's undue influence over his sweetheart. A servitor of the Rajah, whose ill-will he has gained, informs the captain of the secret retreat to which the Rajah takes his favorites and from whence they never return. Meanwhile, the Prince, who is carrying the unconscious girl across the desert, encounters Monte, the lion, which attacks him. The Prince is killed, and, having destroyed a thing of evil, the soul of the old Egyptian Prince is released from the body of the beast. The captain, in rapid pursuit of the abductor of his sweetheart, comes upon Margaret just as she regains consciousness, and now relieved of the Rajah's influence and once again her old self, a happy reconciliation takes place between the young lovers.

CUB.

JERRY'S BIG LARK (June 9).—The cast: Jerry (George Ovey); first cowboy (George George); father (Louis FitzRoy); mother (Janet Sully); daughter (Clair Alexander); second cowboy (Harry Jackson); third cowboy (Abe Lincoln); butler (Tommy Hayes) Directed by Milton Fahrney.

Jerry and the daughter of a well-to-do family are very much in love with each other, but the father objects to Jerry's attentions. Jerry's persistence causes the old man to take his family for an automobile tour, but before doing so he has an encounter with Jerry. The family starts away; the girl is in tears. Jerry, who is not to be outwitted, leaps on the rear of the automobile. Some distance out in the country they are halted by a motion picture company which is working, the director having asked the motorists to stop so as not to interfere with the scene.

A number of genuine cowboys have been engaged to pose in the picture which is being produced. Jerry peers out from his place of concealment to see what is going on, and when several policemen appear he immediately becomes frightened, fearing that his old enemies are after him. They are only motion picture cops, but Jerry does not know that. He runs off and hides. He witnesses a scene wherein a cowboy is choking a girl in a melodramatic way, the girl screaming for help. Not realizing that that is only for the camera, Jerry goes hurriedly to the girl's assistance. Jerry is handled roughly by the cowboys and the father, seeing Jerry's plight, is elated and rewards the cowboys for their good work.

After the family starts away, leaving Jerry behind, a bright idea occurs to him. His sweetheart's family are to give a reception in the near future, and Jerry hastily writes a note to which he signs the father's name. The note is an invitation to the cowboys to attend the reception in the costumes they are wearing that day, as the father wishes to surprise his guests. The night of the reception arrives, the guests are all assembled, when the cowboys, following instructions, ride into the house and proceed to shoot things up, the guests fleeing in alarm in all directions.

The cowboys proceed to make merry with the liquid refreshments. The contents of the punchbowl being too weak for their taste, they permit their horses to drink the punch. Father and mother seek refuge under a bed, and are kept prisoners by one of the horses who proceeds to feed upon the mattress. Jerry's sweetheart is as much frightened as the other guests, but Jerry finds and reassures her. Appropriating one of the cowboy's horses, he mounts it and, with the girl behind him, rides off, too late for the irate father, who has been rescued by the police, to prevent the elopement.

MUTUAL MASTERPICTURE

OTHER PEOPLE'S MONEY (Thanhouser—Five Parts—June 1).—The cast: The Girl (Gladys Hulette); Her Sweetheart (Fraulie Fraunholtz); Her Father (J. H. Gilmour); The Cook (Yale Benner); His Wife (Kathryn Adams).

The story opens with the broker, who, as the head of the company, was promising quick returns on investments, suddenly disappears. Another "get-rich-quick" bubble had exploded. The case was ordinary, it was averred by the officials, for the man had imposed on a gullible public and made off with their money to live in ease in some distant country.

But there was a different story. The man had been the victim of a scheming couple. He was the tool of two wizards of high finance who used him to cover their tracks and take the blame for their misdeeds. The escape of the broker had been accomplished in a clever manner. While his daughter detained the detectives by talking to them, he left the table of a dinner party given at his home and from that time no trace of him was found.

To help the needy ones who had suffered by the apparent mismanagement of her father, the girl turned over all her property to the creditors and withdrew to earn her livelihood by working in a dressmaking establishment. Among those who attended the creditor's meeting were the actual criminals and they selected as their next victim a young man who had lost a few thousand in the crash but who could easily afford to lose more. He was very sympathetic with the unfortunates and seemed "easy."

To enlist his immediate sympathy, the woman simulated an attempted suicide. After the young fellow had rescued her, she told him that her

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husband's meagre earnings had been wiped out by the crash and that they had nothing left. The young man escorted her home and said he would help them to a new start in life.

While the woman and the "sucker" were out in the latter's automobile chance intervened to upset the plans of the conspirators. The girl, who had retired after the flight of her father, was struck by the machine. Despite the fact that the woman made sure to inform the young fellow who the upstart was, he evinced a great interest in her. To destroy this interest, the scheming woman tried a novel plan. She had the employer of the girl send the young woman out motoring in expensive gowns, arranged for the young man to see her, and insinuate that the worst possible conclusion was the only way to explain the sudden acquisition of wealth. This trick proved useless for the lover investigated and found that she was merely acting as a model. Various attempts to injure the girl and put her out of the way were tried but all to no avail. Feeling convinced that she was being persecuted for an unknown motive the young fellow decided to do a little investigating.

As a last resort the swindlers had their bookkeeper, who had only been a short time in their employ but had earned their confidence, write a letter to the girl purporting to come from her father asking her to meet him. The girl kept her appointment and found the man and woman waiting for her instead. They threatened her with bodily injury unless she withdrew and they reminded her of how they had disposed of her father. Then they became boisterous, feeling sure of their victim and recalled the details of the plot that had eliminated the father.

Their talk suddenly ceased when they saw their bookkeeper followed by the young man and a policeman enter the room. While the crooks raged at the bookkeeper who has betrayed them, the old man smiled, removed his wig and glasses and introduced himself as the fugitive broker. He had determined to disclose the real criminals and, with the aid of the police, had installed a dictagraph, listened to what was said and arranged for their arrest. In the face of this testimony the swindlers were speechless and were silently escorted to prison to await trial.

BEAUTY

IMA KNUTT GETS A BITE (June 4).—The cast: Ima Knutt (Orral Humphrey); Liza Knutt (Dixie Stuart); Mrs. Banks (Gladys Kingsbury); Reverend Jabez Meddlesome (John Gough).

Mother-in-law and Liza decide to join the Sunday School picnic for a day at the sea side. Ima, much against his will, is forced to join them. He, however, prepares for accidents by taking along with him a large flask of his favorite brand. Ima thinks he is going to have rather a slow time but when he arrives at the fete he discovers so many fascinations that it is only with difficulty that Liza and mother-in-law can drag him away from the fascinating damsels who want to teach him to swim. Ima is placed on the pier with a rented rod and line to occupy himself with the harmless pursuit of fishing.

Ima finds things rather slow as he is surrounded by nothing but old fogies who seem to catch all the fish while he none. He finds a congenial spirit who, for a share of the contents of his bottle, first explains to him that it is necessary to have bait on his hook to catch fish and then spins such a wonderful yarn of deep sea fishing that Ima is persuaded to hire a boat and put out to sea, accompanied by his friend.

They arrive at a spot in the ocean where his friend informs him they are bound to have success. They fortify themselves for a battle with the denizens of the deep. Much to Ima's astonishment he really gets a bite, and a big one. The fight between the fish and Ima is one sided, the fish winning and pulling him overboard, upsetting the boat. Ima sinks to the bottom of the ocean and like all drowning men his past sins in all their horror come to him as his breath leaves his body. He reaches the bottom and obtains a new lease of life when he finds himself pursued by the horrible monsters of the deep.

He is rescued eventually by a mermaid, who lends him her coach and horses. Ima arrives at the surface in the sea shell coach drawn by sea horses and is dragged from the water by mother-in-law and Liza who, with the aid of the guard have seen the accident and have come to his rescue.

AMERICAN.

THE TRAIL OF THE THIEF (Three Parts—June 1).—The cast: Dorothy Baird (Winnifred Greenwood); Martin Gale (Edward Coxen); James Vallon (George Field); Sport McGuire (Jack Farrell); Sport's Side Partner (George Armstrong); Elaine Mills (Meta Drinkwitz); Elaine's Sister (Anna Morrison).

Martin Gale, manager of a detective agency, secretly loves Dorothy Baird, a clever woman operative, in his employ, and presents her with a small revolver engraved with her name. He is a man's man, a terror to criminals, but rather shy of women. Dorothy is assigned to a party given for a society debutante, where she meets James Vallon, a popular and wealthy young fellow and they are attracted to each other. A valuable necklace disappears while Dorothy is talking to Vallon. She is chagrined, but the hostess decides not to follow it up, as it would put suspicion on her guests.

Dorothy meets Vallon later and they become much interested in each other, although she is warned by Gale that Vallon closely resembles a crook for whom he is looking. Dorothy is assigned to watch a suspicious individual who has been hanging around a jewelry store belonging to a client. The man senses her business and arranges with his confederates to get her out of the way. He comes out of a saloon and enters a taxi. She enters another one standing near, and is seized and bound and carried to the crook's rendezvous, where they intend holding her until after the contemplated robbery.

Imprisoned in a windowless room, she is confronted by Vallon to their mutual surprise. She is revealed a detective, he a thief. She spurns him, and he, in a maudlin condition, presents her with the necklace he stole and attempts to force her to his desire. Gale is worried at Dorothy's failure to return and waits at the office while the crooks are pulling the job. An electric signal tells him of tampering with the vault, and, with his men, he hurries to the store. The thieves are captured. Dorothy's revolver found, a confession forced, and Gale goes to her rescue in time to save her from Vallon and earn her love.

FALSTAFF.

PETERSON'S PITIFUL PLIGHT (June 3).—The cast: Peterson (Bert Delaney); His Wife (Gladys Leslie); Peterson's Former Sweetheart (Elise Jordan).

High-life and the sweet charms of femininity are expensive as Peterson ultimately learns. His path through life is fairly paved with creditors—including a woman. After having promised the latter to marry her, to get rid of her importunity, he falls in love with his new bookkeeper, Rosemary. He insists on taking her out to lunch and on these journeys has much ado to avoid encountering his creditors. To get rid of them temporarily he convinces them that Rosemary is a millionairess and that after marrying her, he will repay them with compound interest. He then makes haste to propose to her and she accepts him.

A fortnight after the wedding, Peterson and Rosemary are in the seventh heaven of bliss. Then things begin to happen. His creditors begin invading his home, at first singly, then in twos, then in battalions. He manages to introduce them as uncles and granduncles and has the "pleasure" of beholding his wife accord them a grand reception and embrace and kiss her "relations." When they leave, Rosemary requests them to come again and soon.

His creditors monopolize his office and his time, his discarded sweetheart serves him with a summons, while a sheriff stands guard at his home with a warrant in his pocket. He is placed under arrest, but the sheriff consents to go with him to give him a chance to take leave of his wife. He introduces the sheriff as a business friend of his with whom he must start out on a business trip without delay. They have hardly left the house when they are encountered by numerous other sheriffs, each one flashing a warrant for Peterson's arrest. Each claims him as his own and he is pulled hither and thither between them. Finally they decide to fight it out among themselves.

The noise of the scuffle attracts Rosemary's attention who immediately hastens to her husband's assistance. At her sight Peterson decides to make his escape with her—irrespective of consequence. Pulling Rosemary after him he makes a dash for liberty. He discovers that running a blockade is not the easiest thing in the world. Whichever way he turns he encounters sheriffs and creditors. At last when he is in imminent danger of being captured, he spies an auto and by means of it breaks through the cordon of his pursuers. They escape and begin life anew. Peterson is given a severe lecture to which he listens penitently, vowing never to accumulate another past.

ADVERTISEMENTERS (June 5).—The cast: Oscar (Claude Cooper); Conrad (Frank E. McNish); The Maiden (Louise Emerald Bates).

There were two restaurants on the block, and the proprietors thought they were rivals. The facts of the matter were that neither did any business, and in all probability the sheriff would have had them by now had it not happened that Oscar and Conrad came around. As soon as the two pals noted conditions they became advertising experts. A toss of the coin sent them to the Billikin restaurant, and arrangements were quickly made.

Conrad became a sandwich man, while Oscar posed as a "passerby," who went into raptures over the bill of fare and the statement that the place sold food "like father used to eat." When a crowd collected Oscar found it easy to lead a procession into the restaurant, and business began to boom. The rival food artist was more unhappy than ever, and his desire

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for revenge induced him to listen to the plea of a beauteous maiden who had a scheme to win away the trade.

The maiden was installed at a stove in the show window, and made flapjacks in public. She won away the fickle crowd, and the boss of the pals informed them he would dispense with their services unless they counteracted the drawing power of the girl across the street. They tried several schemes without result, and then Conrad met and fell in love with his business rival. She confided to him that HIS boss had offered her $150 if she would quit, which led Conrad to say that HER boss had tried to bribe him (Conrad), and he proposed that they accept the offers and get married on the money. The girl gladly agreed, for she was getting tired of making flapjacks.

The day she retired the Girl gave a farewell flapjack demonstration, and Conrad, from his sandwich post across the way, was horrified when Oscar told him he had put "gunpowder in her baking powder." Conrad fought with his old pal. (Did you ever see two sandwich men, burdened with their boards, fight? It is funny.) He then ran into the restaurant, but was unable to prevent the catastrophe. The flapjacks blew up, and there was much excitement. The patrons were somewhat "battered," but not badly hurt. Conrad and the Girl left triumphantly for a ministers, while the wicked Oscar repented of his crime, because he had endangered the life of the woman his friend had loved.

WHERE WIVES WIN (June 10).—The cast: Mother (Carey L. Hastings); Father (Joe Phillips); Daughter (Reenie Farrington); Her Sweetheart (John Beck); Cowboy (Gene Moore, Jr.).

If one does manual work all day, it is rather hard on the feet to be compelled to dance at night. This was what the young mechanic thought when he called upon his "best girl," and she immediately began making the records do their duty, while she instructed her fiance in some fancy steps. The young man sighed, for his corns were prtoesting, and he envied his prospective father-in-law when that sprightly individual sneaked out, presumably headed for a nearby saloon where he could sit down and rest. His wife telephoned to the refreshment establishment, but the barkeeper told her the man she wanted was not there. (Diplomat, that barkeeper.) Then the wife went around in person, but was headed off. She returned home in tears, declaring she had been shamefully treated, and adding: "They wouldn't treat me that way out West, where women have the vote."

All this time the suitor had been dancing and dancing, but he had reached his limit. He collapsed upon the sofa, and his lady felt sorry for him. She said she would go in the kitchen and help her mother, and while she was away the young man fell asleep. In his dreams he was transported out West, and there he found that the wife's words were true. He saw the family and followed his sweetheart to a dance hall, where she was the queen of the evening. His father-in-law-to-be was also there, but his wife took him out at the point of a revolver, led him home, tied him to a tree, and explained that she intended to have some target practice. The young man interfered, was chased up a tree, shot, and fell down again. Then he awoke.

His tumble from the sofa brought the women in from the kitchen, and just as they helped him to his feet his father-in-law-elect strolled in. Husband and wife had an argument, and wife flounced off to the kitchen. The man was "peeved," and told his story to the younger chap, who replied: "Cheer up! Think what might have happened had she been a cowgirl." And when he told his dream the husband admitted that matters might have been worse.

MUTUAL.

MUTUAL WEEKLY NO. 74 (May 31).

Charleston, Mass.—New naval supply ship is launched. The "bridge" slides off the ways at navy yard here.

Sacramento, Cal.—This city celebrates completion of million dollar causeway. East and west sides of river are united. Subtitle: Steinbacher in his slide for life from dome of Capitol building.

New York City.—Ten thousand national guards men mobilize and are reviewed by Major-General O'Ryan at Sheepshead Bay.

Niagara Falls, N. Y.—Canadian-American auto reciprocity. Restrictions on machines crossing border are removed.

Wellesley, Mass.—College girls in annual war canoe race.

New York City.—Air speed wonder starts for Washington, D. C. This machine makes 100 miles per hour and broke the long distance record. Subtitle: Victor Carlstrom, the pilot, who flew from Newport News, Va., to New York in four hours.

Medford, Mass.—Back to nature. Classic dancers revel in open air.

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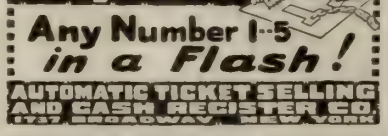

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Lynn, Mass.—Vincent Astor goes up on new flyer. The machine is his gift to N. Y. Naval militia.

Birmingham, Ala.—Hearts throb as thousands watch veterans in gray march to strains of beloved "Dixie." Thousands attend 26th Confederate Veterans reunion.

San Antonio, Tex.—Red Cross Preparedness. Mrs. Fred Funston and women of Fort Sam Houston do heroic work for sick and injured American soldiers. (Mrs. Funston at machine.)

Los Angeles, Cal.—Olive Day celebration. Thousands of gallons of ripe fruit given free to all.

West Point, N. Y.—First statue of George Washington is unveiled at U. S. Military Academy. The donor remains anonymous.

Cleveland, Ohio.—New kite type war balloon has first test. U. S. Army and Navy officials and attaches from Spain, Portugal, England and France observe experiments.

THANHOUSER

JOHN BREWSTER'S WIFE (Two Parts—June 6).—The cast: John Brewster (Ernest Howard); his wife (Ethyle Cooke); baby (Ethelmary Oakland); maid (Carey L. Hastings).

"This place is stifling me! It's killing me!" Elizabeth's long pent-up feelings burst forth in a torrent of angry rebellion. And her husband, John Brewster, looked with scorn at the excited little woman. But Elizabeth, who came from the city and who had given up her stage ambitions to marry Brewster, rebelled under the narrow conventions of her husband's home town. So, when she received a card from the manager of her old company, saying that they were playing in the big city nearby, the old longing for the freedom and kind-heartedness of her old friends surged within her. She rebelled against her husband's harsh criticism of "her people" and left.

However, a baby's lisped request can often soften the fiercest pride, and John Brewster finally went to the city to bring his little daughter's mother back to her. But there he found Fred, who had always been infatuated with Elizabeth. Elizabeth had just scorned him and told him that although she was going to go in for a career, she was going "straight." But John Brewster's strict upbringing made him suspicious, and when he found Fred in his wife's room he denounced them both without giving her a chance to explain. Elizabeth decided to live up to his opinion of her. But Fate prevented. Fred was arrested for forgery a few moments after John left, and Elizabeth, trembling with the thought of how near she had been to the "edge" came back to her little hall bedroom, and there she found a note from her husband. John Brewster had heard of a railroad wreck which his wife might have been killed in had she been visiting relatives, as he had told the neighbors she was. He wished that this had happened. For he preferred that his daughter should have no mother at all than one such as she was. And he told Elizabeth that he was going to take advantage of the wreck and report her dead, unidentified, for he believed that his daughter would be happier loving the memory of a good mother than possessing an evil one.

Baby's birthday arrived, and she insisted on having her mother's picture at the party table. When a stir of wind blew in at the window and whisked out one of the candles, the baby exclaimed that perhaps her "Angel Mother" had done it. And just outside the window was the baby's mother. She came back with Fred, who had escaped from prison. Fred had come to her for money to enable him to get away to South America. She consented to try to get money for him from her husband.

When the baby went to sleep Elizabeth entered the home she left a year ago. But her one hope was blasted as John faced her, as stern and unrelenting as ever, and told her that the "dead could not come back." When she pleaded with him, he allowed her to go and just look at the baby, and she could not summon enough courage to ask him for the money. She told Fred bitterly that it was no use. And then as they went along by her husband's bank, Fred pointed to it and said that there was plenty of money in it. And the woman stopped short, for she remembered the old combination of the main vault. The baby, as if she had felt her mother's presence in her dreams, called her father and asked for her "Mamma." The father walked over to the window to hide his emotion and saw the two figures working at the door of the bank across the way.

When John Brewster appeared before his wife and Fred as they were working at the combination of the safe, she laughed at the revolver he pointed at them, and told him that it was a useless weapon, because if he shot the townspeople would know that his wife, whom he said was dead, was a thief, in partnership with a thief—and how about his child's name then? John Brewster knew he could do nothing. But when

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he left Elizabeth turned and pointed her revolver at Fred and would not allow him to rob the bank for fear the blame would be placed on Brewster, and she did not want her baby's father to be called a thief.

The next day she lingered in town to get one last look at her baby, and she held the little girl in her arms and gave her a letter for her father and then went away. When John Brewster read the letter, in which Elizabeth told him that his accusations had been false, and that she had never done anything which made her unfit to be the child's mother, he turned to the eager baby and told her that they would go and find her mother. So the two started out together, hand in hand, to find the mother.

GAUMONT

SEE AMERICA FIRST, NO. 38 (May 31).—This release takes the spectator to one of the most renowned spots on the continent. Travelers from all over the world have made it a stopping point. Transcontinental tours always include this popular Colorado stop in their itinerary. The mighty mountain is 14,142 feet high, and is undoubtedly the best advertised spot and the best known peak in the United States. Those who have actually seen the mountain will have their pleasant trip recalled to them, while to the million of others to whom Pike's Peak is only the subject of encyclopedias and writers, the views from the mountain will bring the reality of personal visit. The famous hostelry is pictured, and the ride up the mountain side on the cog railway that has made the trip a pleasure jaunt instead of hard work, is shown puffing its way skyward. The vistas that unfold themselves to the eye from the top of the peak beggar description.

"The Gnat Gets Estelle's Goat," another of Harry Palmer's funny cartoon comics, occupies several hundred feet of this popular release.

FLAMES OF VENGEANCE (Three Parts—June 8).—The cast: Linton (Sydney Mason); Millicent (Iva Shepard); her mother (Matilde Baring); her father (Charles W. Travis); Deyne (John Reinhard); Ethel, daughter of Millicent and Deyne (Gertrude Robinson); McClure, a factory employee (John Macklu); Dora, his daughter (Birsha Shepard); Bobbie, her sweetheart (Albert Macklin); Blagg, secretary to Linton (James Levering). Written by Paul M. Bryan. Directed by Edwin Middleton.

Millicent, the daughter of a wealthy father and mother, breaks her engagement with Deyne through foolish jealousy. In pique, she becomes the fiancee of young Linton, a serious minded fellow who sincerely loves her. Preparations for the marriage culminate in a prenuptial reception. Deyne is present, having been invited to be an usher at the wedding.

The sight of her former sweetheart reawakens Millicent's love for him, and Linton, coming upon them unawares, discovers her in Deyne's arms. He leaves the house, incensed, after telling Millicent's parents of her unworthiness. Her father turns her from her home in his anger.

Twenty years elapse. Millicent's husband has died and she is left in straitened circumstances with her daughter Ethel, a girl of nineteen. Linton has been highly successful and is the owner of a big mill. He is a confirmed woman-hater. Trouble arises at the factory over improvements, and Linton takes a firm stand against his employees. Ethel answers an advertisement from the office of the factory for a new stenographer and is accepted. Linton, not knowing who she is, becomes strongly attracted to her, and in time, proposes marriage.

Affairs at the mill come to a climax when Dora, the daughter of McClure, suffers a breakdown, following an accident. She finally dies. Her father, feeling that Linton is responsible for the girl's death, vows vengeance. With other conspirators, he abducts Linton. Ethel learns of the plot and is carried to the secluded place chosen for his imprisonment, riding on top the limousine. Discovered by the conspirators, she is locked in an old barn with Linton, and the place is set on fire. The pair make a spectacular escape from the building. The final reconciliation of Linton, Ethel and Millicent is the climax to the story.

VOGUE.

NAILING ON THE LID (June 4).—The cast: Father (Jack Gaines); his daughter (Rena Rodgers); her sweetheart (Arthur Moon); Orlando, the Sociologist (Ben Turpin); Bungling Bill (Paddy McQuire).

Rooney, a politician, reads in the papers that Bloggie spends his noon hour telling the other employees that Rooney is a crook. Rooney later meets the father of the girl. When they reach the father's home they find the girl in the arms of her sweetheart. Rooney orders father to get rid of Moon.

In the mix-up which follows, Rooney gets the worst of it. Rooney falls with an awful thud. Rooney has Bloggie arrested for murder. But father comes to, and Rooney promises him some money if he will pretend he is dead until Bloggie is found guilty and executed. Father, sore at his treatment, exposes Rooney, and is locked up for perjury.

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PATHE NEWS NO. 42 (May 24).

Denver, Colo.—Sylvester Williams makes the modern auto look like a two-cent piece alongside one of his own brand that eats coal, spits smoke and runs on water. Subtitles: You thought it wouldn't move but just watch. Sylvester takes his family to town.

Philadelphia, Pa.—Twenty-five thousand persons attend military field mass at League Island Navy Yard in memoriam to those in the Nation's service who died during the year. Subtitle: Monsignor Drumgoole leads the priests.

Travers Island, N. Y.—The tournament of the Amateur Fencers of America brings out some spirited contests for the championship. Subtitle: Warming up.

New York City.—Fifteen hundred athletes start in the twelve-mile modified Marathon race. Subtitles: At the eighth mile. A spectacular final spurt helps Villar Kyronen beat Hannes Kolehmainen (three time winner of the race) by one inch. Kyronen (left) is congratulated by Kolehmainen.

Detroit, Mich.—Tumultous greetings are accorded Colonel Theodore Roosevelt when he arrives to speak on Americanism and Preparedness.

Verdun, France.—Rails are laid throughout the strategic defense areas so that batteries of big guns can be moved quickly.

Beach Fashions.—(Courtesy of Ocean Bathing Suit Co., New York).—Subtitles: A beach cape with hood of black taffeta and a beach cape of black satin. Suit of lavender silk, trimmed with satin. A semi-empire effect of black taffeta, with white silk trimmings. Dolly Madison suit of pongee, with silk trimmings. Beach cape of old rose rajah. Knitted Jersey suit, with silk knitted trimmings. Russian blouse effect with pantalettes and trimmings of black and white striped taffeta. Bolero effect of green satin, with white silk braiding.

Miscellaneous Subjects

METRO PICTURES CORP.

DORIAN'S DIVORCE (Five Parts—Rolfe Photoplay, Inc.—May 1).—The cast: Dorian Keene (Lionel Barrymore); Florence Keene (Grace Valentine); Theo. Sanders (Edgar L. Davenport); B. G. Holding (Lindsay Hall); Henry Morgan (William Davidson); Captain Ross (L. R. Wolheim); Puck (Buckley Starkey). Directed by O. A. C. Lund.

Dorian Keene, a broker, who has lost most of his money in Wall street, and his wife, Florence, dissatisfied with her lot, wants a divorce. Out of his great love for her, Dorian agrees to allow her to have it. While the papers are being prepared Sanders, Florence's god-father, confesses to Dorian that he has misappropriated funds belonging to Florence. He fears an exposure, since she is getting a divorce, and may demand an accounting. Doria promises to do what he can to protect Sanders.

They go to Dorian's hunting lodge, where Florence agrees to meet Dorian with her lawyer. There Sanders weakens and tells Florence of the missing funds. She turns upon him in a violent temper. A maid hears them quarreling and soon afterward hears a shot. Hurrying into the room she finds Sanders dead with a bullet wound in his temple. She tells Dorian that Florence has killed Sanders. In his devotion to his wife, Dorian takes the blame for the crime. Then he escapes in an automobile.

Down the road Dorian encounters a highwayman who holds him up, takes his clothing and the machine, and leaves his outfit with the bewildered broker. Further along the road the automobile goes over a steep embankment and the car is burned. The body of the highwayman is charred beyond recognition, and every one thinks it is Dorian.

Dorian, penniless, wanders to the water front in New York, inteding to take a ship for Europe. There he learns that Henry Morgan, a fellow broker, who was instrumental in making Florence dissatisfied with her lot, has bought his old yacht, the Sea Gull, and is arranging for a smuggling expedition. Morgan has lost nearly all his money, and, in desperation, has taken a contract to smuggle Chinese into this country for a thousand dollars a head. Dorian succeeds in getting a job aboard the yacht as a stoker.

The yacht puts to sea, and when some distance from land, meets another vessel, from which the Chinese are taken aboard. As the yacht nears New York, Dorian, after many thrilling incidents, gains control of the wireless

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I have noted through its columns all the different men and things that have come into prominence since we of the "Old School" first launched our "Store Shows" back in 1906, but I might add that I have continuously been in the business ever since, and am now working under the title of "THE SOUTH'S OLDEST EXHIBITOR."

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apparatus, and notifies the Federal authorities of the smuggling scheme. A revenue cutter meets the yacht and the captain and crew are arrested. The captain names Morgan as the man higher up.

Meanwhile Morgan has been pressing his suit with Florence, who, believing her husband dead, has agreed to marry Morgan. Instead, he urges her to come to him without a ceremony. Florence then spurns him, and realizing his true nature turns her thoughts to Dorian. Then the government agents call to arrest Morgan, and at the same time she learns that her husband is alive. Florence sends for Dorian, welcomes him home, and together they tear up the papers for the proposed divorce, which she has kept in her possession.

V-L-S-E, INC.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 35 (May 1).

Philadelphia, Pa.—The roof of the big Wanamaker Store is used for tennis and basketball games, races and as a parade ground for men and women's military organizations composed of store employees.

San Francisco, Cal.—Canine royalty appears in dog show here, competing for rich prizes. Many high-priced specimens of the dog kingdom are on exhibit.

Bath, Maine.—The Winchester, which is the speediest boat on the Atlantic Ocean, with the exception of torpedo-boats, is launched here.

More troops are moved into Mexico as the hunt for Villa waxes hot. Soldiers are transported over Mexican railways in autotrucks equipped to run on rails.

Oakland, Cal.—The veteran oarsmen of Stanford University retain their prestige on the Pacific Coast by defeating the University of California Varsity Eight in their annual boat race.

New York, N. Y.—Hero firemen who have risked their lives during the last year, are rewarded publicly by Mayor Mitchel, who pins medals on the deserving "laddies."

Washington, D. C.—Many society women enlist as "rookies" to learn military life at the Navy League Camp near here.

Fresno, Cal.—"Raisin Day" is celebrated here with a monster parade and an automobile race which is won by Eddie O'Donnell.

Fort Sill, Okla.—U. S. Army officers attend School of Fire here, and witness artillery firing by experts.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 36 (May 5).—New York.—The pick of New York's police force parades and Mayor Mitchel after reviewing the line of uniformed bluecoats, rewards the heroes of the last year who have risked their lives in the performance of their duties.

London.—The Cymric, White Star liner, is the latest victim of the submarine torpedo. Picture of the big ship now on the bottom of the sea was taken shortly before she started her last voyage.

Troy, N. Y.—Students of the Rensselaer Polytechnical Institute stage their annual push ball rush.

Santa Monica, Cal.—Hundreds of Japanese families are left homeless by blaze which sweeps their beautiful village by the sea near here.

New York.—The exhibition given by the Motion Picture Board of Trade is opened by the ascension of a balloon from the roof of Madison Square Garden.

San Francisco, Cal.—Scores of little children take part in a May Day fete here and Mayor Rolph honors the Queen of the festival by placing a crown on her head.

New York.—Impressive ceremonies attend the breaking of ground for the nave of the Cathedral of St. John the Divine. Governor Whitman and Mayor Mitchel take part in the ceremonies and Bishop David H. Greer turns the first shovel of earth.

Chicago.—The polar bears of the Lincoln Park Zoo submit to the inconvenience of the annual spring shower bath.

Washington.—The National Horse Show here attracts many society people. Ralph Coffin's horse "Rabbit" performs the thrilling feat of leaping over an automobile filled with people.

Seattle, Wash.—Hundreds of barrels and bottles of liquor are dumped into the gutter by officers who have confiscated enormous quantities of booze since Seattle went dry.

San Diego, Cal.—The Shakespeare Day Pageant at the San Diego exposition is seen by 25,000 persons.

Milwaukee.—Lake boats built as pleasure craft are equipped with guns to demonstrate what can be done in the way of preparedness on the water.

El Paso, Tex.—General Obregon, the Minister of War for the Carranza Government, remains here in conference with U. S. military authorities on the question of recalling U. S. troops from the interior of Mexico. The United States is now making use of motorcycles for transporting machine guns below the border.

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SOME DETECTIVE!—Lazy Lukins and Fat Perkins are in love with Widow Farmer. Lazy's nickname doesn't appeal to the lady in question as she is of a decidedly industrious character. Lazy is a detective but his ability to ferret out clues is lost upon the widow. She prefers the fat, but frugal, Perkins, who runs the delicatessen store.

Nap and Sallie, the chimps, are Italian street venders. One afternoon, they get into a scuffle and run off, leaving the contents of their trays scattered over the pavement. Lazy happens along. He tries to solve the mystery of the trays but finally stops his deductions to gloat over a necklace which he finds among the contents of one of the trays. He decides to forget the mystery in the case and bear his trophy to the fair widow.

Meanwhile the chimps have made a raid on the delicatessen to the terror of the customers, the widow, and Fat Perkins. Lazy comes up but is scorned alike by the widow and Perkins. That evening Lazy endeavors to take the necklace to his love but Fat sees him as he lights a cigar before the delicatessen with the necklace hanging from his pocket. Fat thinks Lazy has been robbing the delicatessen and gains possession of the necklace after a squabble. He then hurries off with the jewelry, determining to beat Lazy to the widow with it. Lazy returns home. As he sits brooding, he decides upon a scheme which he caries out with the aid of Nap and Sallie.

Nap steals a pair of Fat's shoes as he dreams of the widow. Sallie enters the widow's room, by stealth, and steals the necklace which the widow has put away with kisses. Nap and Sallie meet in the old barn behind the widow's house and the necklace changes hands. Sallie returns to Lazy but Nap takes the necklace and, with Fat's shoes on his feet, returns to Fat's bedroom where he stuffs the necklace in one of the shoes and leaves.

The next morning the loss of the necklace is discovered. The widow is in despair but Lazy comes to the rescue with his detecting paraphenalia, and he and the chimps succeed in locating the criminal. The widow refuses to hear Fat's protestations of innocence, and her heart turns to the clever detective who has recovered her necklace for her.

HAUNTED.—The Newlyweds are given the use of a friend's bungalow for their honeymoon. With suitcases bearing the inevitable "Just Married" labels, they arrive at their destination and begin on a period that bids fair to be full of bliss. But Fate sends Montmorency, a stranded actor, striding down the railroad tracks with his partners, Nap and Sallie, the chimps, and he and the Newlyweds are drawn together by a queer coincidence.

Montmorency is seen by a circus man who covets the chimps, and the actor is forced to sell his partners. The circus man sends the chimps in an express wagon to the station to be shipped away but the express man is more interested in his book "Pity the Laboring Man" than in his charges, and the box with the monkeys in falls to the pavement before the house which shelters the Newlyweds. Nap and Sallie emerge from the broken box and take refuge in the nearest haven they find which chances to be the attic of the Newlyweds' bungalow.

Then commences a reign of terror. Mrs. Newlyweds thinks that her husband is perfect except for his smoking, and he thinks that she is perfect except for her excessive eating so that when his cigar and her lunch vanish, each blames the other and a quarrel is the result. As a matter of fact, the chimps have made a raid from the attic and even at the time of the quarrel, Nap is smoking peacefully behind the hall rack and Sallie is enjoying a lunch in the attic.

Finally mysteriously opened doors, laundry baskets that sway to and fro, a syphon that sprays them in the face as they open the kitchen door and the noise of soft footfalls where no persons are, lead the couple to the conviction that the house is haunted.

They decide to leave, only to find that the house has been mysteriously fired by the stolen cigar which Nap has left on Mrs. Newlywed's best hat on the rack in the hall. The two rush to pack their suitcases. But Mr. Newlywed's umbrella persists in dancing about the room, carried by some unseen thing, and they flee into Mrs. Newlywed's room to find her nightgown waving aloft upon the arms of what is apparently an apparition with its head hidden in the white folds.

Mrs. Newlywed faints at the continued horrors, and Mr. Newlywed is at his wit's ends. But help comes in the shape of the circus man and the careless delivery man. The circus man has waited in vain for the chimps at the station and has found the driver, compelling him

to drive him back over the road he has just traveled in order to try and find some clue to the missing animals.

They ring at the Newlyweds bungalow and Mr. Newlywed, in fright, drops his wife on the floor and she revives. They both rush to the door and upon hearing of the loss of the chimps, see an explanation of the uncanny happenings of the past several hours. The chimps are located in the attic and everybody is happy.

WORLD EQUITABLE.

FATES BOOMERANG (Peerless—Five Parts—May 29).—The cast: Zell (Mollie King); George Castleman (Charles Gotthold); Mildred Castleman (June Elvidge); Arnold Morgan (Frank Goldsmith). Directed by Frank H. Crane.

George Castleman, an engineer, succeeds in securing the supervision of a big railroad in the West. He hurries home to tell the good news to Mildred, his wife. As usual she is at the Bridge Club, or other place of amusement, but being so full of his good luck he phones her to come home at once. However, she continues to play her game of bridge for another hour. An hour later she enters with excuses to George, who allows her kisses to make it all right.

He eagerly tells her the news and she is delighted, but when he talks of her going with him, she says: "Surely you do not expect me to go with you?" He laughingly explains that it is not for a few months, but for years—that it is a big railroad. But she persists in her refusal to go with him. He makes arrangements for the trip, and goes off alone to face the wilderness, with Mildred's words ringing in his ears, "When you want to see me, you can easily come home."

George reaches the West and the building of the road begins in earnest, but it is slow work in the mountainous country. One day Dan Holden, while sitting in front of his hut in the mountains, with his little grandchild Zell, sees in the distance the railroad crew breaking through the forest. As they draw nearer and nearer, day by day, both are fascinated by the work, never before having seen cars, tracks or steam shovels. Zell is attracted to George and he somewhat to her. However, he explains to her that he is married but she persists in seeing him, if only to cheer him up. One day, while returning from watching the men at work, old Mr. Holden falls and seriously injures himself. George carries him to his hut but the injury is too much for the aged man to survive and he dies two days later.

Lonesome, Zell shares her lonesomeness with that of the engineer. Months later, strange are the happenings in the little mountain hut and also in the beautiful home in the city. Zell is a real little mother, being called the little mother of the hills, and George is bending over, looking at their new born babe with true love and happiness. On the other hand, Mildred has met a man named Morgan, a flirtatious society man, who has designs upon her and urges her to bring divorce proceedings against her husband.

Leaving the city to get evidence against George, Morgan and Mildred arrive at the little village, leaving in a coach for George's hut. The driver, a half-witted chap, driving carelessly around a curve, drove his wagon and occupants over the edge of a cliff, losing his life as well as killing both passengers. The news was a terrible shock to George, but after directing his men to give the three unfortunates as decent burial as the little mountain place could afford, he was at liberty to consider Zell's love for him in a different light with the result that after marrying the little mother of the hills, he continues his work content at last that his wife and babe are worthy of his sacrifice.

INTERNATIONAL FILM SERVICE.

MYSTERIES OF MYRA (Sixth Episode—Two Parts—May 29.—Realizing the strange transformation that has taken place in Myra, whereby she now possesses the spirit of the Grand Master, Dr. Alden is deeply troubled, and tries to convince Mrs. Maynard that this is true. She is very sceptical and refuses to place any confidence in Alden's claim, even though she realizes that Myra is not herself.

Alone in her boudoir Myra is acting very strangely. She gathers all her jewels together and hides them, after which she phones her bank in order to ascertain the amount of her bank balance. She then proceeds to leave the house with the intention of drawing her money, but as she opens the door, Varney and Alden arrive. Alden asks for Mrs. Maynard, and is ushered in. Arthur Varney is embarrassed by Myra's behavior. Contrary to her usual way, she is more than cordial to him. As they enter the room where Mrs. Maynard and Alden are seated, Myra suddenly announces that she and Varney are engaged to be married. Dr. Alden, realizing that it is not Myra herself speaking, departs for his laboratory. Alone once more Myra announces to Varney that she is not Myra, but the Grand Master in the body of Myra, and instructs him to get the body of the Black Master from the lodge and to carry it to a certain deserted house in the nearby gorge. She then departs for the bank, where she withdraws her money.

Consternation reigns in the Black Order. The Grand Master has suddenly appeared in the Council Chamber, something that he has never done before. He seems frightened and yet imbued with a sort of nervous courage. He commands the members to clear out from the lodge. Once outside they are met by Varney, who explains to them the strange phenomena which has happened. Alden, arriving at his laboratory, is disturbed by the appearance of a well-known clairvoyant, who says he has a message for the doctor. At this point the Grand Master, in whose body is the spirit of Myra, telephones to the doctor for assistance. Strangely enough, at this very moment the medium commands Alden to answer his 'phone. It is Myra speaking in the form of the Grand Master asking for help. Before the message is completed the connection is broken, this resulting from the fact that the members have returned to the lodge and have made their former leader a prisoner. In Alden's laboratory the medium informs him that the spirit of his dead Hindu colleague is telling him to go to the house in the gorge quickly. Alden departs. Having securely bound and gagged the body of the Grand Master, the members are now taking him to this very place.

Myra has not left the bank, and, driving some distance into the country in the neighborhood of the gorge, sends her chauffeur back and starts out on foot. She arrives at the house, where she finds the body of the Grand Master, who possesses her spirit. Myra, now the personification of the Grand Master, tells him he possesses her spirit and that she will restore the respective spirits to their proper bodies, but she must first hypnotize him, and herself. Varney is outside the house and reports to Myra that, should she desire it, he can release the flood gates of the dam a short distance up stream which will cause the house to be washed away. She returns and proceeds to hypnotize the Master and herself. At this moment Alden arrives. The Master speaks to him from the lips of Myra: "If you kill my body her's will never awake."

She then hypnotizes herself and the Master, and after a time the two astral bodies return to their proper individualities. Again Myra is the sweet girl, while the body of the Black Master now contains his despicable soul. Alden remembers his promise not to kill the Master and rushes to the restored Myra. In the meantime the crafty Master withdraws and gives Varney the proper signal. A moment later the water bursts forth from the dam and the torrential stream descends with such force that the entire house is washed away. The Master escapes safely, while Myra and Alden are swept down stream. After a long struggle Alden is finally successful and succeeds in bringing the girl he loves safely to the shore.

UNITY SALES CORP.

THE PURSUING VENGEANCE (Five Parts—May).—The cast: Crochard (Sheldon Lewis); Mimi (Jane Meredith); Godfrey (Henry Mortimer); Lester (Henry Cargill); Countess Simone (Grace Hampton); Vantine (Ernest Cossard); Simmons (William Frederic); Pigot (Fred. Annerly); Drouet (Alfred Hese); Morrell (Emil Hoch); Parks (John Gray); Fifi (Margaret Forrest); Landlady (Margaret Woodburn); Landlord (Frederick Rogers). Produced by Martin Sabine.

The Countess Simone, whose jewels are famous, is selected for the first victim of the band. Vantine, a noted connoisseur, has purchased in Paris a wonderfully perfect Boule cabinet. It is brought to his home in New York carrying with it Death; for Vantine, while examining it, is mysteriously slain. the only marks upon him being two livid stains on the back of his left hand.

One after another investigators of the cabinet are slain in an equally unfathomable way. There appears to be no solution of the puzzle till Jack Godfrey, a "cub" reporter tackles the circumstances. Godfrey, armed with steel gloves, undertakes to discover the secret of the murderous cabinet. In the meantime, Crochard, the international crook, who has used the cabinet as a hiding place for part of his booty, pursues it to America, together with Mimi, his accomplice, and others of his retinue.

Through a skilful ruse he gains access to the death-cabinet which has become so deadly that the police have seized it and placed it in a cell at "Headquarters." Disguised as the detective, who has followed him across the Atlantic, Crochard exercises his cunning and his wits and makes a laughing stock of the man set on his trail. The climax is startling.

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STENOGRAPHER, young, married man, desires position anywhere in East. Four years' experience in amusement business. Address, Competent, care M. P. World, N. Y. City.

CAMERAMAN, with own outfit; first-class references. Four years' experience; steady; reliable. Stradling, 133 Beech St., Yonkers, N. Y.

UP-TO-DATE MANAGER buys films bottom price. Consistent in every branch of the business. References. Sure to increase business. George Birton, 650 North Villa St., Richmond Hill, N. Y.

WANTED—Engagement in America in a film producing company by young experienced English film actress (great grand niece of the late Charles Mathews and Madame Vestris). Address Euginie Vestris, 46 Porters Grange Avenue, Southend-on-Sea, England.

OPERATOR — ELECTRICIAN — Six years steady experience; any machine. Desires position in theater where expert projection is appreciated. W. B., care M. P. World, N. Y. City.

EXPERIENCED FILM MAN—With thorough knowledge of film cutting, titling and editing, desires position with large film corporation. Address W., care M. P. World, N. Y. City.

TECHNICAL LABORATORY SUPERINTENDENT—Wishes to connect with first-class concern. Address L. M. S., care M. P. World, Chicago, Ill.

HELP WANTED.

WANTED—Representatives to handle our new 101 ranch feature. Bond and reference. Address K. L. Williams, Bliss, Okla.

WANTED—Moving picture camera owners in every town to take local scenery. Globe Film Co., 937 Edgecomb Place, Chicago, Ill.

DRAUGHTSMAN WANTED—Familiar with motion picture camera and printer design. B. Film Co., 50 Spring St., Newark, N. J.

BUSINESS OPPORTUNITIES.

FOR RENT IN OMAHA—Ground floor hall with balcony seating 800. Central location. Will remodel for moving picture house for long lease. N. P. Dodge & Co., Omaha, Neb.

FOR SALE OR LEASE—Moving picture room, capacity 275; manufacturing city over 40,000. Good location for experienced party. Reasonable rent. Address American, care M. P. World, N. Y. City.

SEND FOR LEWIS' MAGAZINE—Second edition now ready for distribution. Most wonderful publication of its kind in the world. Nearly $10,000,000 worth of all kinds of business and real estate opportunities to select from. Lewis, oldest successful, practical, commercial and industrial broker in Buffalo. Offices, 578-580 Ellicott Square, Buffalo, N. Y.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker. Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

"Amberlux."

WANTED—First-class show located in following territory: Arizona, New Mexico or Colorado. Must be a money maker, and be able to stand a rigid investigation. Want place running 7 days per week, with daily matinees. In replying, list and invoice the total equipment. Give size of town and number of competing shows and size of same. State what film service used and price of same. Give the net earnings month by month for past year. Full information must be given or no attention will be accorded replies. Banking references furnished on request. Address P. O. Box 316, Morenci, Ariz.

WANTED—A first-class, up-to-date moving picture theater, not less than 500 seats, New York, Connecticut or Massachusetts. Must be a money maker, and running seven days a week, matinee and evening. Must stand rigid investigation. Give complete invoice of equipment, expenses and income. Information held confidential. No brokers. Banking references given upon request. Address A. E. Stacy, Plaza Apt., Washington Circle, Washington, D. C.

THEATERS FOR SALE OR RENT.

Richardson endorses "Amberlux" Filters.

FOR SALE—Fully equipped theater, seating 250, open Sundays, located on main business street. Population 18,000. Palace Theater, Peru, Ind.

FOR SALE or lease, movie in village of 3,000, 20 miles from New York City. Capacity 300; equipment A-1. A., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

"Amberlux."

3,000 OPERA CHAIRS—Steel and cast frames 60c. up. All serviceable goods. Player piano new. Four asbestos booths, several machines. J. P. Redington, Scranton, Pa.

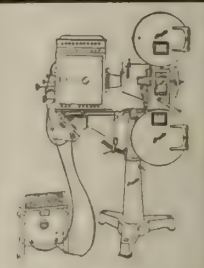
$20.00 BUYS a flesh fibre screen worth $125.00; size 12-15 ft., in perfect condition. Reason for selling, alterations. Superior Scenic Studio, Wilkes-Barre, Pa.

POWER'S 6 B

How Would You Like to Save

$50.00 A Year

ON LIGHT?



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PICTURE THEATRE EQUIPMENT COMPANY

1604 Broadway, *Projection Engineers* New York

CONSULT US FOR MODEL PROJECTION

CLASSIFIED ADVERTISEMENTS---Continued from page 1768

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears' Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Slightly-used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second-hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

CAMERAS, perforators, printers, tripods, projectors, developing outfits, polishers, rewinders. Special filming, private screening. Titles, Zeiss lenses, optelectromechanical repairing. Eberhard Schneider, 219 Second Ave., N. Y. City.

"AMBERLUX Lens Filters" complete, with business-getting advertising slide, $3.50. W. D. Warner, Wyandotte Bldg., Columbus, Ohio.

OPERA CHAIRS—2,700 slightly used, 65c. 200 beautiful upholstered chairs reasonable. New opera, 85c up. Open-air seats, 80c. Maple folding, 40c. Write for catalogs with direct factory prices. Atlas Seating Co., 10 E. 43d St., N. Y. City.

GUARANTEED REBUILT MACHINES—1908 Motiograph, $60.00; 1911 Motiograph, $75.00; 1913 Motiograph, $90.00; Simplex Motor Drive, $250.00; Power's No. 6A, $150.00; Edison Exhibition, $65.00; Edison Type B, $75.00; Power's No. 5, $65.00. Going quick; rush your order. Amusement Supply Co., 300-2 Mallers Bldg., Chicago, Ill.

FOR SALE—Galvanized iron booth $60.00. Write for particulars. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

FIRST-CLASS motor generator, with 7½ H. P. motor, starting box, field rheostat, with volt and amp. meters. Will draw up to 90 amp. Also Power's No. 6 machine. Inquire Max Tischler, 159 Rivington St., N. Y. City.

LIGHTING PLANT—¾ KW, consisting of 115-volt D C dynamo with flywheel and 1½ H. P. gas (or gasoline) engine, all mounted on iron skids. Switchboard. Almost new. For sale or will exchange for motion picture camera. William Olsen, 229 94th St., Brooklyn, N. Y.

FOR SALE—Simplex Machine, month old, perfect condition, guaranteed 1 year. Sell at once, $250 cash. Electric bulbs, globes, fittings, cheap. Brady's Cafe, Ave. "A" and 66th St., N. Y. City.

"Amberlux."

FOR SALE—Power's No. 5 and Edison moving picture machine $45 each. P. O. Box 1651, N. Y. City.

I HAVE—A Power's 6A completely equipped which I will sell for $160.00. Wm. Orr, 172 W. Washington St., Chicago, Ill.

SIMPLEX—Motor drive, used only short time, $210; Power's 6A, motor drive, like new, $145; Motiograph, 1915 model, $115; everything complete, including rheostats and rewinds; Power's No. 5, rebuilt and perfect, $40; Edison Exhibition, rebuilt and perfect, $40; Johns-Manville asbestos semi-portable booth, 8 by 12 feet, $40. Acme Theater Supply Co., 183 N. La Salle St., Chicago, Ill.

ONE 36"—Exhaust fan D. C. 220 V., complete with starting box at $100. Henry Mestrum, 385 6th Ave., N. Y. City.

OPERA CHAIRS—We have several lots of good chairs from 40c. up. Let us know what you want. We save you money. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

WRITE US—For bargains in motion picture machines and theatrical equipment of all kinds. We have a large stock. Write for bargain list. We can save you money on anything you need pertaining to the theater. Crescent Film Co., 170 W. Washington St., Chicago, Ill.

CAMERAS WANTED.

WANTED—Motion picture camera for cash. Professional, any condition, any price. Address H. R. H., care M. P. World, N. Y. City.

CAMERAS FOR SALE.

NEW MODEL NO. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

Richardson endorses "Amberlux Filters."

SAVE MONEY—Vistas $60. Jure $60. Pittman's $96 to $200. Peter's all aluminum $150, all with F.3.5 lenses—guaranteed bargains. Ray, 326 Fifth Avenue, N. Y. City.

PITTMAN PROFESSIONAL CAMERA—Zeiss Tessar 2-inch lens, extra 3-inch lens, tilt and panoramic tripod, two extra magazines, carrying case; guaranteed bargain. Culler Film Co., Orangeburg, S. C.

ARE YOU A LIVE WIRE?—The summer season is on. Why not get in on the big money taking motion pictures? Big money in taking them for news, advertising and home talent. We are specialists in equipping beginners. Our expert will be pleased to inform you if your locality can be made to pay. Estimates on complete outfits cheerfully given. Highest grades developing and printing, title work and assembling. Our laboratory is equipped to handle all orders from 50 feet to 10,000 feet. Immediate service. Real motion picture cameras at a great saving of money. Write today. 1st. Vista 150 ft. capacity regular and trick crank, printing arrangement, Zeiss Tessar lens F. 3.5, five magazines and carrying case, $65.00. 2d. Ernemann, 100 ft. capacity, hardwood case, Ernemann F. 3.5 Anastigmat lens in focusing mount, standard size film. Our price, $72.00. 3d. Williamson M. P. camera, 100 ft. capacity, teakwood case, equipped with F. 6 lens in focusing mount. Our price, including sole leather carrying case, $55.00. 4th. Kinograph M. P. camera, 200 ft. capacity, equipped with Zeiss Tessar F. 3.5 lens in focusing mount, brand new, $75.00. 5th. Pittman, 200 ft. capacity, leather-covered case, Zeiss Tessar F. 3.5 lens in focusing mount. Our price $75.00. 6th. Phantoscope M. P. camera, 200 ft. capacity, magazine side by side. Very compact, fine mechanism. Equipped with Carl Zeiss Tessar F. 3.5 lens in focusing mount. Our price, with carrying case, $87.50. 7th. Ensign Daylight loading motion picture camera, 100 ft. capacity, with Ensign panoramic and tilting top tripod, in carrying case. Our price, complete, $75.00. 8th. $90.00, American panorama and tilting top tripod, $45.00. 9th. Williamson panoramic and tilting top tripod, in carrying case. Our price, $26.50. Every machine guaranteed. Write today. David Stern Co., 1047 R. W. Madison St., Chicago, Ill. In business since 1885.

FILMS WANTED.

FILMS—With paper, good condition, must be bargains. David Speiser, 1210 P St., Lincoln, Neb.

SERIALS WANTED and for sale for export. Also 5-reel feature films with paper. B., care M. P. World, N. Y. City.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

FOR SALE—Four Chaplin comedies, $15 each. S. Baldwin, 314 Mallers Bldg., Chicago, Ill.

WE BUY AND SELL features, educationals, scenics and industrials. Let us know what you want or what you have for sale. Also handle film on commission basis. New York Film Laboratories, Films Sales Dep't, 145 West 45th St., N. Y. City.

50 SINGLE reels, comedies and westerns, $5.00 each. 25 2-reel features, $15.00 each. All full reels and in first-class condition. Check with order. Federal Fea. Film Co., 145 W. 45th St., N. Y. City.

PRESIDENT WILSON'S Review of the Atlantic Fleet, 1 reel, $25.00. M. Miller, 3d floor, Mallers Building, Chicago, Ill.

500 SINGLE REELS $1.50 each. 100 features $20 to $100. Hatch, 284 Market St., Newark, N. J.

FEATURE FILMS—Three, four, five reelers. Send for my list. May we have the pleasure of making you a satisfied customer? Auxiliary Film Booking Service, 801 Schiller Bldg., Chicago, Ill.

FOR SALE—One four-reel feature, two three-reel features, one two-reel feature, six Keystone comedies; all in first-class order and only used a short while. Plenty of paper, one, three and six sheets, packed in metal cases, accompanied by two extra metal cases. Cheap for cash. Address, People's Feature Film Co., 360 Randolph Bldg., Memphis, Tenn. Leaving the city reason for selling.

FOR SALE—Sherlock Holmes in "Tom Butler," 3 reels; "Bohemian Girl," 3 reels; "The Auto Bandits," 3 reels; all are in the very best condition; plenty of big posters; will sell them at $40 per feature, including posters; will send one or all to any address subject to rewind examination on receipt of letter from your express agent showing that you have on deposit enough to cover express charges; can ship at once. Act quick. C. H. Johnson, 66 Broadway, Portland, Ore.

FOR SALE.—3, 4 and 5-reel features in good condition; posters for all subjects. Select Film Service, 145 West 45th St., N. Y. City.

FOR SALE—"American Gentlemen," Liberty, 5 reels, new, $200; "For $5,000 a Year," Liberty, 5 reels, $150; "Night of Terror," Standard, 4 reels, $60; "Criminal Path," Ramo, 4 reels, $35; "Doc Sawyer," 4 reels, $50; "Tyranny of Mad Czar," Coigne, 4 reels, $35; "Sister to Carmen," H. Gardner, 4 reels, $50; "Actress' Redemption," Ramo, 3 reels (Maria Jacobin), $25; "Witness Invisible," Blinkhorn, 3 reels, $60. Features furnished with one, three and six sheets. Five thousand reels with posters, $3.00 up. Chaplin comedies, new, $40. Write for lists. G. W. Bradenburgh, 802 Vine St., Phila., Pa.

WAR FEATURE FILMS which have covered my territory and will now sell cheap. "The Battle and Fall of Warsaw," 4 reels, $150.00; "War World Wide," 4 reels, $125; "German Side of the War," 3 reels, $75; "War in Europe," 3 reels, $75; "War of the World," 3 reels, $100; "Italy at War With Austria," 2 reels, $75; "Russia's Mighty Army," 2 reels, $50; "Battle of Przemysl," 5 reels, $200. A quantity of mounted lithographs, 1, 3, 6 or 9 sheets; heralds; photos, etc., with each. All in good condition. Will ship subject to examination on receipt notice from express agent that he holds deposit. Address B., care M. P. World, N. Y. City.

MUSICAL INSTRUMENTS FOR SALE

ELECTRIC PIANOS for Picture Shows, with keyboards, $170. Orchestrion pianos with pipes $200. All guaranteed first class. Must be sold to close out piano business. Send for circular. J. F. Herman, 1420 Pennsylvania Ave., Washington, D. C.

MISCELLANEOUS.

"Amberlux."

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At the MOTION PICTURE EXHIBITORS' LEAGUE EXPOSITION at the GRAND CENTRAL PALACE. The WISE and SUCCESSFUL EXHIBITORS buy their equipment from the MAN who DARES to TELL the TRUTH about MACHINES. It is just as important WHERE you BUY as WHAT you BUY. You cannot buy FLIVVERS or LEMONS from PORTER. There is only one BEST in everything. Get that one BEST from PORTER. Buy from the MAN who stands between you and the Manufacturer for A SQUARE DEAL.

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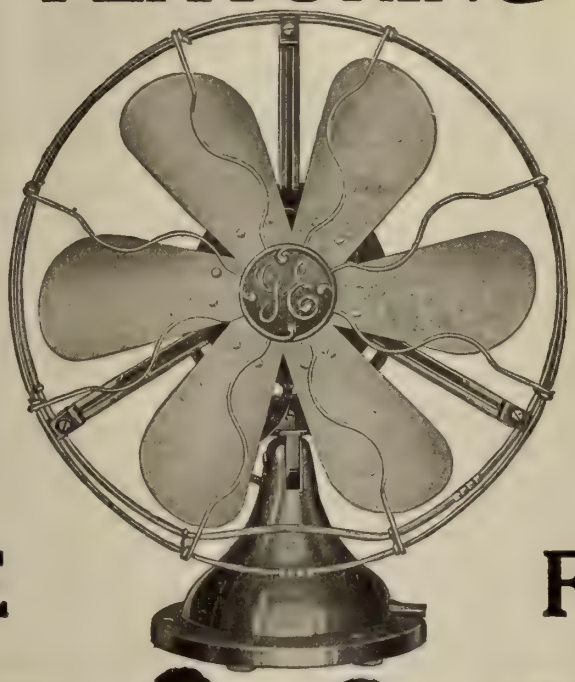

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General Office **Schenectady, N. Y.**

Sales Offices in all Large Cities 6092

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1928, 1930.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem.

Wednesday—Biograph, Edison, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

May 15—The Perfidy of Mary (Drama) (Biograph Reissue No. 50).
May 17—Beverly of Graustark (Three parts—Drama).
May 22—The Mistake (Drama) (Biograph-Reissue No. 51).
May 23—Who's Looney Now? (Two parts—Comedy).
May 29—The House with Closed Shutters (Drama) (Biograph Reissue No. 52).
May 31—Woman Against Woman (Three parts—Drama).
June 5—The Girl Across the Way (Drama) (Biograph Reissue No. 53).
June 6—The Yaqui Cur (Two parts—Drama) (Biograph Reissue No. 54).
June 12—The Spirit Awakened (Drama) (Biograph—Reissue No. 55).
June 14—Liberty Belles (Three parts—Comedy—Drama).

EDISON.

May 3—The Real Dr. Kay (Comedy).
May 9—Celeste of the Ambulance Corps (Three parts—drama).
May 10—A Mix-Up in Black (Comedy).
May 16—The Littlest Magdalene (Three parts—Drama).
May 17—Robbing the Fishes (Comedy).
May 23—The Coward's Code (Three parts—Drama).
May 24—The Cecropia Moth (Educ.).
—Tom the Tamer and Kid Kelly (Cartoon).
May 30—Helen of the Chorus (Three parts—Drama).
June 6—The Stoning (Three parts—Drama).
June 7—Love's Labor Lost (Cartoon).
—Camping With the Black Feet Scenic).

ESSANAY.

May 9—A Return to Youth—and Trouble (Two parts—Comedy-Drama).
May 10—The Fable of the Good Fairy and the Lorgnette and Why She Got It Good (Comedy).
May 13—The Jester (Three parts—Drama).
May 16—The Double Cross (Two parts—Dr.).
May 17—Vernon Howe Bailey's Sketch Book of San Francisco (Cartoon).
—A scenic subject on the same reel.
May 20—A Rose of Italy (Three parts—Dr.).
May 27—Police (Comedy).
May 23—The Condemnation (Two parts—Dr.).
May 24—Canimated Nooz Pictorial No. 10 (Cartoon).
—A scenic subject on the same reel.
May 27—The Schemers (Three parts—Drama).
May 27—Police (Two parts—Comedy).
May 30—The Song in the Dark (Two parts—Drama) (Reissue).
May 31—The Fable of "The Willing Collegian Who Wanted to Get a Foothold" (Comedy).
June 3—Our People (Three parts—Drama).
June 6—Orphan Joyce (Two parts—Drama).
June 7—Vernon Howe Bailey's Sketch Book of Berlin (Cartoon—Comedy).
A Scenic Subject on the same reel.
June 10—Fool's Gold (Three parts—Drama)
June 13—Putting It Over (Two parts—Com.).
June 14—Canimated Nooz Pictorial No. 11 (Cartoon—Com.).
—A scenic subject on the same reel.
June 17—The Promise Land (Three parts—Drama).

KALEM.

May 12—A Lunch-Room Legacy (Comedy).
May 13—Hazards of Helen Railroad Series No. 79, "The Bridge of Danger" (Dr.).
May 15—Sauce for the Gander (No. 8 of the "Social Pirates"—Two parts—Dr.).
May 16—The Irish Rebel (Drama).
May 17—The Artful Dodger (Comedy).
May 19—An Innocent Vampire (Comedy).
May 20—One Chance in a Hundred (No. 80 of the "Hazards of Helen Railroad Series—Drama).
May 22—The Missing Millionaire (No. 9 of the "Social Pirates"—Two parts—Dr.).
May 23—Ham's Busy Day (Comedy).
May 24—The Bogus Ghost (Comedy).
May 26—A Baby Grand (Comedy).
May 27—Hazards of Helen Railroad Series (No. 81), "The Capture of Red Stanley" (Drama).
May 29—Unmasking a Rascal No. 10 of the "Social Pirates" (Two parts—Dr.).
May 30—A Bunch of Flivvers (Comedy).
May 31—A Smokey Adventure (Comedy).
June 2—Sis, the Detective (Comedy).
June 3—Hazards of Helen Railroad Series No. 82, "The Spiked Switch" (Two parts—Drama).
June 5—The Fangs of the Tattler (No. 11 of the "Social Pirates"—Two parts—Drama).
June 6—Midnight at the Old Mill (Comedy).
June 7—In Cinderella's Shoes (Comedy).
June 9—Juggling Justice (Comedy).
June 10—The Treasure Train (No. 83 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

May 4—None So Blind (Three parts—Dr.).
May 6—Father's Night Off (Comedy).
May 8—Skirts and Cinders (Comedy).
May 11—The Wheat and the Chaff (Three parts—Drama).
May 13—Jenkins' Jinx (Comedy).
May 15—Otto the Artist (Comedy).
May 16—The Beggar King (Two parts—Dr.).
May 18—Jackstraws (Three parts—Drama).
May 20—The Winning Number (Comedy).
May 22—Otto the Hero (Comedy).
May 25—Prisoners of Conscience (Three parts—Drama).
May 27—Oh, You Uncle! (Comedy).
May 29—Frilby Frilled (Comedy).
May 30—The Final Payment (Two parts—Dr.).
June 1—The Code of the Hills (Three parts—Drama).
June 3—Pickles and Diamonds (Comedy).
June 5—Otto the Reporter (Comedy).
June 8—The Scapegrace (Three parts—Dr.).
June 10—Two Smiths and a Haff (Comedy).

SELIG.

May 11—The Selig-Tribune No. 38, 1916 (Topical).
May 13—The Sheriff's Duty (Western—Drama).
May 15—The Hard Way (Three parts—Drama).
May 15—The Selig-Tribune No. 39, 1916 (Topical.)
May 18—The Selig-Tribune No. 40, 1916 (Topical.)
May 20—A Boarding House Ham (Comedy).
May 22—The Test of Chivalry (Three parts—Drama).
May 22—The Selig-Tribune No. 41, 1916 (Topical).
May 25—The Selig-Tribune No. 42, 1916 (Topical).
May 27—A Five Thousand Dollar Elopement (Comedy-Drama).
May 29—The Hare and the Tortoise (Three parts—Drama).
May 29—The Selig-Tribune No. 43, 1916 (Top.).
June 1—The Selig-Tribune No. 44, 1916 (Top.).
June 3—Crooked Trails (Western—Drama).
June 5—A Temperance Town (Three parts—Drama).
June 5—The Selig-Tribune No. 45, 1916 (Top.).
June 8—The Selig-Tribune No. 46, 1916 (Top.).
June 10—Going West to Make Good (Western—Drama).

VIM.

May 11—The Water Cure (Comedy).
May 12—The Pretenders (Comedy).
May 18—Thirty Days (Comedy).
May 19—A Fair Exchange (Comedy).
May 25—Baby Doll (Comedy).
May 26—Villains and Violins (Comedy).
June 1—The Schemers (Comedy).
June 2—The Land Lubbers (Comedy).
June 8—The Sea Dogs (Comedy).
June 9—A Dollar Down (Comedy).
June 15—Hungry Hearts (Comedy).
June 16—The Raid (Comedy).

VITAGRAPH.

May 8—The Double-Double Cross (Comedy).
May 12—Out Ag'in In Ag'in (Comedy).
May 13—Accusing Voice (Three Parts—Dr.). (Broadway Star Feature).
May 15—A Lucky Tumble (Comedy).
—Scenes in Iceland (Scenic).
May 19—More Money than Manners (Comedy).
May 20—Miss Adventure (Three parts—Drama) (Broadway Star Feature).
May 22—The Cost of High Living (Comedy).
May 26—The Battler (Comedy).
May 27—The Primal Instinct (Three parts—Drama) (Broadway Star Feature).
May 29—The Rich Idler (Drama).
June 2—The Lonelies (Comedy—Drama).
June 3—Carew and Son (Three parts—Drama) (Broadway Star Feature).
June 5—New York Past and Present (Historical).
June 9—She Won a Prize (Comedy).
June 10—A Strange Case (Three parts—Drama) (Broadway Star Feature).
June 12—Her Loving Relations (Comedy).
June 16—Harold the Nurse Girl (Comedy).
June 17—Ashes (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES.

Apr. 22—A Caliph of the New Bagdad (Three parts—Comedy-Drama).
Apr. 29—The Man Hunt (Three parts—Dr.).
May 6—The Resurrection of Hollis (Three parts—Drama).
May 13—Accusing Voice (Three parts—Dr.)
May 20—Miss Adventure (Three parts—Dr.).
May 27—The Primal Instinct (Three parts—Drama).
June 3—Carew and Son (Three parts—Dr.).
June 10—A Strange Case (Three parts—Dr.).
June 17—Ashes (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Apr. 28—The Broken Promise (Three parts—Drama).
May 5—The Oath of Hate (Three parts—Dr.).
May 12—Broken Fetters (Three parts—Drama).
May 17—Spellbound (Five parts—Drama).
May 19—A Child of Fortune (Three parts—Drama).
May 26—The Flirting Bride (Three parts—Dr.).
June 2—Shadows (Three parts—Drama).
June 9—The Stained Pearl (Three parts—Dr.).

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EVERYTHING PERTAINING TO THE PRODUCTION OF THE PHOTOPLAY

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1928, 1930.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

May 10—Number 19 (Topical).
May 17—Number 20 (Topical).
May 24—Number 21 (Topical).
May 31—Number 22 (Topical).
June 7—Number 23 (Topical).
June 14—Number 24 (Topical).

BIG U.

May 11—No release this day.
May 19—Nadine of Nowhere (Drama).
May 25—Corporal Billy's Comeback (Two parts—Drama).
May 31—The Attic Princess (Drama).
June 1—Brother Jim (Drama).
June 8—The Sea Lily (Drama).
June 15—Betty's Hobo (Comedy-Drama).

BISON.

May 13—A Fight for Love (Two parts—Drama).
May 20—Huida, the Silent (Two parts—Dr.).
May 27—The Wedding Guest (Two parts—Dr.).
June 3—Tammany's Tiger (Two parts—Com.).
June 10—The Cake Man (Two parts—Drama).
June 17—A Railroad Bandit (Two parts—Drama).

GOLD SEAL.

May 9—The Mark of a Gentleman (Two parts—Drama).
May 16—Darcy of the Northwest Mounted (Three parts—Drama).
May 23—The Woman Who Followed Me (Two parts—Comedy-Drama).
May 30—The Silent Man of Timber Gulch (Two parts—Drama).
June 6—The Rose-Colored Scarf (Two parts—Drama).
June 13—The Melody of Love (Three parts—Drama).

IMP.

May 9—When a Wife Worries (Comedy).
May 10—The Go-Between (Drama).
May 12—The Capital Prize (Two parts—Dr.).
May 16—When Slim Picked a Peach (Comedy).
May 21—Claudia (Comedy).
May 23—The Health Road (Drama).
May 26—The Unconventional Girl (Two parts—Drama).
May 30—A Double Fire Deception (Comedy).
June 2—Jim Slocum No. 46393 (Two parts—Drama).
June 6—His Little Story (Comedy).
June 13—Her Wonderful Secret (Comedy).
June 16—The Devil's Image (Two parts—Dr.).
June 18—A College Boomerang (Comedy).

JOKER.

May 20—A Raffle for a Husband (Comedy).
May 27—A Stage Villain (Comedy).
June 3—A Dark Suspicion (Comedy).
June 10—No release this day.
June 17—Love Quarantined (Comedy).

LAEMMLE.

May 14—Her Great Part (Comedy—Drama).
May 18—Grouches & Smiles (Comedy—Drama).
May 19—Heartaches (Two parts—Drama).
May 25—No release this day.
May 28—No release this day.
May 30—The Fur-Trimmed Coat (Drama).
June 1—Two Mothers (Two parts—Drama).
June 4—The Wire Pullers (Comedy).
June 8—Alias Jane Jones (Two parts—Dr.).
June 11—The False Gems (Drama).
June 15—Her Soul's Song (Two parts-Dr.).
June 18—Romance at Random (Comedy).

L-KO.

May 14—No release this day
May 17—Gaby's Gasoline Glide (Two parts—Comedy).
May 22—No release this day.
May 24—A Busted Honeymoon (Comedy).
May 28—Gamboling on the Green (Comedy).
May 31—Tough Luck on a Rough Sea (Two parts—Comedy).
June 4—No release this day.
June 7—Billie's Waterloo (Comedy).
June 11—Phony Teeth and False Friends (Comedy).
June 14—How Stars Are Made (Two parts—Comedy).

NESTOR.

May 15—He's a Devil (Comedy).
May 19—The Wooing of Aunt Jemima (Comedy).
May 22—Her Celluloid Hero (Comedy).
May 26—Her Husband's Wife (Comedy).
May 29—All Over a Stocking (Comedy).
June 2—Good Night Nurse (Comedy).
June 5—Never Again Eddie (Comedy).
June 9—Twixt Love and the Iceman (Comedy).
June 12—Their Awful Predicament (Comedy).
June 16—Almost a Widow (Comedy).

POWERS.

May 13—No release this day.
May 18—A Toyland Robbery.
—Little Journeys in the Frozen North, Nome, Alaska (Educational).
May 20—Their Social Smash (Comedy).
May 25—Mr. Fuller Pep—He Dabbles in the Pond (Cartoon).
—The Juvenile Dancer Supreme (Leha Baskette in a Group of Classic Dances).
May 27—Storming the Trenches (Comedy).
June 1—It Can't Be True (Comedy).
June 8—Mr. Fuller Pep—He Breaks for the Beach (Cartoon).
—Pygmies of the Zoo (Ditmar's Educational).
June 10—Betrayed by the Camera (Comedy).
June 15—Professor Wiseguy's Trip to the Moon (Comedy-Cartoon).
—Little Journeys in Scenic Japan (Educational).
June 17—No release this day.

RED FEATHER PHOTOPLAYS.

May 15—A Youth of Fortune (Five parts—Dr.).
May 22—Half a Rogue (Five parts—Drama).
May 29—The Iron Hand (Five parts—Dr.).
June 5—The Madcap (Five parts—Drama).
June 12—What Love Can Do (Five parts—Drama).

REX.

May 16—No release this day.
May 18—A Wife at Bay (Two parts—Drama).
May 21—Love Triumphant (Two parts—Dr.).
May 23—Virginia (Drama).
May 26—Harmony in a Flat (Comedy).
May 28—A Gentle Volunteer (Three parts—Drama).
June 3—A Cad (Drama).
June 4—As in a Dream (Three parts—Drama).
June 6—No release this day.
June 9—The Code of His Ancestors (Drama).
June 11—The Sheriff of Pine Mountain (Two parts—Drama).
June 13—No release this day.
June 14—When the Wolf Howls (Drama).
June 18—The Finer Metal (Two parts—Dr.).

VICTOR.

May 17—The Three Wishes (Drama).
May 24—The Limousine Mystery (Two parts—Drama).
June 2—No release this day.
June 7—Object—Matrimony (Two parts—Comedy).
June 9—The Scorpion's Sting (Three parts—Drama).
June 16—The Golden Boot (Comedy).

UNIVERSAL SPECIAL FEATURE.

May 22—The Adventures of Peg o' the Ring (No. 4, "The Circus Mongrels") (Two parts—Drama).
May 29—The Adventures of Peg o' the Ring, No. 5, "The House of Mystery" (Two parts—Drama).
June 5—The Adventures of Peg o' the Ring, No. 6 (Two parts—Drama).
June 12—The Adventures of Peg O' the Ring, No. 7 (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama)
May—Where Are My Children? (Six parts—Drama).

Mutual Film Corp.

AMERICAN.

May 15—The Pretender (Two parts—Drama).
May 18—Four Months (Three parts—Drama).
May 22—Repaid (Two parts—Drama).
May 29—The Release of Dan Forbes (Two parts—Drama).
June 1—The Trail of the Thief (Three parts—Drama).
June 5—Jealousy's First Wife (Two parts—Drama).

BEAUTY.

May 14—No title (Comedy).
May 17—Billy Van Deusen's Fiancee (Comedy).
May 21—Twenty Minutes in Magic (Comedy).
May 24—Adjusting His Claim (Comedy).
May 28—The Pork Plotters (Comedy).
May 31—The Comet's Comeback (Comedy).
June 4—Ima Knutt Gets a Bite (Comedy).
June 7—Billy Van Deusen's Operation (Com.).
June 11—Thinim Stout (Comedy).

CENTAUR.

May 20—High Lights and Shadows (Two parts—Drama).
May 27—The Kaffir's Gratitude (Two parts—Drama).
June 3—Clouds in Sunshine Valley (Two parts—Drama).
June 10—The Lion's Nemesis (Two parts—Drama).

CUB.

May 19—The Harmony and Discord (Comedy).
May 26—Preparedness (Comedy).
June 2—Sawdust Love (Comedy).
June 9—Jerry's Big Lark (Comedy).

FALSTAFF.

May 15—Deteckters (Comedy).
May 20—Steven's Sweet Sisters (Comedy).
May 22—Politickers (Comedy).
May 27—Sammy's Semi-Suicide (Comedy).
May 29—Disguisers (Comedy).
June 3—Peterson's Pitiful Plight (Comedy).
June 5—Advertisementers (Comedy).
June 10—Where Wives Win (Comedy).

GAUMONT.

May 17—See America First, No. 36, "Yosemite National Park" (Scenic).
—Kartoon Komics (Cartoon).
May 21—"Reel Life" (Mutual Film Magazine).
May 24—See America First, No. 37, "Savannah, Ga" (Scenic).
—Kartoon Komics (Cartoon).
May 28—"Reel Life" (The Mutual Film Magazine).
May 31—See America First, No. 38 (Scenic).
—Kartoon Komics (Cartoon).
June 4—Reel Life (Mutual Film Magazine).
June 7—See America First No. 39, "Montgomery, Ala." (Scenic).
—Kartoon Komics (Cartoon).
June 11—Reel Life (Mutual Film Magazine).

MUSTANG.

May 12—The Gulf Between (Two parts—Dr.).
May 19—The Blindness (Two parts—Drama).
May 26—Jack (Two parts—Drama).
June 2—A Man's Friends (Two parts—Dr.).
June 9—The Pilgrim (Two parts—Drama).

MUTUAL WEEKLY.

May 10—Number 71 (Topical).
May 17—Number 72 (Topical).
May 24—Number 73 (Topical).
May 31—Number 74 (Topical).
June 7—Number 75 (Topical).

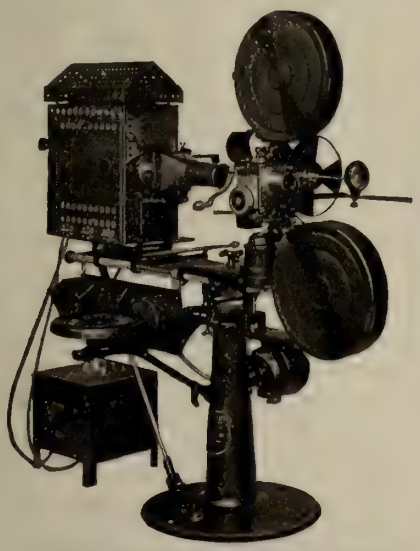
THANHOUSER.

May 4—The Spirit of '61 (Three parts—Dr.).
May 9—When She Played Broadway (Two parts—Drama).
May 16—The Answer (Two parts—Drama).
May 23—For Uncle Sam's Navy (Two parts—Drama).
May 30—The Nymph (Two parts—Drama).
June 6—John Brewster's Wife (Two parts—Drama)

(Mutual Releases continued on page 1956.)

No!! The Motiograph Was Not Used

Had it been used in this particular instance there would have been a different story to tell.



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REEL AMMUNITION

UNIVERSAL MOVING PICTURES

Vol. I WEDNESDAY, MAY 5, 1916 Nos. 5-6

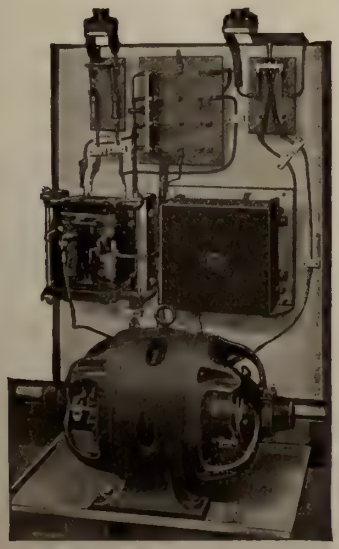
AN APOLOGY

To our many exhibitors who attended the Powers Theatre, Wednesday afternoon, at 2:00 P. M., to review the first episode of "Peg o' the Ring," the Universal all-star serial, the undersigned offers a humble apology for the numerous stops which were necessitated during the first reel. We feel mighty bad over it, even now after it is past, and beg the pardon of one and all who were compelled to look at a blank screen. For the injustice to all parties concerned, we wish to state these numerous stops were in no way caused through the fault of the films. Mr. Van Duzee, the general manager of the exposition, can explain very readily the whys and wherefores. Again we apologize and offer our regrets.

Editor-in-Chief

Everybody is having a good time at the Armory. The wise ones have booked **Peg o' the Ring.**

Richardson Says:



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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1928, 1930.)

(*Mutual Releases continued from page* 1954.)

MUTUAL MASTERPICTURE DE LUXE.

May 18—The Courtesan (American—Five parts—Drama) (No. 102).
May 22—Nancy's Birthright (Signal—Five parts—Drama) (No. 103).
May 25—The Reclamation (American—Five parts—Drama) (No. 104).
May 29—The Man from Manhattan (American—Five parts—Drama) (No. 105).
June 1—Other People's Money (Thanhouser—Five parts—Drama) (No. 106).

VOGUE.

May 16—The Man with the Hod (Comedy).
May 21—The Chinatown Villains (Comedy).
May 23—Rival Rogues (Comedy).
May 28—National Nuts (Comedy).
May 30—Shy Thirty Cents (Comedy).
June 4—Nailing on the Lid (Comedy).

Pathe Exchange, Inc.

ARROW.

May 15—Who's Guilty? No. 2, "The Tight Rein" (Two parts—Drama).
May 22—Who's Guilty? No. 3, "The Tangled Web" (Two parts—Drama).

FEATURE.

May 8—The Iron Claw, No. 11, "The Saving of Dan O'Mara" (Two parts—Dr.).
May 15—The Iron Claw, No. 12, "The Haunted Canvas" (Two parts—Drama).
May 22—The Iron Claw, No. 13, "The Hidden Face" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Apr. 18—Big Jim Garrity (Five parts—Dr.).
May 15—The Girl with the Green Eyes (Five parts—Drama).

MITTHENTAL.

May 1—Trouble Enough (Comedy).
May 15—Reckless Wrestlers (Comedy).

PATHE.

May 15—Siberia, the Vast Unknown, No. 7 (Scenic).
—On the Island of Luzon, (Philippine Islands) (Scenic).
May 22—Saving the Shad Supply (Industrial).
—Yunnan Fou (Scenic of Southwest China).
May 22—Leap Year (Animated Comedy—Car.).
—How to Bring Up a Child (Colored—Nonsense Film).

PATHE NEWS.

May 6—Number 37, 1916 (Topical).
May 10—Number 38, 1916 (Topical).
May 13—Number 39, 1916 (Topical).
May 17—Number 40, 1916 (Topical).
May 20—Number 41, 1916 (Topical).

PHUNPHILMS.

Apr. 26—Them Was the Happy Days (Comedy).

ROLIN.

May 8—Luke and the Bomb Throwers. (Com.).
May 22—Luke's Late Lunchers (Comedy).

Miscellaneous Releases.

AUTHORS FILM CO., INC.

April—Alsace (Five parts—Drama).
April—A Woman's Awakening (Five parts—Dr).
May—Under the Mask (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.

May 22—A Son of the Immortals (Five parts—Drama).
May 29—Naked Hea (Five parts—Drama).
June 5—The Eye of God (Five parts—Drama).
Jun. 12—Bobbie of the Ballet (Five parts—Drama).
June 19—The Three Godfathers (Five parts—Drama).
Jun. 26—Shoes (Five parts—Drama).

EMERALD M. P. CO.

June 1—Tom & Jerry—Bachelors, No. 1 (Two parts—Drama).

FOX FILM CORPORATION.

May 22—Battle of Hearts (Five parts—Drama).
May 29—The Spider and the Fly (Five parts—Drama).
June 5—Hypocrisy (Five parts—Drama).
June 12—A Woman's Honor (Five parts—Dr.).

INTERNATIONAL FILM SERVICE INC.

May 15—The Mysteries of Myra No. 4. (Two parts—Drama).
May 22—The Mysteries of Myra, No. 5 (Two parts—Drama).
May 22—The Mysteries of Myra, No. 6 (Two parts—Drama).

IVAN FILM PRODUCTION, INC.

June—Her Husband's Wife (Drama).

JUVENILE FILM CORPORATION.

Mar.—Chip's Backyard Barnstormers (Two parts—Comedy).
Mar.—Chip's Rivals (Comedy).
June—World War in Kidland (Comedy).
June—For Sale—A Daddy (Dr.-Com.)
June—Chip's Carmen (Comedy).

LEWIS J. SELZNICK PRODUCTIONS, INC.

May—The Common Law (Drama).

METRO PICTURES CORPORATION.

May 22—Notorious Gallagher (Columbia—Five parts—Drama).
May 29—The Scarlet Woman (Popular Plays & Players—Five parts—Drama).
Jun. 5—Borrowing Trouble (Five parts-Dram).

METRO-DREW COMEDIES

System Is Everything (Comedy).
Their First (Comedy).
The Model Cook (Comedy).
Sweet Charity (Comedy).

PARAMOUNT PICTURES CORPORATION.

May 25—Saints and Sinners (Famous Players—Five parts—Drama).
May 29—The Thousand Dollar Husband (Lasky—Five parts—Drama).
Jun. 1—The Gutter Magdalene (Lasky—Five parts—Drama).
Jun. 5—The Evil Thereof (Famous Players—Five parts—Drama).
June 8—The Making of Maddalena (Morosco—Five parts—Drama).
June 12—Silks and Stains (Famous Players—Five parts—Drama).
June 15—Destiny's Toy (Famous Players—Five parts—Drama).
June 19—The Clown (Lasky—Five parts—Comedy).
June 26—The World's Great Snare (Famous Players—Five parts—Dr.).
June 29—The American Beauty (Pallas—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

May 10—A Toyland Paper Chase.
May 17—Bobby Bumps and His Goatmobile (Cartoon—Comedy).
May 24—Kid Casey the Champion (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

May 15—Among the Head Hunters.
May 22—Cruising Through the Philippines.
May 29—The Murderous Moros of Mindanao.
June 5—Visiting the Sultan of Sulu.
June 12—The Penal Colony of Palawan.

THE RESERVE PHOTO-PLAYS CO.

June 12—Casey's Dream (Comedy).

TRIANGLE FILM CORPORATION.

Releases for week of May 14:
Susan Rocks the Boat (Fine Arts—Five parts—Drama).
Not My Sister (Ince—Fine Arts—Five parts—Drama).
Releases for week of May 21:
A Child of the Paris Streets (Fine Arts—Five parts—Drama).
The Primal Lure (Ince—Five parts—Dr.).
Releases for week May 28:
Mr. Goode, the Samaritan (Fine Arts—Five parts—Drama).
The Market of Vain Desire (Ince—Five parts—Drama).

UNICORN FILM SERVICE CORPORATION.

(*Releases for the Fifth Week.*)

May 22—The Yellow Hound (Supreme—Two parts—Drama).
May 22—Mary's Mistake (Gayety—Comedy).
—Tricking the Trickster (Comedy).
May 23—The Dividing Line (Hiawatha—Western—Drama).
May 23—Mother's Strategy (Rancho—Western—Drama).
May 23—Hubby's Present (Judy—Comedy).
—Our Darling's Playmate (Comedy).
May 24—In the Hills of Kentucky (Buffalo—Western—Drama).
May 24—The New Ranch Owner (Hippo—Comedy).
May 24—The Stone Hammer (Supreme—Dr.).
May 25—The Hindoo's Revenge (Lily—Two parts—Drama).
May 25—The Hobo Imposter (Jockey—Com.).
May 26—Falsely Accused (Hiawatha—Western—Drama).
May 26—The Busy Bee (Gayety—Comedy).
May 26—The Village School Master (Supreme—Drama).
May 27—The Mystery at Shallow Creek (Sunset—Western—Drama).
May 27—The Empty Crib (Supreme—Drama).
May 27—A Gentleman of Leisure (Hippo—Comedy).
—Our Darling's Chips (Comedy).
May 28—The Indian Child's Gratitude (Utah—Western—Drama).
May 28—O'Brien's Investment (Jockey—Com.).
May 28—The Uncut Diamond (Puritan—Dr.).

(*Releases for the Sixth Week.*)

May 29—The Price He Paid (Two parts—Dr.).
May 29—A Bride to Order (Gayety—Comedy).
In the Balkans.
May 30—A Dapghter of the Hills (Hiawatha—Western—Drama).
May 30—Kentucky Brothers (Puritan—Dr.).
May 30—The Skating Craze at Moodyville (Judy—Comedy).
May 31—Rival Candidates (Buffalo—Western—Drama).
May 31—A Modern Hercules (Hippo—Comedy).
May 31—The Wheat King (Puritan—Drama).
June 1—The Sacred Oath (Lily—Drama).
June 1—Billie's Find (Jockey—Comedy).
—The Enchanted Matches (Comedy).
June 2—A Double Reward (Rancho—Western—Drama).
June 2—All for the Love of Laura (Gayety—Comedy).
June 2—When a Man Weakens (Supreme—Drama).
June 3—His Indian Guardian (Sunset—West—Drama).
June 3—The Heart of a Peddler (Supreme—Drama).
June 3—Nearly Married (Hippo—Comedy).
June 4—Fate's Decree (Utah—Western—Dr.).
June 4—Willie the Sleuth (Jockey—Comedy).
June 4—The King's Vengeance (Puritan—Dr.).

WORLD-EQUITABLE.

May 22—Tangled Fates (Brady Made—Five parts—Drama).
May 29—Fate's Boomerang (Brady Made—Five parts—Drama).
June 5—His Brother's Wife (Brady Made—Five parts—Drama).
June 12—Perils of Divorce (Brady Made—Five parts—Drama).
June 19—La Boheme (Brady Made—Five parts—Drama).
June 26—What Happened at 22 (Brady Made—Five parts—Drama).

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Bolivia*	35.000	172	398	980,000	805.876	962.459
Brazil	120,099.305	95 000.622	100 947,735	84.888,540	23.275,894	39.901,203
Chili	37.284.043	24.238.713	29,553,823	17.800.611	13.627 618	16.616,912
Colombia*	19.615.000	17.647.987	15,714.447	17,213.000	5.784.275	7.647.163
Ecuador*	5.290.000	3.355.916	3.462.567	3 277.000	2.504.014	2.821.646
Guiana, British*	260,000	222.960	98 045	1,971.000	1,812.684	1.630.244
Guiana, Dutch*	620.000	1.034.508	818,825	594.000	655,244	731.806
Guiana, French*	49,000	.....	31 821	558.000	282.430	818.793
Paraguay*	63,000	61.198	67.220	61.000	83.595	215.058
Peru*	15.455.000	11 269,941	10.824.587	7,520.000	5.876.487	7.608.916
Uruguay*	13.644.000	9.597.168	1.860.609	8.099.000	4.153,438	7.617.110
Venezuela*	14.475.000	10 916.934	9.308.761	7.398.000	5.023.532	5.462.441
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1928, 1930.)

(*Continued from page* 1956.)

V-L-S-E, INC.

May 15—Sherlock Holmes (Essanay—Seven parts—Drama).
May 15—Hearst-Vitagraph News No. 39 (Top.).
May 15—Kernel Nutt the Janitor (Comedy).
May 15—The Ordeal of Elizabeth (Vitagraph—Five parts—Drama).
May 19—Hearst-Vitagraph News No. 40 (Top.).
May 22—The Suspect (Vitagraph—Five parts—Drama).
May 22—Kernel Nutt Wins a Wife (Comedy).
May 22—Hearst-Vitagraph News No. 41 (Top.).
May 26—Hearst-Vitagraph News No. 42 (Topical).
May 29—Hearst-Vitagraph News No. 43 (Topical).
May 29—Kernel Nutt, the Footman (Vitagraph—Comedy).
May 29—Into the Primitive (Selig—Five parts—Drama).
May 29—The Lights of New York (Vitagraph—Five parts—Drama).
June 2—Hearst-Vitagraph News, No. 44 (Topical).
June 5—Hearst-Vitagraph News, No. 45 (Topical).
June 5—Those Who Toil (Lubin—Five parts—Drama).
June 5—The Destroyers (Vitagraph—Five parts—Drama).
June 5—Kernel Nutt and the Hundred Dollar Bill (Vitagraph—Comedy).
June 9—Hearst-Vitagraph News No. 46 (Top.).
June 12—That Sort (Essanay—Five parts—Dr.).
June 12—The Redemption of Dave Darcey (Vitagraph—Five parts—Drama).

GEORGE KLEINE.

May 29—Gloria's Romance, No. 2 (Drama).
Jun. 5—Gloria's Romance, No. 3 (Drama).
June 12—Gloria's Romance, No. 4 (Drama).
June 19—Gloria's Romance No. 5 (Drama).

States Right Features

ALL FEATURE BOOKING AGENCY.

Apr.—The Fire King (Five parts—Drama).

AMERICAN CORRESPONDENT FILM CORPORATION.

May 8—The Fighting Germans (Five parts—Topical).

THE BEACON FILMS, INC.

May —Get Villa Dead or Alive (Two parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.

Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

E. & R. JUNGLE FILM CO.

Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO.

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical).

GREAT NORTHERN FILM CO.

May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

OLYMPIC MOTION PICTURE CO.

Mar.—The Little Orphan (Five parts—Drama).

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

RAVER FILM CO.

Mar.—Driftwood (Five parts—Drama).
Mar.—The Fortunate Youth (Drama).
Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

THE SUN PHOTOPLAY CO.

May—A Woman Wills (Five parts—Drama).

UNITY SALES CORPORATION.

May—My Country First (Six parts—Drama).
May—The Pursuing Vengeance (Five parts—Drama).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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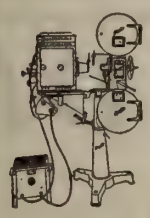

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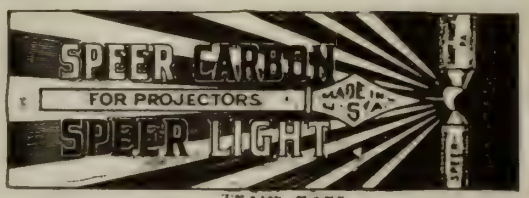

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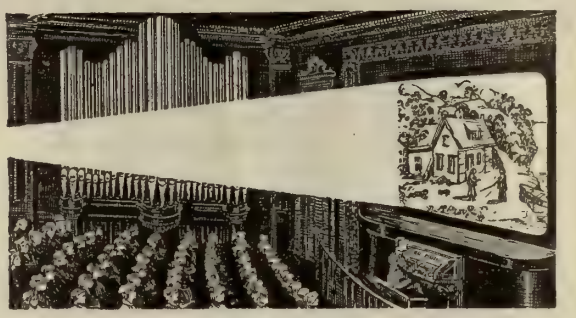

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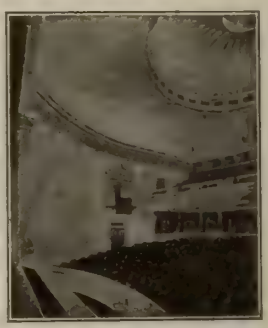

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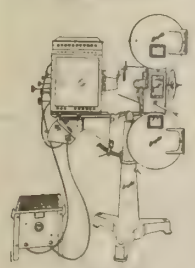

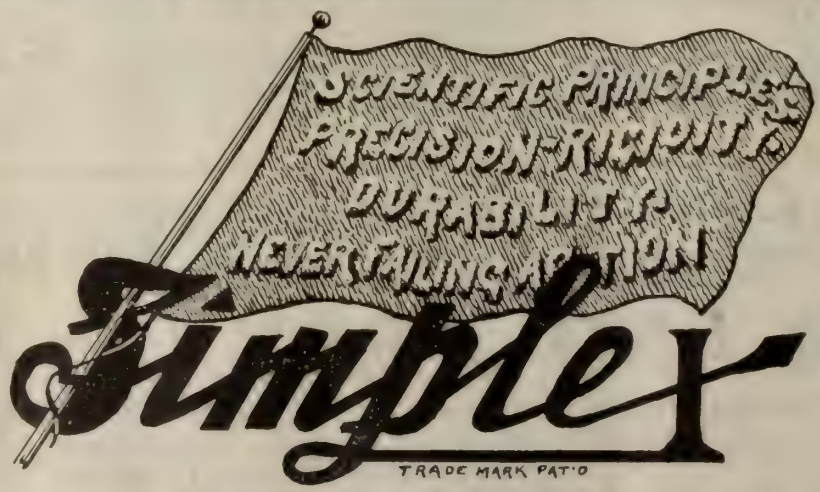

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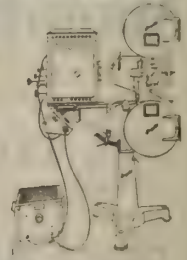

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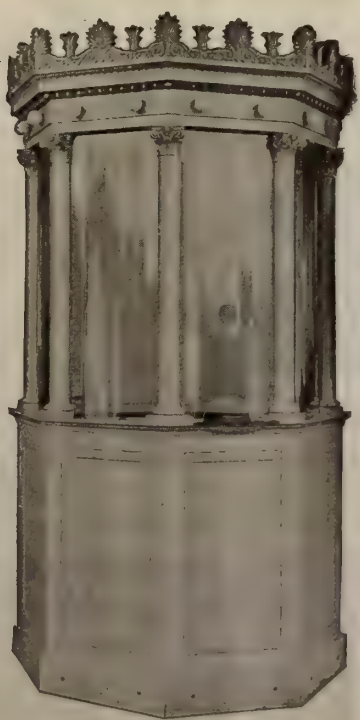

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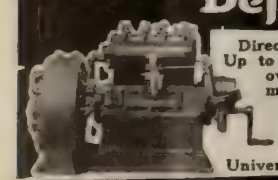

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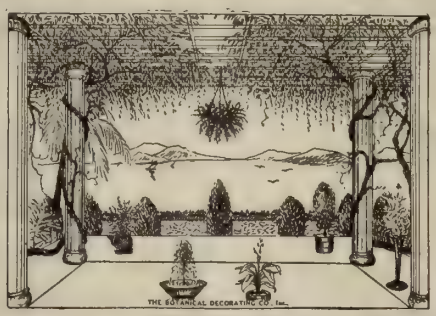

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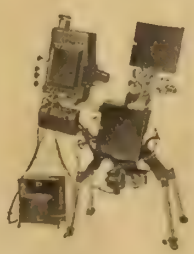

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THE FILM INDEX

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Each of the short subjects on the Paramount Program has been placed there because it contained definite business building possibilities for the exhibitor.

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TURN RIGHT TO GO RIGHT

BEGIN WITH THESE

HOUSE PETERS AND BARBARA TENNANT IN "THE CLOSED ROAD"

CLARA KIMBALL YOUNG IN "THE FEAST OF LIFE"

KITTY GORDON IN "HER MATERNAL RIGHT"

ROBERT WARWICK IN "SUDDEN RICHES"

ALICE BRADY IN "TANGLED FATES"

MOLLIE KING IN "FATE'S BOOMERANG"

ETHEL CLAYTON AND CARLYLE BLACKWELL IN "HIS BROTHER'S WIFE"

EDNA WALLACE HOPPER AND FRANK SHERIDAN IN "PERILS OF DIVORCE"

AND

THEN STAY RIGHT

GET IN TOUCH WITH OUR NEAREST BRANCH OFFICE AND INSURE YOURSELF AGAINST

BEING LEFT

WORLD PICTURES

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WILLIAM A. BRADY

IN ASSOCIATION WITH
WORLD FILM CORPORATION
WILL SHORTLY
PRESENT

ALICE BRADY
THE STAR OF STARS

AS
"MIMI"
IN

A MARVELOUS ADAPTATION FROM
HENRY MURGER'S
IMMORTAL AND
EVERLASTINGLY BEAUTIFUL
FRENCH STORY
"LA VIE DE BOHEME"
Directed by
ALBERT CAPELLANI.
Produced by
PARAGON FILMS, inc.

ROBERT WARWICK
THE EMINENT ACTOR

IN
THE FAMOUS STORY
by
THE CELEBRATED WRITER
THOS. W. LAWSON
CONCEDED TO BE
THE MOST THRILLING
STORY EVER WRITTEN -
"FRIDAY the 13th"
Directed by
EMILE CHAUTARD
A WORLD PICTURE of PAR-EXCELLENCE

13th

13th

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WILLIAM A. BRADY
IN ASSOCIATION WITH
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PRESENTS
EDNA WALLACE HOPPER
AND
FRANK SHERIDAN
IN
A REVELATION OF THE
"PERILS of DIVORCE"
ONE OF THE MOST INTERESTING TREATMENTS OF THIS
POWERFUL SUBJECT EVER SHOWN ON THE SCREEN
ALICE BRADY
ETHEL CLAYTON
ROBERT WARWICK
HOLBROOK BLINN
CARLYLE BLACKWELL
HOUSE PETERS
KITTY GORDON
MOLLIE KING
FRANCES NELSON
MURIEL OSTRICHE
CLARA WHIPPLE
CLARA KIMBALL YOUNG
ARTHUR ASHLEY
JOHN HINES
EDWIN AUGUST
ALEC FRANCIS
GAIL KANE
DORIS KENYON
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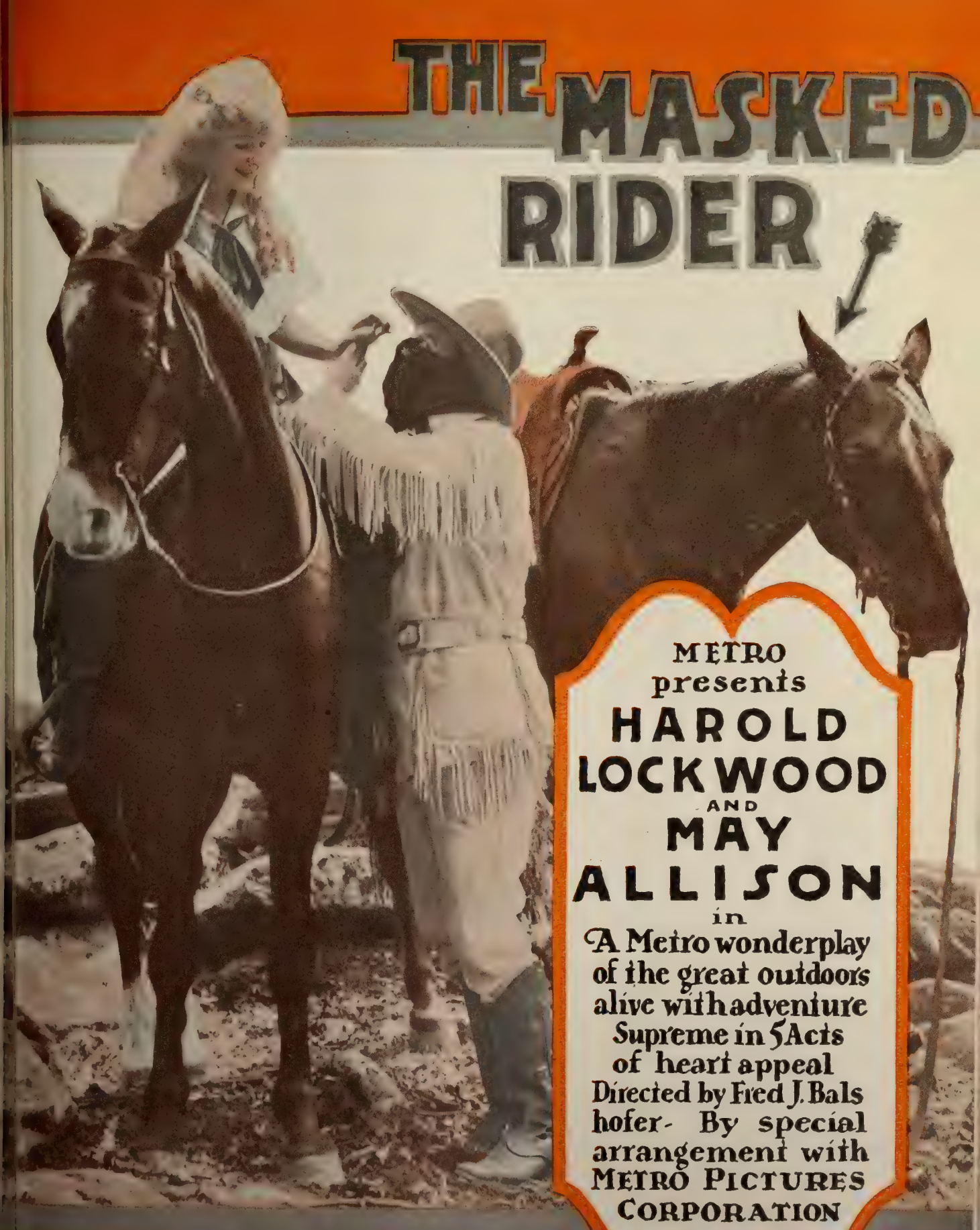
THE MASKED RIDER



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HAROLD
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MAY
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A Metro wonderplay
of the great outdoors
alive with adventure
Supreme in 5 Acts
of heart appeal
Directed by Fred J. Balshofer - By special
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Released on the Metro Program • June 12

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GEORGE KLEINE *Presents*

Miss

BILLIE BURKE

By Arrangement with F. Ziegfeld, Jr.

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel by Mr. & Mrs.

RUPERT HUGHES

The novelized version of Gloria's Romance is now appearing in such leading newspapers as:

Chicago Sunday Tribune
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Indianapolis Sunday Star
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Atlanta Sunday Journal
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Pittsburg Sunday Press
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and hundreds of other newspapers throughout America

The motion picture version of Gloria's Romance is now appearing at America's biggest and best theatres everywhere—with publicity cooperation the like of which has never before been seen.

Gloria's Romance is in twenty chapters—a new feature chapter is released each week. For booking data apply immediately to your nearest Kleine Exchange.

GEORGE KLEINE

805 E. 175th St., New York City.

MUTUAL SPE

AS

Chapter 4 A Whirlwind Production!

Beginning June 12th, these big Chapter Four scenes of "The Secret of the Submarine" will be shown—the plot of the spies in the bomb maker's house—the capture of Cleo and her imprisonment—Chatterton's struggle to save her—the destruction of the mysterious house and unknown fate of all inside.

CIAL FEATURE

TOUNDS!

"The Secret of the Submarine" is full of *furious action*— amazes with its ***stupendous surprises*** — swiftly runs the whole gamut of Intense Dramatic Situations, Desperate and Deadly Struggles, Sensational Thrills and Sudden Changes. Enormous attendances are following this serial — stampeding theatres at the showing of every chapter! There's the continuous effort of Lieut. Hope, Cleo, Mahlin, Olga and Morton to win the "secret" — all backed by powerful but conflicting influences. There's the ***intrigue*** constantly developing, the ***double mystery,*** the succession of ***smashing sensations*** that make the big crowds cheer!!

American Film Company, Inc., presents

Directed by George Sargent

The Film Novel of the Hour!

In Chapter Four the rapid fire of electrifying adventures fairly staggers the onlooker! Brilliant photography and great settings bring out with a big *"punch"* the bitter clash of the foreign spies and the Americans—climaxed with a tremendous bomb explosion! Thomas Chatterton and Juanita Hansen act with remarkable power — triumph constantly— show wonderful realism. These are ***supreme film scenes.***

Powell's Novelization In Over 1000 Newspapers

Think of the enormous interest created by over one thousand newspapers now publishing serially E. Alexander Powell's great novelization of "The Secret of the Submarine"! Millions of people, reading the story, want to see the motion pictures. Powell's narrative is intensely interesting, bristles with exciting descriptions and thrilling adventures. Here are some of the leading newspapers running "The Secret of the Submarine:"

New York World, Philadelphia Inquirer, Baltimore American, Buffalo Courier, Pittsburgh Gazette Times, San Francisco Chronicle, Los Angeles Record, Indianapolis Star, Milwaukee Journal, Cleveland Leader, Dallas Journal, Omaha Bee

And 1,000 Others

Big Profits for Exhibitors!

"The Secret of the Submarine" means tremendous crowds at your theatre—continuous capacity—an over-worked cash drawer, with good money pouring in constantly. Every chapter is a tenstrike. There are fifteen two-act chapters in all—fifteen weeks of big business, of real money-making. This great serial is the motion picture triumph produced by men who made fortunes with "The Diamond From The Sky" and "The Girl and the Game"! Act today. Book this winner. Wire your reservation now—no obligation involved. Make the big crowds come!

Apply to "The Secret of the Submarine" department of any Mutual Exchange, or at Mutual Film Corporation, 71 W. 23d St., New York City

American Film Company, Inc.

CHICAGO, ILLINOIS

SAMUEL S. HUTCHINSON, President

MUTUAL PICTURES

Helene Rosson in

"The Sheriff of Plumas"

An intensely interesting two-part "Mustang" drama—presented by a strong cast. A play that will appeal deeply to all classes.

Directed by Warren Ellsworth. Released June 16.

"Convicted for Murder"

In this two-part "Flying A" photo-drama, Edward Coxen, George Field and Lizette Thorne portray a gripping story of innocence convicted of crime.

Directed by Thomas Ricketts. Released June 12.

Billy Van Deusen's Egg-Spensive Adventure

John Steppling, Carol Halloway and John Sheehan in another ripping "Beauty" comedy of the Billy Van Deusen series.

Directed by Archer McMackin. *Released June 14th.*

Pedigree, Pups and Pussies

Boast not too much of one's ancestry. It might be as Orral Humphrey finds, to his dismay, in this refreshing "Beauty" comedy.

Directed by Orral Humphrey. *Released June 18th.*

A strong, evenly balanced program gets the crowds. Show "American" photoplays and your box office receipts will prove your good judgment.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

American Film Co., Inc.

SAMUEL S. HUTCHINSON, President
Chicago, Illinois

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Love, Burglars and a Bulldog

Rube Miller's latest VOGUE comedy success—New, unique and unusual. Madge Kirby, too, registers laughs at the rate of one per second.

Directed by Rube Miller
Released June 13th

Delinquent Bridegrooms

Paddy McQuire and Ben Turpin in a high-pressure fun film. Every motion and expression creates a furore.

Directed by Jack Dillon
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VOGUE comedies lure amusement seekers like sugar lures flies—secure your bookings early and cash in on popularity.

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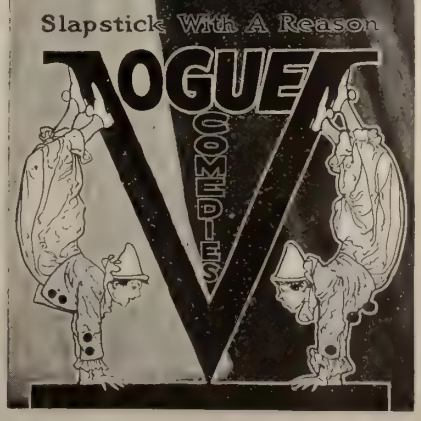

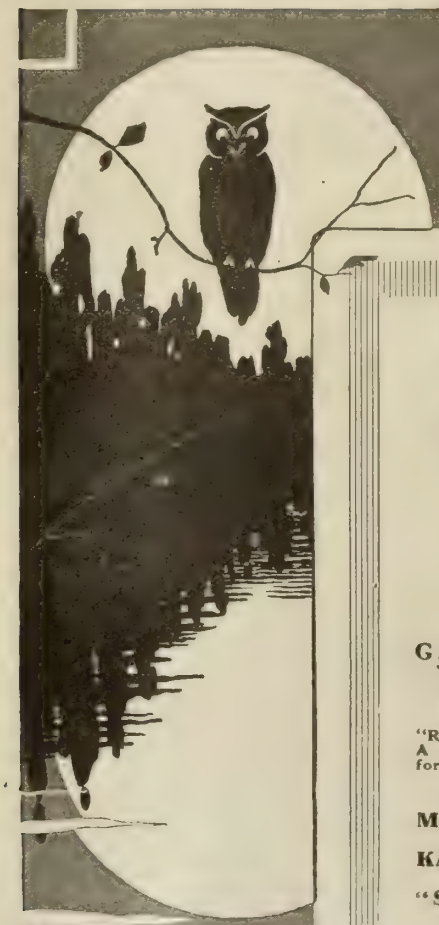

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GAUMONT'S ENTERTAINING SINGLE-REEL THAT BEARS THE SAME RELATION TO A MAGAZINE THAT THE THE MUTUAL WEEKLY DOES TO A NEWSPAPER

"Reel Life" subjects range from "Life in Florida Everglades" to "An Eclipse of the Sun.' A weekly single-reel release, containing at least three entertaining subjects. Send for list.

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MUTUAL WEEKLY—The Reel of Scoops. News of the world FIRST in motion pictures.

KARTOON KOMICS—Animated cartoons by Harry Palmer that are clean and amusing. n same reel with

"SEE AMERICA FIRST"—Scenic. Because of its popularity, selected by U. S. Government as releasing medium for views of National Parks. Other pictures show cities, historic sites and places of scenic beauty and grandeur.

BOOK THESE GREAT 3-ACT GAUMONT PHOTOPLAYS

"FLAMES OF VENGEANCE"—Throbs with the passion of a woman's false step on her wedding day. Starring Gertrude Robinson, with Iva Shepard. On the screen now.

"THE CRIMINAL'S THUMB"—A melodrama of a man's weakness and a woman's strength. Written by Lionel Barrymore and Wright Huntington. Starring Alexander Gaden and Iva Shepard. Released June 22.

"GATES OF DIVORCE"—Pulsates with the strong undercurrents of double life and duplicity possible in a great city. Written by Robert Burns. Starring Alexander Gaden and Gertrude Robinson. Released July 6.

Gaumont Co.

FLUSHING, N.Y. JACKSONVILLE, FLA.

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The Cosmopolitan *Magazine* has a circulation of more than 1,500,000 *each month*. Advertisers figure that at least five readers see every copy sold. This means 7,500,000 readers!

The July number of Cosmopolitan will contain a two page feature story of the International Film Service Stars. 7,500,000 people will read about Jean Sothern and *The* MYSTERIES *of* MYRA.

In the September issue 7,500,000 people will learn about Irene Castle.

In the October dainty Olive Thomas will be featured— The November issue— but wait—

This is in addition to the 20 Million People *who are* daily *in touch with the doings of the International Film Service through the gigantic* Hearst Publications—

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It uses the utmost care in direction and photography.

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A humorous love tangle in which a young couple "put it over" on the girl's aunt who wants her to wed a rich old man. They frustrate a thief, elope and are happy ever after.

2 Act Comedy Drama, June 13

"CANIMATED NOOZ PICTORIAL NO. 11"

The funniest movie cartoons on events of the day.
By WALLACE A. CARLSON

Split Reel with Scenic, June 14

BRYANT WASHBURN and MARGUERITE CLAYTON

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"The Promise Land"

A girl jilts her bashful suitor to wed a dashing hero, who deserts her. After untold hardships her boyhood lover persuades her to return to the promise land—home. In time comes true love.

3 Act Drama, June 17

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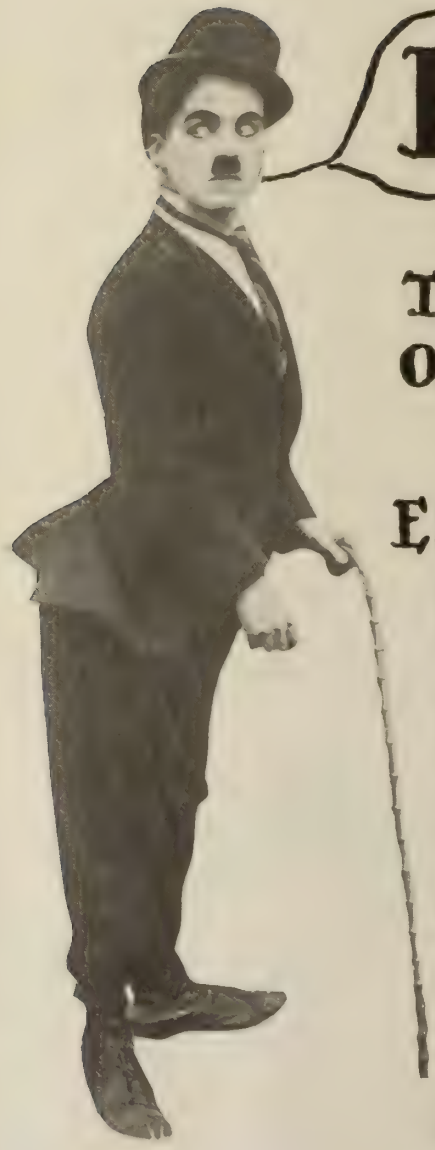

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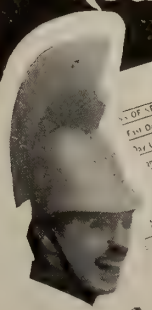
Charlie Chaplin's "Burlesque on Carmen"

Opens the Success Road to You



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ONE-PART COMEDY, RELEASED MONDAY, JUNE 12th

"Dorothy Rich" has money—and relatives. To find out whether her relatives are attracted by her wealth or whether they love her for her own sake, she resorts to a little experiment.

Maybe "blood is thicker than water;" then again maybe "money talks." Who knows—unless he has seen this delightful comedy?

MARY ANDERSON as *DOROTHY RICH* is supported by Anne Schaefer, George Kunkel and George Lawrence.

—o—

"Harold, the Nurse Girl"

ONE-PART COMEDY, RELEASED FRIDAY, JUNE 16th

When Mrs. Henry Peck left her hubby at home to take care of the baby while she went to the theatre, she didn't realize that there was such a creature as a male baby nurse to tempt overworked husbands from their duty.

Harold, the nurse girl, takes care of the baby for Mr. Peck, but if Peck had known then what he knows before the reel is over, Harold would never have appeared again.

WILLIAM DANGMAN as *HAROLD*, with Florence Natol, George O'Donnell, Richard Turner and Harry Mayo

—o—

"Ashes"

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A BROADWAY STAR FEATURE

with CORINNE GRIFFITH, Jack Mower and Anne Schaefer.

RELEASED THROUGH GENERAL FILM CO.

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has been a stage favorite for so many years—Frank won't let us tell just how long—that he is known to all generations of laughter loving Americans.

He is primarily a pantomime artist and the screen offers possibilities for the Daniels brand of comedy far beyond the limitations of the stage.

This announcement in front of your theatre —

FRANK DANIELS as "Kernel Nutt"

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As a business stimulant we prescribe

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"Kernel Nutt, the Janitor"
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Preparedness is the keynote of the Presidential campaign. From now until Election Day all political parties will keep this big question before the public. "The Battle Cry of Peace" is a preparedness argument of terrific power and the wide-awake exhibitor will take advantage of local interest and show this big feature while the election campaign keeps the public talking preparedness.

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Are you making doubly sure that your theatre will be just as popular in the hot months as it was in the cool?

By far the best way—the way which will be building solidly for the Fall—and which will bring the money returns you want this Summer—is to *pick out the calibre of pictures* you know *your patrons want and like,* and THEN BOOK THEM.

Besides having a wide array of well balanced, well known, well selected plays and players from which you can book on the open market, each V-L-S-E feature you take is priced according to its box office value TO YOU.

Just look over the list of dynamically-charged, interest-compelling pictures on our continuously consistent program. Check off the ones that *you know* will appeal to your patrons. Get in touch with the nearest Big Four Exchange, and get the price on these features, based on their drawing power, for YOUR theatre.

What safer, saner, more result-producing policy can you follow for Summer business or for all-the-year-round business?

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A big, forceful, heart-appealing epic of Justice, Honor, Strife and Love.

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Thou Shalt Not Covet
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Ernest Maupain

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"THAT SORT"

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"A Daughter of the City"
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"The Raven"
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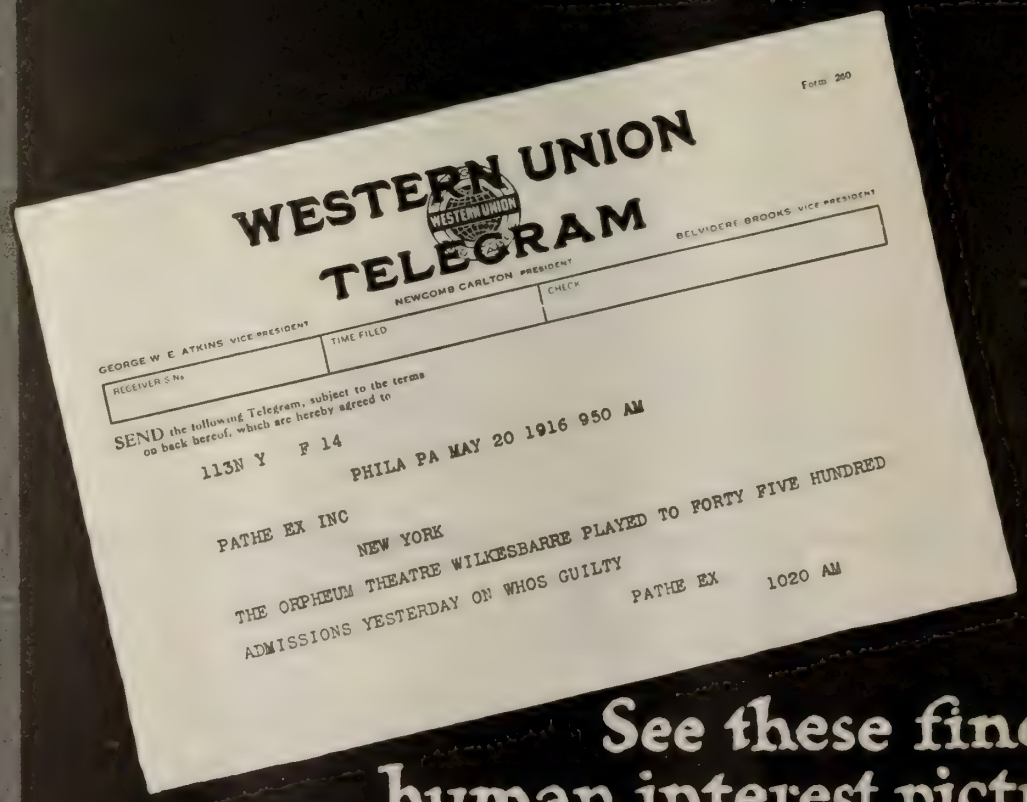
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WHAT THE CRITICS SAY OF

HER HUSBAND'S WIFE

AN IVAN PRODUCTION

WRITTEN AND DIRECTED BY IVAN ABRAMSON

EDWARD WEITZEL IN
THE MOVING PICTURE WORLD (June 10th)

Familiarity with Mr. Abramson's work teaches that the writer of "Her Husband's Wife" deals only in serious dramatic material, preferably that which contains plenty of popular punch. His latest photoplay has several lively goes with the Seventh Commandment, and, incidentally, **hits the spectator a wallop between the eyes,** when the present Mrs. James Gates is introduced to the first Mrs. James Gates, and the fact is brought out that the two ladies are mother and daughter. Although floored, for the instant, by such a situation, one is bound to sit up and take notice by what follows. And the road to this **dramatic knockout** is not bathed in sunlight and strewn with roses. . . .

Food aplenty in such a story for moral reflection . . . *On its artistic side, the picture has rapidity of action, clear-cut character drawing, and holds to the main thread of its plot with gratifying constancy. A well-balanced cast has been intrusted with the acting.*

OSCAR COOPER IN
MOTION PICTURE NEWS (June 10th)

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Mr. Abramson's direct methods also lead him to show the vampire in various stages . . . from the time when she posed in the altogether for her first lover . . . until she is lying dead . . . The scenes are nothing if not frank.

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MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

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(*The Index for this issue will be found on page 2122*)

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Saturday, June 17, 1916

Facts and Comments

AN ESTEEMED contemporary speaks of the "impenetrable silence" maintained for a long time by the advocates of censorship within the ranks of the industry. If that admirable silence had been continued but a little longer the Smith-Hughes Bill might never have emerged from the committee which had it in its keeping.

* * *

AGAIN we commend to exhibitors throughout the country the splendid and highly constructive work done by the Ohio exhibitors under the leadership of Charles Megown of Cleveland. The Ohio exhibitors have succeeded in enlisting the co-operation of the women in their fight against legalized censorship. Women, well-intentioned and justly solicitous for the welfare of the child, have been used by designing politicians who are for censorship only because censorship means a fat job and glorious opportunity for "graft." Women are disposed to be fair and have often arrayed themselves on the side of the fanatics and politicians merely because they had never studied the other side. When properly informed their innate sense of fair play has generally led them to see the folly of legalized censorship.

* * *

A WELL-KNOWN British film man writes to THE MOVING PICTURE WORLD to let its readers know of the great evils of overproduction and over-importation in Great Britain. "Unless," he writes, "the releases are greatly reduced in England I can assure you the market will get into a deplorable condition before very long. As it is one can only book a picture in September and October, not before. The showman is getting pictures at his own price."

* * *

FILM men, meaning exhibitors as well as producers, are watching with great interest the many recent attempts to put ten and twelve reel pictures into the market in direct competition with the so-called legitimate attractions. Does the future of the motion picture lie along these lines? Does the production of huge lengths hold out the biggest profits both for producer and exhibitor? Many film men believe that these monster films are altogether exceptional and in the nature of things always must be. In no field is overproduction more fatal than in this field. These huge productions depend primarily, if not exclusively, upon the big theaters. Have we enough such theaters to absorb a quantity of these ten and twelve reelers?

* * *

WE NOTICE, not without alarm, the return of the Wild West drama with B'Gosh trimmings. Subtitles are appearing, couched in the supposed frontier dialect. We have noticed the recurrence of such old-timers as "Thar" and "Gal" and "Hoss." Is it time to prepare for the worst? Maybe the "Sheriff" and the "Half-breed" and the "Outlaw" are lurking in ambush Let's make our protest right now.

* * *

FROM time to time THE MOVING PICTURE WORLD is urged to say something hard about the many imitators it has. While we appreciate the good will of our correspondents we cannot get ourselves to share in their fervent indignation. Only the successful publication is imitated, the failures are unnoticed, unwept, unhonored and unsung.

* * *

THE Governor of Maryland has announced the appointment of the motion picture censors. Two of them are busy politicians and the third, a woman, is the relative of a prominent political appointee. The Maryland press seems to think that the appointees will be too busy to give much of their time to the censoring of motion pictures. Says the Baltimore "News": . . . "Such selections for the work (of censoring motion pictures) can be commended only upon the ground that a good many persons believe there is a lot of nonsense about the law and perhaps the less done under it the better for all concerned." The press of Maryland evidently views censorship as a species of folly. Rumor has it that the one man who expected to become a censor and who was responsible for the passage of the law has been left out in the cold. He is spending much of his time in studying examples of the irony of fate. May we suggest Dante's Purgatory as edifying and perhaps consoling literature on the subject?

An Eclipse of the Screen

By W. Stephen Bush.

IT IS a common observation among theatergoers and critics that there has not been a theatrical season in years offering such splendid and high-grade entertainment as is now enjoyed by the patrons of the speaking-stage in this city. There is wonderful variety, consisting of farce, of comedy, of drama, of Shakespearean classics, of problem plays, of musical productions and in small spots even of tolerable vaudeville. It cannot truthfully be said that the screen is parallelling this success just now. This uniform high quality on the speaking stage may be but a passing phenomenon and the eclipse of the motion picture may be but temporary. There is an awful temptation to moralize and to draw lessons, but we will resist it for the present at any rate. My present intention is rather to draw a happy inference from one of the most successful of the plays on the New York stage even at the risk of advertising that play without regard for the feelings of the advertising department. It's a case where the end must justify the means.

Now then, have you seen the play "Justice"? I will not describe it in detail; for my purpose it is enough to tell you that the play shows the utter folly and inhumanity of making a mental torture chamber out of a modern prison. The keystone of the play, the one scene on which its success depends, passes without a single spoken word. It portrays the rapid overturning of reason as a result of solitary confinement. It only lasts about five or six minutes, and we are hurried through the different stages, ranging from the prisoner's futile efforts to remain calm and self-possessed to the complete breaking up of his mental self-control. It is a wonderful exhibition, not of pantomime, but of the art of expression which scorns the use of words. I only wished some of the so-called high-brows who define motion picture acting as pantomime had been sitting alongside of me. There was soul behind this acting of the tortured prisoner. Compared to such histrionic skill of the highest order the pantomime is mere physical exercise. This brings up to the question of who the actor is. The answer is fraught with significance. It's a man who has done good work both for the speaking and the silent stage—John Barrymore. Great as are this man's natural gifts I doubt whether he could have done justice to the strongest scene in the play without his camera experience.

There is such a thing as screen drama, and it is drama in its strictest definition. It does seem, however, that the screen drama is not as yet fully developed, that it requires the services of the best and most gifted of minds, that it stands in need of specialization and that its rules and requirements and its rewards and its penalties are different from those of the speaking stage and wholly in a class by themselves.

Just at present we are passing through a peculiar period. All of us from the smallest exhibitor to the biggest producer feel that the artistic element in our industry is capable of far greater development than it has yet attained. I remember that the public in 1911 and in 1912 was ready for high-class efforts on the screen long before the producers and exhibitors themselves realized the fact. The public is always on the alert for the best, and the feeling that bigger things remain to be done in the realm of the screen drama is strong, however ill defined it may appear.

One of the most successful producers has said that we seem to have come to a standstill. There is a lot of revamping of old things, there is the ancient melodramatic material hashed up in new ways, but vim and originality, daring and the right kind of sensationalism are today conspicuously absent from the screen. Whatever the men in the other arts may do in the way of making a pillow out of their laurels there is no such relaxation possible in the motion picture art. It needs the sweat of the genius no less than the sweat of the brow.

The Chicago Convention

By W. Stephen Bush.

WHEREVER exhibitors meet the prediction is freely made that the coming national convention of the League will by far exceed any other ever held in point of numbers. No convention has ever aroused even a tithe of the interest displayed in the Chicago event. Many and varied are the factors which contribute to this result.

In the first place the spirit of organization has had an extraordinary revival in the exhibiting ranks. No one who has been without personal experience can even faintly understand the difficulty of getting exhibitors to unite and to act in a spirit of intelligent co-operation. The Moving Picture World has surely tried to do its proper share to promote a strong exhibitors' organization. The present revival of the organizing spirit no doubt is in some measure at least due to the constant urgings in these columns.

The Moving Picture World believes in exhibitors' organizations simply because, in its opinion, such organizations are helpful to the entire industry. They promote a spirit of individual and collective responsibility. They make or ought to make for better standards in taste and in ethics, for greater freedom of choice and for greater strength in fighting the enemies of the motion picture. Exhibitors' organizations can do wonders in opposing the wrong sort of men in their ranks, in insisting on better and more progressive methods of showmanship and in stimulating every kind of constructive endeavor. Next to the efforts of The Moving Picture World in keeping the light of organization bright and steady the most potent factor in reviving the spirit of organization has been the success which has attended organization. In more than one city organization has saved exhibitors from losses and from the black shadow of defeat. The question of a living price of admission has been solved both to the satisfaction of the exhibitor and the public.

The greatest and most compelling cause of the new spirit of organization, however, lies in the fact that our industry is undergoing profound changes and in consequence of these changes the exhibitors will find themselves obliged to meet new conditions and to rely far more than in the past upon their own initiative and upon their own abilities. In this country the exhibitor has never been called into the councils of the industry. There has not been, as in England and France, a film parliament in which the exhibitor has ever found adequate representation. Intuitively the exhibitors feel that they will be able to meet new conditions much better when united and animated by a common purpose. There are many difficult problems for the exhibitor to meet and he feels that he will be better able to meet them after he is thoroughly organized on a national basis. There is a good deal being said about a "Bureau of Information, Advice and Assistance" which is to be established by the organized exhibitor with headquarters in New York City.

We hope that the convention which will meet in Chicago on July 11th will not only be attended by a large and thoroughly representative gathering, but that its work will be productive of much practical good; that it will be both constructive and progressive, and above all things that it will aid to a sound self-sustaining financial basis.

Story Scarcity

By Louis Reeves Harrison.

REMARKABLE interview is that given by Jesse L. Lasky to a reporter of the New York Sun last week. A great weakness in motion picture production is freely disclosed, though many other producers have been shy about letting the truth be known, and there is a ring of sincerity about Mr. Lasky's utterances, clearly manifest throughout his argument, which entitles them to serious consideration. He is the first of the big producers to lay the present situation bare without the slightest attempt at disguise or concealment, and the only one to penetrate the Achilles Heel of the business at one shot.

After deploring our recent lack of progress in a new and beautiful art, he attempts to get at the cause. He can not find that it lays in a dearth of good screen interpreters. He lauds both those who have grown up in the art and those who have come to it with reputations established in a sister art. I am in strong accord with him, if his general meaning is that actors and actresses are not only responding splendidly to their opportunities, but that they often carry mediocre plays on their shoulders to a measure of success.

He speaks in high terms of men engaged in the scientific departments and appears to feel no uneasiness over the progress being made by scenic artists and art directors. He finds that directors are improving, are striving and doing their best with the material given them to visualize, and, after summing up, after eliminating those not responsible for this dull period in the new art, he asks, "Why is it not advancing? The answer is in Shakespeare's famous line," thereupon quoting it, "The play's the thing."

The Immortal Bard had a way of solving complicated problems in a manner so simple that we have come to quote him freely on many subjects without examining the depth of thought behind his plain statements. The play for him was a medium, just as the pictured story is a medium, and it requires no ability to fall in love with a medium of expressing something, especially when that medium is in itself fascinating as an art of expression. When *genius* has something to express through moving pictures, or through a stage play, the story itself ranks first, not its interpreters, not those who direct its movement.

"I'll have these players play something." "I'll have grounds more relative than this," says Shakespeare through the Prince of Denmark, following with "The play's the thing," the instrument through which he intends to entrap the conscience of a king. No one more profoundly realized that the player can only improve in measure to his opportunity. "What would he do had he the motive and the cue for passion that I have?" No one more profoundly realized that the player would do a thousand times better with a vital story than with a tragedy of Euripides, "What is Hecuba to him, or he to Hecuba?"

Where are our vital stories for the screen, not the outworn "Hecubas" we are patching up and reflecting, but those suited to the new medium, to the place where we dwell, to the time in which we are living? "Our dramatists," says Mr. Lasky plainly, "novelists, scenarioists, are not delivering real plays, living, breathing, human-interest stories worthy of the name." They are, he declares, rarely worth the effort made to present them on the screen, an effort nobly made in many instances by capable interpreters and capable directors.

Mr. Lasky continues with a fearless statement:

"Therefore, I say the motion picture dramatic art is at a standstill as far as real progress is concerned on account of the poorly constructed, quickly conceived stories it is receiving from the majority of writers who are writing for the screen. If the motion picture drama is to progress and strengthen the marvelous hold it already has on the affections of the public as a form of amusement it will need better stories, far better stories than it has been receiving of late. The situation is critical."

The better class of exhibitors is in accord; the public is in accord—wherein lies the remedy? Mr. Lasky does not mince words in saying that the need for better plays is paramount. It is above all other considerations as regard to importance. As to how this need should be met I can only speak from the point of view of one who has written a large number of stories for the screen and without a dissenting voice among other authors I have met in our organizations and in private life.

The modern, up-to-date, working scenario, not a synopsis, but a complete expression of the author's idea through interpretive action, revelation and pictural effect, a plan so well devised and well revised as to enable the director to put it into working with system and economy on short notice calls for creative talent quite as high as that shown in the novel, or in the stage drama, and a craftsmanship so peculiar that it seems to discourage the very ones who are best equipped by nature and experience to master its difficulties. On the other hand, from authors not equipped by nature and experience to apply creative and constructive imagination to the scenario, producers may well look in vain for any improvement on what has been done.

By Mr. Lasky's own process of elimination we can not look for great improvement except through the author who has mastered the new craft, and he must be a veritable artist besides. From him must come the spiritual element of thought and passion, an awakening of new moods, or a stirring of fresh and vigorous train of ideas. He must be familiar enough with the routine of expert composition to know where he can most effectively begin his story, how he can prepare for a continuous adventure so as to give character to principals without losing interest, how to arouse curiosity so as to sustain attention during explanatory and preparatory scenes, how to hold expectation with gradually increasing intensity, how to avoid what is devoid of versimilitude, how to write a logical brief from beginning to end, and how to end with consistency and yet with some form of compensation which shall satisfy a mixed audience.

The producer is *asking* something of an author.

Not weeks, but months, are required to write a fine scenario. And while the author has carefully in mind all that makes for strength of structure and clarity of exposition, he must remember that his medium is one of picture effect. He must open a golden door to new and delightful fields at which the imagination has hitherto knocked in vain and reveal them through fascinating sweetness of suggestion. He must originate new problems and answer them himself in a plausible and convincing manner. To mirror man in his infinite variety, to understand the relation of Beauty and Truth, to grasp the ethical effect of art upon culture, to stir a mixed audience with views of a pulsing human heart a tormented human brain requires *genius*.

Women Oppose Censorship

Go on Record Against All Kinds of Political Meddling With Pictures—Ask for Children's Subjects.

By Betty Shannon.

AT THE closing meeting of its ten-day session in New York City last Thursday, the General Federation of Women's Clubs went on record as opposed to legal censorship and instituted a definite course of constructive action for the coming two years which will mean much for motion pictures for children. At this meeting, Miss Helen Varick Boswell, chairman of the Educational Department of the General Federation, read the report of the work of her own and the Civics and Drama divisions of the Federation during the session in behalf of the picture situation. The acceptance of her report on the part of the large body of 2,500 delegates from every section of the country and the thousands of visiting clubwomen gave the backing of the federated organizations to the sentiment expressed. Now, politicians will find no plea for Federal Censorship or of State Censorship in the statement that the mothers of the country want either. The mothers themselves, through their clubs, have expressed their disapproval of the political domination of picture control.

After the big motion picture conference held jointly by the Educational, Civics and Drama Committees on Saturday afternoon, May 27, at which Mary Gray Peck spoke for the women, John R. Freuler, president of the Mutual Film Corporation, spoke for the producer and Orrin G. Cocks for the National Board of Review, the work of the committees was concentrated in daily smaller conferences. Mrs. Dexter Thurber of Bristol, R. I., a woman who has successfully worked out children's matinees in Providence, was appointed chairman of these meetings by Mrs. Charles W. Cartwright of Minneapolis, Minn., chairman of the Drama Department.

Women from many states came to discuss the making of a demand for better films, and especially a demand for children's films. On Wednesday a committee composed of Mrs. Thurber, Miss Genevieve Cline of Cleveland, O., Miss Louise Connolly, the educational expert of the Newark, N. J., Public Library; Miss Helen Duey of the Woman's Home Companion, and Miss Harriet Vittum of Chicago, Ill., were appointed to make a survey of the field which might be presented to the General Federation. The following report, which is the one given by Miss Boswell at the closing meeting of the session, is that survey:

Daily consultations under the direction of the departments of Civics, Education and a sub-committee on the Drama resulted in a most comprehensive survey of the motion picture situation from a national standpoint. A symposium of opinions has been gathered, not from theory, but from the actual experiences of workers engaged in studying and working out constructive methods. These findings developed that too much emphasis has been placed upon the evil side of motion pictures and demonstrated the necessity for a positive, constructive policy to minimize the harm and emphasize the good.

The consensus of opinion was that the motion picture must be recognized for the present as a commercial amusement rather than an educational or philanthropic medium.

That a reason for a national demand for better conditions is evident.

That this demand is based upon the peculiar danger to the adolescent of a large percentage of the films now being shown upon the screen.

That believing in the strength of concerted action and co-operation as opposed to antagonism, there is a great opportunity for a better understanding between the club women of the country and the motion picture producers as to the immediate needs of the boys and girls.

That a workable plan of procedure now in operation in many communities involves a special program for boys and girls; that this plan is being extended to include the family program.

That this play now operates through local groups working with their local exhibitors and exchanges involving the support of every club woman in the community.

That the development of the plan on a national scope necessitates a central committee to work directly with the producers.

In compliance with the suggestion in the above report that a permanent committee be appointed by the Federation to co-operate directly with motion picture producers in this movement whereby clubwomen hope to secure the sort of films they want their children to see, Mrs. Josiah Evans Cowles of California, the incoming president of the Federation, and her board of directors appointed Mrs. Charles W. Cartwright of the Drama Department, Miss Helen Varick Boswell of the Educational Department, Mrs. George Zimmerman of the Civics Department, Miss Louise Connolly and Mrs. Dexter Thurber as a special committee on motion pictures from the General Federation to make a close and scientific view of the picture industry from every angle for the next two years and to bring the work of the women's clubs and the producers of motion pictures together.

Further evidence of the intense interest directed foward the motion picture by the great body of women is given in the resolution adopted by the board, which is known as resolution five, it being the fifth in all the number of important actions taken by the board. The resolution follows:

Inasmuch as the motion picture has become a potent and seemingly important factor in our national life, commercially, educationally and morally, and in accordance with the recommendations of our General Federation President adopted by this convention, be it resolved that the General Federation of Women's Clubs undertake a country-wide survey of motion picture entertainment and that it ask club women to form local censorship committees among themselves in the interest of motion picture entertainment; also be it resolved that the Board of the General Federation of Women's Clubs appoint a committee to co-operate with manufacturers of films to secure a higher moral standard of general productions and a larger supply of proper and appropriate films for children.

Although in its fifth resolution, the General Federation of Women's Clubs asks for local censorship boards, the word "censorship" in this case means constructive endeavor rather than destructive. It means practically the word "review," the leaders of the women's clubs being unanimous in their belief that better pictures can only be secured through an encouragement backed by box office receipts when good pictures are shown.

Perhaps the hottest and most keenly debated question which came up before the entire convention was that of motion pictures. Not only were motion picture conferences left to the regular meetings devoted only to them. A discussion which lasted for several hours followed the talk of Dr. Cranston Brenton, president of the National Board of Review, at the big Civics conference at the Hotel Astor on Monday afternoon, May 29.

Dr. Brenton expressed his great belief in the motion picture as educational, moral and entertainment power, and sketched the growth of the industry. He asked the women to realize their own responsibility in determining what the demand for motion pictures shall be. He told the history of the national board. He gave a history of the rise of this present unrest and demand for censorship, which comes from a desire to protect the adolescent child, and expressed his disapproval of legal censorship.

Dr. Brenton's views of censorship controlled by the state or nation roused a great storm of discussion from women all over the country, proving, eventually, that the majority of women do not favor this method of expressing public approval or disapproval of pictures.

On Tuesday at noon at the press luncheon given at the McAlpin Hotel, Bainbridge Colby appeared on the program. The Motion Picture Board of Trade entertained at one table.

On Wednesday afternoon at 4 o'clock in the upper drill room of the Seventh Regiment Armory, Sir Herbert Beerbohm Tree's first motion picture, "Macbeth," was shown following a talk by Frank Lascelles, Pageantry Master of the Durbar in India, on "Pageantry." Sir Herbert himself appeared after the picture was shown.

On Thursday evening at 7 o'clock in the armory, Mr. Lascelles and Miss Helen Varick Boswell announced the organization of a national society for patrons of the motion pictures called "The Photoplay League," to which every one is asked to subscribe. The offices will be found in the Ritz Carlton Hotel in New York City.

The final meeting devoted to the motion picture art, was held on Saturday morning, June 3, at the Astor. Mrs. Charles W. Cartwright presided and had read again the report of the survey committee, which was given at the last meeting of the General Federation. The report was taken up clause by clause by various speakers.

The most illuminating talk, perhaps, was that given by Miss Louise Connolly of Newark, N. J., herself an expert on adolescent psychology, in explanation of the clause that the national demand for better pictures is based upon the peculiar danger to the adolescent child of a large percentage of the films now being displayed upon the screen.

Miss Connolly suggested that almost nothing is known by adults about the adolescent mind, the girls and boys of the years between eleven or twelve and eighteen being very well able to keep the real workings of their minds from those who attempt to pry into them.

"Up to ten or twelve years of age, the child pays little attention to adults or to the adult world in which he is eventually to live," said Miss Connolly. "With the beginning of adolescence they begin to notice the actions of adults, but they do not understand the 'whys,' the causal relations of things. They do not understand the world which is going to be theirs. They work up the relations between things slowly. In reading, they have to dig hard to learn these things. But a work of art, such as a motion picture play, suddenly puts things into their true relation before their eyes. The child is suddenly given a system. It is necessary for the child to focus all of its attention through its eyes on the screen. It is receiving many impressions through only

one sense—that of sight. Therefore, the photoplay must be violently dramatic."

During the two years before the next biennial meeting of the Federation Miss Connolly will go deeply into the subject of the photoplay and the adolescent child.

Mrs. Dexter Thurber, Miss Genevieve Cline of Cleveland, Miss Helen Duey, Mr. Frank Lascelles, Mrs. Dessez and Mrs. Edith Dunham Foster of Boston appeared on the program.

"We feel that the Federation has made possible the following out of a plan which will make a great change for the better in motion pictures," said Mrs. Cartwright, chairman of the new committee at the close of the meeting Saturday. "There should be a well defined division, we feel, between motion pictures as a purely educational force, to be used in connection with the schools, and motion pictures as an amusement. We choose to focus our attention on them as an amusement. There is no doubt that they are the most tremendous entertaining power of the present generation. We feel that, since the children of the nation are being so perceptibly drawn to the picture and since their lives are being so surely affected by what they see, it is most important that they see things which will make them better citizens. That is why the mothers of the nation are so tremendously interested in the pictures.

"The producers who have kindly co-operated with us during the convention have made it clear that they are willing to give us what we will create a demand for. We want to get the women of the nation, not so much put their ban on the poor pictures as to put their seal of approval and concentrate their efforts on the good ones."

Miss Boswell and Mrs. Zimmerman, also on the new committee, were of the opinion that so new an art as the pictures needs time to reach its proper level.

Mrs. Thurber is especially interested in the children's program, and Miss Connolly will work along special lines of child psychology.

Colby Talks to Clubwomen

Lawyer Appeals for Their Support Against All Forms of Legalized Censorship.

BAINBRIDGE COLBY, who as the representative of William R. Hearst, has delivered telling arguments at Congressional and legislative censorship hearings, talked to 300 members of the General Federation of Women's Clubs at a luncheon in the Hotel McAlpin on the afternoon of Memorial Day. Mr. Colby's subject was "Film Censorship." The speaker brought with him his best brand of oratory—doubly effective by reason of its simplicity, directness and clarity. He described the beginnings of censorship and told in forceful manner why it should not be extended to the motion picture. At the close of his speech, which was heartily applauded, he was thanked by Mrs. Thomas J. Vivian, the toastmistress, who also called attention to the fact that the floral table decorations were provided by the Motion Picture Board of Trade.

The luncheon was given by the local biennial press bureau to the press department of the General Federation. As guests of honor were Mrs. Grace Julian Clarke of Indianapolis, chairman of the national press department, and her associate chairman of the forty-nine State Federations.

"We recognize the fact that your attitude on the censorship question is based upon what you think is right," said Mr. Colby to his distinguished auditors. "We recognize that it is formed, that it will be formed, from such reflection and information as you can get. We are anxious to have the moral, the practical, the political, the personal reinforcement of your confidence and your support in positions that we deem to be right.

"This idea of censorship presents two very important aspects. One is the legal, the other the artistic. There are some remedies that are more injurious than the things said to be redressed by the remedies. Let me illustrate just what I mean. Some months ago a brokerage firm was convicted of a crime against the penal laws. The Supreme Court of the United States has just rendered a decision setting aside the conviction because the officers of the law allowed their zeal to outrun their discretion. While it was right to seize records and utilize them in the conviction the Supreme Court said the methods used by the officers of the law constituted a greater crime and menace to society than did the original crime.

"I cheerfully and frankly admit that there are some pictures shown on the screen that are a disgrace to our civilization, but the way to cure them is to score the evil. Ninety-nine per cent. of the business, however, is clean.

"I sincerely trust that I have said enough to kindle your interest, to turn your minds into serious channels on this subject," said Mr. Colby at the end of a twenty-minute address. "There are statutes in every state against indecencies or immoralities tending to corrupt morals. There has been but one complaint against a motion picture film in this city, and that was followed by prompt indictment and conviction. Anything you see that shocks your sense of right or decency or propriety you can bring to the attention of the prosecuting officer and it becomes his duty to investigate. Then the process is set in motion whereby no guilty man can escape. Let us see that the law against indecency and impropriety is exercised."

Maryland Censors Appointed

Governor Harrington's Choice Do Not Receive Popular Endorsement—Law Becomes Operative June 28.

GOVERNOR Harrington of Maryland has at last broken the suspense in regard to the appointments for the three members for the Motion Picture Censor Board. The names of the people who have been slated to fill the positions were given out on Monday night, May 29. The term of office is three years and the salary of each member of the board is $2,400 a year.

The following are the members of the board which became operative on June 28: William F. Stone, former Collector of the Port, who is a Republican leader in Baltimore. He will be the minority representative on the board. Mrs. Thomas P. Harrison of Baltimore, who is a sister-in-law of Attorney General Albert C. Ritchie. She will be classed as a Democrat. Charles E. Harper of Salisbury, and formerly Mayor of that town. He is also a Democrat.

While it is known that Mrs. Harrison's name was slated for this post several weeks ago, the Governor had a long list of names before him of those who wished to be named for the positions. Mr. Stone's appointment was a big surprise to all and in an editorial the Baltimore News says in part:

"The News would commend Mr. William F. Stone's selection for a good many positions of trust and importance. He is quite an efficient man. * * * But up to the present moment nothing Mr. Stone has done or left undone would suggest he was either fitted by training, experience and study or by natural predilection to be a censor of moving pictures.

"Somebody said in the course of the discussion of the censorship bill that properly to perform the duty would require all of a man's time. * * * If the duties of the position have not been misrepresented, we stand ready to wager. * * * that neither he nor his confrere from Salisbury is going to do the amount of censoring the law anticipates shall be done.

"Such selections for the work can be commended, therefore, only upon the ground that a good many persons believe there is a lot of nonsense about the law and perhaps the less done under it the better for all concerned."

EDISON REISSUES.

A number of reissues of pictures that made highly favorable impressions when they first were shown will be released by Thomas A. Edison, Inc., through the General Film Company, during June. They will be released at the rate of two each week, a three-reel drama each Tuesday and a single-reel or two split-reel subjects each Wednesday. Notable among the Edison June releases are "The Stoning" and "The Southerners," plays that made such decided hits when first released that repeated requests for reissues have been made.

The schedule of reissues for June is as follows: Tuesday, June 6, "The Stoning," drama, 3,000 feet; Wednesday, June 7, "Love's Labor Lost," cartoon, and "Camping With the Blackfeet," scenic; Tuesday, June 13, "The Man in the Street," drama, 3,000 feet; Wednesday, June 14, "The Charge of the Light Brigade," 1,000 feet; Tuesday, June 20, "Out of the Ruins" drama, 3,000 feet; Wednesday, June 21, "The Pied Piper of Hamelin," juvenile, 1,000 feet; Tuesday, June 27, "The Southerners," drama, 3,000 feet.

IMPERSONATED FORD STERLING—"PINCHED."

A man who represented himself to be Ford Sterling, the well known Triangle player, was arrested in Charlotte, N. C., on the complaint of several merchants who had lent the man money on his representations and then became suspicious of him. The man finally admitted that his name was Richard Sterling and he was not the popular screen favorite who, at the time the stranger was collecting on the strength of his name, was working daily in the studio at Los Angeles.

Censors Get Setback

Philadelphia Court of Common Pleas Reverses Ruling as "Arbitrary and Oppressive."

FOLLOWING closely upon the order of the highest courts of Pennsylvania prohibiting the lower courts from overruling the decisions of the State Board of Censors, unless such decisions were clearly an abuse of discretion—in other words, unless these decisions were such with which no reasonable man could concur—the Philadelphia Court of Common Pleas No. 4 last week handed down a ruling reversing the action of the Pennsylvania State Board of Censors in demanding a series of eliminations in the Lubin-V-L-S-E feature, "Dollars and the Woman."

The opinion is regarded in film circles generally as a most important victory not only for the Lubin and V-L-S-E companies, but for moving picture interests as a whole, because it offers the first hope of any restraint upon the actions of the Pennsylvania Board of Censors, since the ruling of the Supreme Court, giving them seemingly unlimited power, went into effect. Ever since that decision was handed down, the interests of the film industry in Pennsylvania have been hopelessly submerged under the high-handed oppression and apparently uncheckable domination of the state censors.

As bad as conditions were prior to the bestowal of this added power upon the Pennsylvania Board of Censors, they immediately partook of a despotism as imperious as that of any which it is possible to conceive; for, by the ruling of the Supreme Court, the film interests were seemingly completely deprived of obtaining any justice from the lower courts, if there was any room for belief that any reasonable man might agree with the findings of the censors. This meant that whether the lower courts agreed with the findings or whether they didn't, if they had reason to think that some sane member of the community might find reason in the action of the Board of Censors, they were powerless to alter that action. Pictures were slashed right and left, and there began in the state a perfect orgy of censorship from which, by reason of the conditions imposed by the higher courts, there seemed no relief for the moving picture manufacturer.

In the decision, which is a sweeping condemnation of the censors and a most complete vindication of this production, the court holds that the board "abused its discretion and acted arbitrarily and oppressively." The opinion of the court in full, which is important as a precedent in other appeals of like nature, follows:

The Lubin Manufacturing Company has prepared for the purpose of sale and public exhibition, by means of the cinematograph, a series of pictures presenting the scenes of a drama known as "Dollars and the Woman." In obedience to the act of May 15, 1915, P. L. 534, these pictures were submitted for censorship to the Pennsylvania State Board of Censors. Upon examination by it, they were condemned. A re-examination by two members of the board resulted in their being approved conditionally. The condition on which this approval is predicated is that certain scenes and certain so-called subtitles explanatory of the progress of the plot of the play shall be cut out and that certain other subtitles suggested by the censors shall be introduced on the films that contain the pictures. Unless that condition is complied with, the whole series is condemned as tending, in the judgment of the board, to debase or corrupt morals. The matter comes before the court upon the appeal of the manufacturer from this action of the censors.

Except in certain cases, enumerated in the act above referred to, it is the duty of the Board of Censors to examine all moving picture films, reels or stereopticon views intended to be exhibited or used in this state and to disapprove such as are sacriligious, obscene, indecent or immoral and such as tend in the judgment of the board to debase or corrupt morals. They are required to set forth in their records the ground of their condemnation in cases where their approval is withheld. It is unlawful to dispose of, exhibit or use any motion picture film or reel which has not been approved by the board.

The Court's jurisdiction in such matters rests on the grant by Section 26 of the act of May 15, 1915, to such parties as may submit films to the censors and be aggrieved by the order of that body of the right of appeal from the decision of the Board to the Court of Common Pleas of the proper county.

It was settled by the decision of the Supreme Court in the matter of the Appeal of the Franklin Film Manufacturing Company, not yet reported, that the power of the Court of Common Pleas extends only to the correction of such orders made by the Board of Censors as may be arbitrary or oppressive. The Court may reverse the action of the Censors when they have been guilty of an abuse of the discretion vested in them by law, but not merely because it differs with their views upon questions of taste or even because it regards the objections raised by the Censors to the pictures disapproved as "minute and far fetched" or "without merit." The proper subject of inquiry in this case, therefore, is whether or not the Censors in insisting on changes in the appellant's cinematograph representation of "Dollars and the Woman" have abused their discretion and authority.

By discretion is meant the power to discriminate and determine what, under existing circumstances, is right and proper. The lawful exercise of discretion involves a fair consideration of all peculiar features of the particular question to the disposition of which is to be applied. It excludes not only the play of fancy or caprice, but also servile adherence to a hard and fast general rule.

At the hearing of the appeal every possible effort was made to reach a solution of the question it involves by means of the ordinary methods of proof. These, however, were inadequate, and in order to comprehend the matter before them, the members of the court, with the consent of both parties to the controversy, personally viewed, at the factory of the appellant, an exhibition of the pictures upon which the Censors had passed. This course finds its warrant in the opinion of the Supreme Court, per Von Moschzisker, J., in the case above mentioned.

The argument of the play reproduced in this series of pictures is given by the appellant in its application for their examination by the Censors in the following words:

"Description."

Madge Hilyer borrows $250 from Crewe, a former lover, in order that her husband may proceed West to sell a smelting device. His plans fail and he becomes porter in a hotel. A child is born to Madge, and the hospital expenses are secretly paid by Crewe. When Hilyer returns home successful and discovers this, he decides to leave her. But they become reconciled through baby love and explanation of Crewe's true relations.

This summary outlines the story of the play in the most general manner and fails to give an adequate or just idea of the plot or the method of its treatment. It is referred to, however, as in some degree explanatory of the criticisms of the board. It may not be amiss to observe in passing that in the opinion of the Court, an inspection of these pictures cannot fail to convince any unbiased mind of the purity of the underlying motive of the story that they illustrate and satisfy it that the tender pathos of the plot absolutely precludes the impressions and suggestions imputed by the Censors to the features that they have condemned.

The requirements imposed by the Censors as a condition precedent to their approval of the appellant's pictures are expressed by them as follows:

No. 1. A—Eliminate subtitle "Soon it must be enough for three."
No. 2. A—Eliminate scene showing thief cutting handbag from woman's arm. This means that view of shears, etc., is to be entirely removed.
No. 3. B—Eliminate subtitle "Myself."
No. 4. C—Eliminate subtitle "Could you not leave me even my memories?
No. 5. D—Eliminate subtitle "Only a beast could think I meant such a thing," etc.
No. 6. E—Eliminate subtitle "I'll never forgive your insult."
No. 7. F—Eliminate subtitle "Shame."
No. 8. G—Eliminate subtitle "Telephone the Mother's Hospital for an ambulance."
No. 9. H—Insert subtitle to indicate reason for woman's fall to floor is other than approaching maternity.
No. 10. A—Eliminate all views of woman with baby and of baby in hospital, also as they come from hospital, in street car and in home.
No 11. B—Eliminate telegram "You have a twelve pound boy, etc.
No. 12—Insert subtitle when baby appears in this reel in mother's arms to indicate its birth.
No. 13. A—Eliminate subtitle "Men of Crewe's type don't spend money on a woman unless——"
No. 14. B—Eliminate subtitle "Unless she pays."

The appellant is willing to comply with the wishes of the Board as embodied in the second requirement above set forth. So far as the appeal relates thereto, it is withdrawn.

The reasons advanced by the Censors in support of the remaining criticisms of the pictures are as follows:

(a) That some of the pictures "exhibit the process of human reproduction."
(b) That others "exhibit the processes of a lying-in hospital."
(c) That "the wife is shown for the distance of 1,000 feet in a state of pregnancy."
(d) That the wife in shown in travail.
(e) That certain subtitles indicate that the woman is in a pregnant condition.
(f) That certain subtitles indicate that an improper proposal has been made to her.
(g) That the pictures "break down every barrier that exists between boys and girls."
(h) That they "show the private relationships of a family."
(i) That the accusation that the wife's hospital bills were paid by an outsider suggests an immoral idea.

With respect to reasons (a), (b), (c), (d), (g) and (h) it suffices to say that none of these objections in the sense in which they are pressed have any foundation whatever in fact. The other objections relate to scenes or titles which when taken with their context appear to the Court to have no immoral bearing or corrupting effect.

Although this was specifically denied from the witness stand by one of the censors, a careful study of the testimony aided by a personal view of the pictures under discussion has convinced the Court that in condemning the features whose elimination from them has been directed the Board acted on the theory that all references to such matters as motherhood, birth or the sex relations between man and woman are necessarily productive of lewd and evil thoughts, and that any reference to "things not usually spoken of with great freedom" is debasing and will probably conduce to immorality. Such a proposition is, of course, altogether too broad. Its adoption as the basis of a hard and fast rule of condemnation is manifestly unreasonable and absurd. In applying a rule so established to the scenes and subtitles whose elimination the Censors have ordered in this case the Board palpably erred.

Upon the whole evidence before it the Court is of the opinion (and so finds) that in deciding the questions indicated by its elimination requirements (excepting the second) the Board abused its discretion and acted arbitrarily and oppressively. For this reason, the appeal (so far as it has not been withdrawn) is sustained; and the order of the Board of Censors, so far as it involves the condemnation or disapproval of the moving picture films above-mentioned for default of compliance with any of its requirements except the second is reversed.

E. W. SWEIGERT, BRIDEGROOM.

E. W. Sweigert, Exchange Manager of the International Film Service, Inc., at Philadelphia, dropped into the main office on Saturday and announced his forthcoming marriage to Miss Majorie E. Hall, also of the Quaker City. June 7th is the date set for Mr. Sweigert's benedictine debut.

The Motion Picture Exhibitor

CENSORSHIP TO FORE IN CHICAGO.

It Will Be One of the Most Important Subjects Discussed at Coming Convention—Notable Picture Stars to Be at the Exposition.

THE National Convention of the M. P. E. L. of America, held in Chicago, 1912, at the La Salle Hotel, was attended by 300 delegates. At the coming National Exposition and Convention, to be held at the Coliseum from July 10 to 18, it is expected over 1,000 exhibitors will be present. Some of these will come from far-off Australia and the Philippines, and also from Alaska.

A daily program will be the rule at the exposition at the Coliseum and many special events have been arranged for, including the appearance of notable moving picture stars. The names of several of these will create a sensation when they are announced.

The exposition committee announces that space is selling fast and that the Coliseum will present a magnificent appearance on the opening night, July 12. The date of the opening of the national exposition must not be confounded with the date of the opening of the national convention; the latter opens July 10 and the former on July 12.

Censorship will be one of the most important subjects discussed at the coming convention. Already this theme has been debated at meetings of exhibitors all over the country, and a resolution embodying the consensus of opinion of the exhibitors of the United States and Canada cannot fail, after its passage, to have great weight with the people generally.

Harry Hyman, an active member of the press, entertainment and exposition committee, recently attended the Elks' States Convention at Danville, Ill., and he did some good work on the side while there in the interest of the coming exposition and convention. He visited the owners of the Central theater, the Fisher, Lyric, Habit, Colonial, Olympic and Majestic, and presented each with a handsome colored slide, with the request that it be shown on their screens up until the time of the convention and exposition. These slides are being distributed throughout the entire country, and exhibitors everywhere are requested to show them and aid in advertising the big event.

The Chicago hotels are already preparing to handle a great number of visitors during the period of the exposition and convention. Sam Spedon, Vitagraph's popular representative, will be in charge of the official special convention train from New York. It is reported Mr. Spedon will have his hands full in taking care of the reservations. It is his intention to pick up as many exhibitors on the way as is possible, and, if conditions warrant it, he will put on another section to take care of the overflow.

KEYSTONE EXHIBITORS ELECT OFFICERS.

Also Further Arrangements for Annual State Convention and Exposition, Beginning June 26.

THE Motion Picture Exhibitors' League of Pennsylvania, Inc., held its election of officers and directors for the ensuing year at its regular meeting June 1 in the League headquarters, Penn avenue and Ninth street, Pittsburgh. The meeting was well attended and many matters of importance were taken up, including the rounding out of plans for the coming Pennsylvania State Convention of the Motion Picture Exhibitors' League of America in this city. The retiring president, G. W. Sahner, acted as chairman.

The result of the election was: President, A. J. Barthell; vice president, Fred N. Smith; secretary, James Delves; treasurer, I. W. Shearer; board of directors, I. W. Shearer, James Delves, A. J. Barthell, Frederick J. Herrington, G. W. Sahner, Sol Oppenheimer, Christ Vollmer, Henry Polk and Oliver McKee. The yearly report of the treasurer was submitted, and the figures showed the financial affairs of the League to be in satisfactory shape.

The local committee on arrangements, of which G. W. Sahner is chairman, for the annual state convention and exposition, to be held in the Moose Temple, Pittsburgh, on June 26, 27 and 28, reported all details being rapidly completed, and that indications are it will be the largest and most successful gathering in the history of the organization. Secretary Delves stated that nearly all of the exhibit space, comprising about 6,000 feet, has already been contracted for. He read letters from Cleveland, Youngstown, Wheeling, and other cities in neighboring states, assuring him of delegations to the convention from those sections.

As a special feature of the gathering the League has taken advantage of the Moving Picture World's tour of F. H. Richardson to have him speak here on the last day of the convention, June 28, on the subject of projection. Negotiations are under way with the manufacturers and the Motion Picture Board of Trade for several leading stars to be present at the convention. On June 11 National President Herrington and Secretary Delves expect to leave for New York City, where they will remain about a week, and expect to attend the luncheon to be given by the Board of Trade at Delmonico's June 16.

IOWA EXHIBITORS MEET.

Children's Matinee Endorsed—Officers Elected and Delegates Chosen for Chicago Convention.

SPECIAL matinees, one afternoon a week, for children were endorsed at the fourth annual convention of League of Motion Picture Exhibitors, held at the Auditorium, Des Moines, Ia., May 23-24. In working out the plan in Des Moines the members of the Des Moines Screen Club will co-operate with the mothers' clubs in selecting programs. Mrs. A. W. Brett and Mrs. Hewitt of Des Moines appeared before the meeting to urge these special shows.

A. H. Blank of the Garden theater of Des Moines was elected president of the league. Other officers chosen were: First Vice-president, W. D. Ingledue, Marshalltown; second vice-president, H. De Baggio, Colfax; secretary-treasurer, J. C. Collins, Des Moines; executive committee, A. Frankel, Casino theater, Des Moines; J. H. Heffner, Mason City, and A. J. Diebold.

Retiring President Diebold was elected national vice-president from Iowa.

Delegates to the national convention in July at Chicago will be Abe Frankel of Des Moines, Fred Yount of Dubuque, W. D. Ingledue of Marshalltown, Thomas A. Brown of Iowa City, J. E. Bryant of Waterloo, J. M. Heffner of Mason City, N. J. Cook of Walcott, F. B. Lemon of Newton and S. E. Greenbaum of Davenport.

The social feature of the convention was the ball given at the Auditorium by the Des Moines Screen Club.

CHANGES IN THE EXHIBITORS' LEAGUE.

The Theater Managers and Motion Picture Exhibitors' Protective Association of St. Louis has again established headquarters at Room 312, Benoist Building, the offices that were used when the organization was first effected. The meetings were held at the Majestic Theater at Tenth and Franklin avenues for a few months, but it was decided that the Benoist Building was a better location, and the headquaraters were moved back there. Things are flourishing with the association, and a much larger attendance is reported at the meetings.

At a recent election an entirely new board of officers were installed. John Gentner, one of the original movers for an exhibitors' league, and the first president of the body, is again its executive. D. T. Williams, of the Ashland theater, is financial secretary. Joe Mogler, of the Mogler theater and airdrome at Ninth and Bremen avenue, is treasurer. All of the old officers are on the executive board, harmony prevails, and much good is being done for the upbuilding of the organization.

BROOKLYN EXHIBITORS MEET.

Lee A. Ochs Indorsed for Presidency of the National Organization.

THE Associated Exhibitors of Brooklyn held an important meeting on the night of Thursday, June 1, in its usual gathering place, the Triangle theater. The meeting, which was presided over by President M. J. Manheimer, was exceptionally well attended. One of the invited guests was State President Lee A. Ochs, who issued the charter to the organization. A committee was appointed to take up the question of the high prices for electricity with the Public Service Commission. The following men were elected as delegates to the National Convention at Chicago: M. J. Manheimer, Benjamin Title, Louis Levine and William Brandt.

Upon Mr. Title's motion it was unanimously resolved to indorse the candidacy of Lee A. Ochs for National President. Mr. Ochs was heartily commended by several speakers, who called attention to the great services he had rendered to the cause of organization in the city and state of New York.

Two committees were appointed with power to take up certain grievances with two large film corporations.

A number of committees reported on the co-operative plan of purchasing material and booking. A considerable amount of money will be saved by the co-operative purchase plan.

Horsley Productions

Two Noteworthy Subjects Scheduled for the Week of June 24.

A PLAY within a play, highly dramatic, yet with sufficient comedy running through it to satisfy the most fastidious, produced by a capable and well-balanced cast headed by the eminent star, Crane Wilbur, will be notable among the Horsley-Mutual releases for the week of June 24, as a five-reel Mutual Masterpicture, de luxe edition, is "The Wasted Years."

Mr. Wilbur, who is also the author of this play, is seen in an entirely different role than in previous Horsley productions, in the character of an aged being, which gives him ample scope for the utilization of his dramatic talent. Such is his character as he watches the play of "Youth," to look back over the years he has wasted.

On the other hand he is also seen as a young and innocent country youth who falls heir to considerable wealth and casting aside the simple and quiet life of the village of his boyhood, enters a life of romance and adventure to fall victim to a woman of the world.

Mae Gaston, who has been seen in numerous productions from the Horsley studios, is once more the leading feminine support of Mr. Wilbur, and it is said that in the role of a dainty "flower" of the country, she has added more laurels to her name.

Jessie Burnett, a new addition to the Wilbur company shoulders the character of the "worldly woman" and John Oaker, the dashing young juvenile, departs from his usual line to work opposite Miss Burnett, as one of the chief tools to be instrumental in the downfall of the youth.

Three youngsters are also in the supporting cast, they being Thelma Salter, Thelma Burns and George Harris. Little Miss Salter is one of the best known child actresses of the silent drama and her work in "The Wasted Years" is said to be excellent.

Others who are prominent throughout the five reels are Joseph Hazelton, who has established a reputation for his character acting, and M. D. Moran, who is familiar to theatergoers. Many elaborate scenes are included in this drama which was staged under the direction of Robert B. Broad well. June 22 is the release date.

"Jerry's Elopement," a one-reel Cub Comedy, starring George Ovey in his famous character of Jerry, will be the second Horsley production released by Mutual the same week.

Director Milton H. Fahrney has provided Ovey with a rather different vehicle in this release, many of the very laughable situations being new to the screen. For the first time in many moons Jerry at last comes out on top, but only after traveling a very rocky road.

The entire strength of the Cub Comedy supports Mr. Ovey, the greater amount of the action falling to Miss Claire Alexander, George George, Louis FitzRoy and Janet Sully. Others in the cast are Jefferson Osborne, Ray Lincoln Robert Kenyon, Joseph NonMeter, Harry Jackson and Arthur Mund.

The wind-up of Horsley-Mutuals for the last week of June is a thrilling and picturesque Centaur feature, "A Siren of the Jungle," from the pen of Theodosia Harris and is an excellent vehicle for the co-stars, Margaret Gibson and William Clifford.

According to advance word this is the best picture in which the famous Bostock animals have been utilized, and work is said to be spectacular.

Miss Gibson portrays a rather different role than heretofore and the same is said of Mr. Clifford. The supporting cast is a strong one with such well-known players as Frederick Montague, Harris Ingraham and Claude Lampman Director Charles Swickard supervised the filming of the production.

What is a Picture Machine

According to the High Court of the United States Customs Department It's a "Lens Mounting and Frame."

THE status of moving picture machines was fixed June 1 when the United States Court of Customs Appeals reached the conclusion that, in the absence of any specific provision in the law for such articles, they became dutiable at 25 per cent. under paragraph 94 as "frames and mountings for projection lenses."

While the American Express Company appeared as the protestant of record, it was understood that the actual importers were Pathe Freres, of this city and Paris, the merchandise in controversy being described on the invoices as "Pathescopes." Collector Malone held that the machines were dutiable at 30 per cent. as "frames for optical instruments." This view was not approved by the Board of General Appraisers, which reversed the Collector and ordered the "movies" admitted at the 25 per cent. rate. The Government then appealed to the court.

The importers, in addition to the claim under the projection lenses' paragraph, raised the point that the articles might come under the manufactured metal article provision calling for a custom tax of 20 per cent., but neither the board nor the court considered this claim.

Ella Hall a Bluebird

FOR a long time Ella Hall has been appearing in all sorts of roles and whether she has been a little boy, a blushing bride, a tiny girl or just a hoydenish engenue, she has increased her following with her every appearance on the screen. Since the Bluebird program was introduced the first of the year, Miss Hall has been steadily enhancing her value not alone to her employers, but to herself—and now she has reached the coveted place of screen stardom which she so justly merits.

Ella Hall.

In "Secret Love," she actually divided the honors with Helen Ware, who was the star. Miss Hall's role gained such prominence in the criticisms of the early Bluebird, not alone from the trade press, but from critics of the daily papers wherever the feature was shown, that General Manager M. H. Hoffman decided that it would be well to build a new star with the new series of features. So it was in "The Crippled Hand" she was given a half taste of stardom, dividing the honors with Bob Leonard.

Now comes the announcement that she will take her place as a lone star on the Bluebird program, with regular appearances in pieces suited to her style. In "Ambrosia," to be released July 10, Miss Hall will have a role that is sure to bring her into immediate popularity with devotees of Bluebirds, and arrangements have been made for other plays that will further increase her vogue with the public.

"That Universal Program"

A Red Feather Five Reel Drama is the Big Feature of Week of June 12—Other Good Numbers.

THE outstanding feature of the Universal program for the week of June 12 is the five-reel Red Feather photoplay "What Love Can Do," in which Adele Farrington plays the principal role, that of a successful author who is determined to live her life as she sees fit regardless of the conventions of society. On the same day, Eddie Lyons, Lee Moran and Betty Compson cavort about in the Nestor comedy, "Their Awful Predicament."

On Tuesday, June 13, J. Warren Kerrigan is the feature in the Gold Seal three-reel mountain drama, "The Melody of Love," in which Nell Shipman also appears. The Imp comedy, "Her Wonderful Secret" with Harry Benham and Edith Roberts is released on the same day.

"How Stars Are Made," a two-reel L-KO comedy leads off the program on June 14 with Alice Howard and Ray Griffith supplying the fun. Number 24 of the Universal Animated Weekly is followed by Cleo Madison in the Rex drama, "When the Wolf Howls," in which she is supported by William Mong.

On June 15 the feature of the day will be the Laemmle two-reel society drama, "Her Soul's Song," with Emory Johnstone and Dorothy Davenport in the principal roles. "Betty's Hobo," a comedy drama in which Thomas Jefferson, son of the late Joseph Jefferson, and the child actress, Zoe Bech, is also released on the same day together with a Powers split reel which includes "Professor Wiseguy's Trip to the Moon," a comic cartoon and "Little Journeys in Scenic Japan," an educational travel novelty.

Hobart Henley and Irene Hunt co-star in "The Devil's Image," a two-reel Imp society drama, on June 16, and on the same day's program Albert MacQuarrie will be seen in the Victor comedy, "The Golden Boot," followed by Neal Burns, Betty Compson and Ethel Lynn in the Nestor comedy, "Almost a Widow."

Daredevil Marie Walcamp and Lee Hill have worked for several weeks past in a sensational railroad thriller "A Railroad Bandit," which will be released on June 17 under the Bison brand. On the same day Gale Henry and William Franey furnish the fun in a Joker comedy entitled, "Love Quarantined."

Ben Wilson is featured in "The Finer Metal," a two-reel domestic drama which will be released under the Rex brand

Scene from "How Stars Are Made" (L-KO).

on June 18. Dorothy Phillips plays opposite Mr. Wilson. Two comedies are released on the same day, "A Romance at Random," and "A College Boomerang," a Laemmle comedy with Rupert Julian and Elsie Jane Wilson in the cast, and "A College Boomerang," an Imp comedy in which Harry Benham and Edith Roberts play the principal roles.

During the week of June 12 the seventh episode of "The Adventures of Peg O' the Ring," with Francis Ford and Crace Cunard furnishing the excitement, will be released. Announcement is also made that King Baggot will appear in "The Man from Nowhere," a five-reel Red Feather feature on June 19 and Val Paul, Myrtle Gonzalez and Fred Church in another five-reel Red Feather, "It Happened in Honolulu" on June 26.

Lasky's Summer Program

Numerous Stars Will Be Extremely Busy on Big Productions at Los Angeles Studio.

THE studios of the Jesse L. Lasky Feature Play Company at Hollywood, Calif., will hum with activity this summer, as the big producing firm is entering on a period of unusually interesting accomplishments. Well known stars of the stage and screen will appear in forthcoming productions from the Lasky studio on the Paramount Program. Coincident comes the announcement that Miss Fannie Ward has placed her name to a new contract for a period of two years. Few artists who have forsaken the stage for the screen have won such success in the new

Scene from "The Gutter Magdalene" (Lasky).

medium as that which has fallen to Miss Ward. Recently in New York she had the unique experience of attending a meeting of the Theater Club in the ballroom of the Hotel Astor as the principal guest and watching with an audience of 2,500 women gathered from all over the United States a screen presentation of her photoplay, "The Cheat."

Miss Ward is the star in the photoplay, "The Gutter Magdalene," which will be shown for the first time in June. The Lasky company also will present during the summer months elaborate feature plays in which Victor Moore, Cleo Ridgely and Wallace Reid and Blanche Sweet will appear as the stars.

Victor Moore's production is entitled, "The Clown," and was written for him by Marion Fairfax and produced by William C. DeMille. Miss Ridgely and Mr. Reid, who were co-stars in "The Golden Chance," "The Love Mask" and other photoplays, will appear in "The Selfish Woman," by Hector Turnbull, and Blanche Sweet will be the star in "The Dupe," by the same author.

Recently additions at the Lasky studio were completed making it, it is said, one of the finest equipped photoplay establishments in the world.

SELIG'S TOM MIX SERIES STARTS JULY 8.

The Tom Mix series of Western comedies will start in General Film regular service with "Some Duel," to be released Saturday, July 8. A Tom Mix comedy will be released every Saturday thereafter. These comedies are of the highest standard in every respect, carry logical plots and are crowded with daring action, such as only Tom Mix and Victoria Forde can supply. They will put the punch into any picture program.

THE VIKING FILM COMPANY.

One of the recent producing organizations is named the Viking Film Company, Inc. It is capitalized at $100,000 with a New York state charter and has offices on the tenth floor of the Candler Building. The new company proposes to make the better class of subjects and expects to have its first picture completed by the middle of June.

DeGRASSE HAS NEW FIVE-REELER.

"By Fate's Decree" is the title of a five-reel feature film play, written by Stuart Paton, one of the Universal City directors, which is being picturized by Director Joseph De Grasse. The featured leads will be played by Dorothy Phillips and Lon Chaney, with a strong supporting cast of the Universal stock company.

STAR THEATER, DENISON, TEXAS.

L. M. Ridout's House Strong in Popular Favor—Uses Style K Wurlitzer Organ—Seats 600.

DENISON, Texas, can boast of an up-to-date photoplay house in the Star. It is constructed of steel, concrete, brick and other fire-resisting material, and has a seating capacity of 600. L. M. Ridout, the proprietor and manager of the Star, did not see how many chairs he could get in a certain given space, but placed each row of seats at a respectable distance from the other, and the result is that no difficulty is experienced on the part of those seated to let a newcomer get past to a vacant seat. This is one of the many features to be found in the Star. Another is the beautiful rest rooms for women and the commodious smoking rooms for men. These are tastily and appropriately furnished. There are a number of boxes, which can be used as party boxes.

The operating room at the Star would be a credit to a large motion picture theater in a big city. It is spacious, well equipped, and is constructed of reinforced concrete. The steel doors and windows of this section of the theater automatically shut when the fusible cords which hold them open melt when the temperature increases over a certain degree. In this case it can readily be seen that should a fire occur it would be confined to the operating room. There is a large vent flue which leads from the operating room to the roof of the theater, and this carries off all the heat and odors which may be generated by the projection apparatus.

The interior of the Star is artistically decorated in red, gold and cream, and neutralized colors. Ventilation is obtained by twelve ventilators situated in the ceiling and by a draught panel with a big suction fan in it which is located

Star Theater, Denison, Texas.

near the floor. The auditorium is plentifully supplied with large exits with doors which open automatically. Should the management at any time desire to put on road shows it could easily do so, for the Star is equipped with a stage large enough to accommodate any size road production. It is also supplied with a half dozen sets of scenery, electrical effects, and a number of dressing rooms.

Mr. Ridout is always studying the wants and desires of his big patronage, and as a result of his conscientiousness he is meeting with very big success. Each show is made up of high-class, clean subjects, and the music is furnished by a style K Wurlitzer piano with pipe organ and orchestra attachments. The Star is known as "The Home of Good Motion Pictures."

"I do not believe a man can be a successful exhibitor without its assistance," says Mr. Ridout in speaking in complimentary terms of the Moving Picture World; "it is interesting and instructive."

MAJESTIC THEATER, EAST ST. LOUIS, ILL.

Nearly seven years ago H. G. Redmon, who is now the proprietor of the beautiful Majestic theater, East St. Louis, Ill., opened in that city a rather small moving picture theater known as the Lyric. He made a careful study of the exhibition business from the start, and from time to time as his patronage increased and as the industry in general became more fixed in public opinion, Mr. Redmon made the necessary changes in the Lyric in order to bring it up-to-date for that time. Finally, through the giving of good entertainment, the patronage of the old Lyric became so large that Mr. Redmon opened the Majestic and disposed of his first theater.

The Majestic has a seating capacity of 1,500 persons. It is a pretty structure, and has all the comforts and conveniences of some of the bigger theaters in bigger cities. The Majestic is exclusively a feature house, and shows Paramount and Triangle productions. The theater is opened at 9 a. m. and shows are given until 11 p. m. A seven-piece orchestra is used. The Paramount program is shown on

Majestic Theater, East St. Louis, Ill.

Sunday, Monday, Tuesday and Wednesday of each week, while Triangle pictures make up the program for Thursday, Friday and Saturday.

The weekly advertising bill of the Majestic is quite heavy, and this department is in charge of John Choate, an experienced advertising man.

NEW STRAND, TRINIDAD, COLO.

Recently there was opened in Trinidad, Colo., the New Strand theater, by Jack Nash. As the illustration accompanying this story shows, the exterior is tastefully decorated in Gothic design. To the left of the entrance is the spacious and well appointed office of the manager. The interior is artistically decorated in red and gold. The draperies and carpets are of a beautiful red hue.

The New Strand has a seating capacity close on to 600. One hundred of these are opera chairs located in the loges where smoking is permitted. Mr. Nash, who is thoroughly familiar with practically all branches of the industry, spared neither time nor expense in giving the population of Trini-

New Strand Theater, Trinidad, Colo.

dad a moving picture theater of which to be proud. That he has succeeded in this is evidenced by the large number of complimentary remarks that he is constantly receiving from his patrons and his many friends in and out of the trade. His constantly big patronage has repaid him many times for the lavish expenditure in erecting such an attractive and comfortable photoplay palace. There is an atmosphere of the conservatory pervading the auditorium, for Mr. Nash, who is a lover of flowers, has used a large number of artificial, cut and pot flowers in the decorative scheme. This adds considerably to the happy and homelike appearance of the interior.

REX THEATER, SAN FRANCISCO, CAL.

Leichter and Selleck Take Over Photoplay House—Remodel It Thoroughly—Original Advertising Methods Give Structure Distinctive Character.

THE Rex theater, Polk and Washington streets, San Francisco, Cal., offers a splendid illustration of what can be accomplished with a small house in these days of large theaters and long programs when the business is given intelligent attention. This theater is located in the heart of the Nob Hill section, surrounded by splendid apartment houses and private homes, just past the busiest part of the Polk street business district. It is not without competition, for within a half a dozen blocks there are fully as many moving picture houses, several of larger capacity than the Rex, though none are more advantageously located.

This theater was taken over by Mark M. Leichter and Harry Selleck early in 1916, and since then has been renovated throughout and presents a greatly improved appearance over the old house. The building it occupies is of frame construction, but the house is very comfortable, with ample ventilation, and the decorations are neat and cheery. It has a seating capacity of 400 and is regarded as being one of the safest houses of its kind in the city, there being seven exits, making it possible to empty it on very short notice should occasion arise.

When the new owners took over this theater it was at

Rex Theater, San Francisco, Cal.

once apparent that to be successful it would be necessary to adopt methods different from those followed by most exhibitors. But little transient business could be expected and the neighborhood clientele was of a class that had been the despair of many exhibitors. It was early decided that high-grade feature attractions were all that would be acceptable and the program, which is changed three times a week, is made up largely of Metro, World and Fox offerings, with the Hearst-Vitagraph News Pictorial. Music is furnished by a recently installed player-piano and this is being made quite a feature of the house.

From the beginning Messrs. Lichter & Selleck have endeavored to be original, and, small as it is, this house has taken on a distinctive character that has made it well known far beyond the boundaries of the Polk street district, and it is this distinctive feature that makes it of special interest.

One of the first steps taken by this enterprising firm was the selection of a trade mark, which has since been registered, this consisting of a monogram made up of the letters L and S and called the sign of quality, service and refinement in photoplays. All of the slides shown in the Rex theater are uniform in character and each feature the trade mark. Each film shown has a leader showing the trade mark and the announcement that Leichter & Selleck present such and such a production. Every bit of advertising matter, and a great deal of it is used, bears the trade mark, until the sign has become widely known.

This concern is a strong believer in the use of a mailing list, and mails five hundred advance programs a week to patrons who have signified their desire to receive such advance notices. Some of the advertising sent out is very appropriate and illustrates the thought that is bestowed upon this end of the business. When "The Yellow Passport" was booked the program which was printed on yellow paper and forwarded to patrons protruded mysteriously from a slit in a neat Rex theater folder. Neat signs in the lobby call attention to coming attractions and in many ways visitors to the Rex theater are kept in close touch with what has been booked for their enjoyment. Recently a large party of San Francisco society leaders visited Truckee, Cal., to take part in winter sports, and moving pictures were taken of their activities. These pictures were shown shortly afterward at this house and the theater was filled with wealthy patrons. Business has increased more than thirty per cent. since the first of the year and frequently all who desire to come cannot be accommodated.

Mark M. Leichter, under whose able management the business is being conducted, has been connected with the moving picture business for many years, having conducted theaters in New York City before coming to San Francisco. It is the plan of himself and those associated with him to branch out in the local business field in the near future.

The projection equipment in the Rex theater consists of two Motiographs, operated by Walter Bunge, and every effort is made to secure perfect projection. Matinees are given daily from half past one to five o'clock, and on Sundays the shows are continuous. On week days the evening performance commences at half past six. The admission price is 10 cents for adults and 5 cents for children.

PILOSI'S THEATER, OLD FORGE, PA.

Since It Was Established, Three Years Ago, This Photoplay House Has Been Doing Good Business—Uses Wurlitzer Organ—Seats 500 and Managed by Louis Pilosi.

ONE of the well-conducted photoplay houses in northeastern Pennsylvania is Pilosi's theater at Old Forge. It is owned by Nicholas Pilosi and managed by his son, Louis. This house recently celebrated its third anniversary, and it played to exceedingly good business during the celebration period, for a special program for each day was selected for the occasion. The theater is advertised as the "Home of Reel Photoplays."

Pilosi's Theater, Old Forge, Pa.

There are 500 comfortable seats in the Pilosi palace, and there is plenty of room between each of the rows. The structure is built of fireproof material and is fitted with all modern equipments. The projection room is large and is equipped with two machines. Music is furnished by a Wurlitzer organ, and an automatic ticket selling machine is used.

The foyer is spacious, and the lobby floor is of tile. There are six double exit doors conveniently arranged so that the auditorium can be emptied in a very short space of time should the emergency arise. The interior, as well as the lobby, is artistically decorated in harmonious colors.

The management says that the structure represents an expenditure of $26,000. Although the Pilosi is primarily dedicated to the exploitation of high-class motion pictures, there is a stage large enough to hold a goodly size road production. There are a number of dressing rooms and a variety of scenery, should the management ever decide to entertain a proposition from a vaudeville or "legitimate" show.

The theater is situated right in the heart of the town, at the corner of Main and Grace streets. The exterior is well illuminated, and can be seen for a considerable distance in either direction. The theater is advertised extensively, and on one side of the building is a big billboard which can accommodate five six-sheet posters. Louis Pilosi is demonstrating his ability as an exhibitor in the administration of the "Home of Reel Photoplays."

McINTOSH TAKES OVER CRYSTAL.

William McIntosh has recently purchased the Crystal theater at 212 East Fourth street, Waterloo, Ia., of Nichols Webber. He will take possession of it on June 1. Mr. McIntosh was for many years associated with Mr. Webber in the operation of the Crystal and Princess Theaters in Waterloo, and disposed of his interests in these houses about a year ago to open a picture theater in Waverly, Ia. The Crystal will be closed for two weeks for repairs. Mr. Webber is devoting his entire time to the Princess.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

IT HAS been said in some quarters that the motion picture people have been remarkably conservative in their deportment following the veto of the Christman-Wheeler censorship bill by Governor Whitman at Albany. Evidently people expressing this opinion expected to see receipt of the news of victory followed by a jubilee demonstration garnished with the tooting of horns, booming of cannon and waving of the emblem of American liberty. Perhaps some of them expected to hear speeches and read columns of commendable notices in the moving picture press on Governor Whitman's action. But the veto was not accepted by the moving picture people with any undue display of enthusiasm. Nevertheless, they are not mindful that in killing the bill the Governor did his duty in an intelligent, impartial and fearless manner.

* * *

The result of this great fight was received with mingled satisfaction and pity. Satisfied that the Governor, in his presentation of the veto, confirmed what the moving picture interests have so often claimed, namely: That the people behind censorship methods are so satiated with self-motives and a desire to injure the moving picture business—if not crush it—that they are blind to the rights and privileges of all who do not agree with them. Pity for these so-called reformers and the members of both branches of the legislature who passed for them a bill which, upon its face, was defeated by its own viciousness—so deficient in common sense and justice that the Governor would not enter into a discussion of the constitutionality of censorship. The viciousness was imposition of an unnecessary and excessive tax and the deprival of the right of appeal to the picture people while giving that right to the opposition. The most silly part of the fight made by the supporters of the bill before the Governor was a statement that it was not their intention to have either of these provisions become a law in the light construed by the Governor, but if he would sign the bill the objectionable features could be eliminated at the next session of the legislature. Governor Whitman, in his presentation, told these people that the practical answer to their statement was that the moving picture would be put to a wasteful and unnecessary expense of the greater part of a million dollars before an amendment could be made. The so-called reformers would deliberately pass a bill to execute a man and then apologize for it with an amendment. No. the moving picture people did not become hysterically jubilant when the Governor gave his decision, nor have the sponsors of the bill been heard from in any way. They have been whipped into a profound silence by one of Governor Whitman's closing comments: "I have found such fundamental objections to the form of this bill, and the procedure under it, that the necessity for censorship has been eliminated as a factor in its consideration."

* * *

Of course, some people will be disposed to discount comments coming from journals devoted to moving picture interests on the framers and supporters of the bill referred to. Many of them may attribute comment in part to a spirit of partiality. For years the moving picture people have complained of the indisposition of the public press to "come out flat-footed" on subjects affecting the picture interests at times when they should really do so, especially when the constitutionality of censorship is before the public. It is with much gratification, therefore, that an editorial of the New York Press is quoted:

"So clumsily was the movie censor bill drawn that Governor Whitman vetoed it, as he remarked, without considering at all the fundamental question of whether there should be censorship. It was a poor workman who framed the provision that appeal might be taken when a film was passed by the board, but that none could be taken when a film was ordered suppressed!"

* * *

The quotation may in part help relieve the picture organs of a charge of bias in commenting on what happened in Albany. Our thanks go to the Press. But the part of the editorial to which it is desired to call special attention is as follows:

"The 'movies' may be left safely in their present status. If there is any producer foolish enough to put out anything beyond the bounds of decency he will find quick enough punishment in the fact that the 99 per cent. of 'movie' houses which are family resorts will not book his releases."

* * *

How about it, Mr. Movie Man, who is scrambling to get under the wing of Federal Censorship? This editorial comment comes from a disinterested source, and entirely unsolicited. Compare it with a quotation from the text of the majority report on the Smith-Hughes censorship bill now pending at Washington and see which is the most logical and truthful:

"The vicious picture brings the larger return to exhibitor and producer, because it gets the money of the regular customer and the sensation seeker also."

* * *

What aggravates those who are sincere in the welfare of a clean, wholesome, progressive and standardized motion picture industry is that the first quotation is from a disinterested source, while the majority committee on the Smith-Hughes bill claims the latter quotation is furnished by a brief supplied to the committee by four of the moving picture companies that produced ninety per cent. of the motion pictures in the United States, so that others who are admittedly exerting every effort to put the picture on the highest plane of perfection and are endeavoring to persuade all manufacturers to do likewise, find the guns of their own camp trained upon them. To the ordinary observer the situation is a peculiar one, to say the least.

* * *

A man who has been in the moving picture business since its infancy, and who is still very prominent in it, expressed himself frankly on the situation: "I can understand," said he, "that if we must have official censorship, a federal form of regulation is preferable to a multitude of graft-seeking bodies created by every state, city and hamlet throughout the country; but an overwhelming majority of the legitimate and law-abiding producers have been unalterably opposed to official censorship in any form. That was the platform upon which the manufacturers declared themselves united, until recently a few of them decided to put themselves publicly on record as favoring federal censorship as the least of the evils. This was their privilege and none disputed their justification for thus placing themselves upon record if they wished to do so. But by what method of reasoning do these people who claim to favor everything that will tend to the welfare of the industry, both with respect to the public and the industry itself, gratify their action in becoming auxiliary to the Smith-Hughes majority and supply it with ammunition (poor as it may be) to fight the manufacturers who remain loyal in the battle to preserve what they deem are their constitutional rights? I am not the only one to suspect that there is an ulterior and selfish motive in their operations. What it is I have not been able to even conjecture. Some people with whom I have discussed the subject are inclined to believe that federal law will ultimately put out of business companies that will not be able to spare the time, labor or expense to comply with the requirements of the law, if it is enacted. Some say it will be a death rap to the five per cent. of manufacturers who could not weather the law because they could not stand a censoring. There is absolutely no reason why the legitimate manufacturers should surrender their constitutional rights to get rid of this defying five per cent. The minority report on the Smith-Hughes bill points to the way by which the guerrillas can be squelched when it says: "Every reasonable protection to the public morals can be secured by the proper exercise of the local police power supplemented by the amendment to the federal code already suggested," which means that the United States Penal Code be amended to include motion picture films in the list of objects barred from interstate transportation. And there is still another weapon that can be effectively used to eliminate the obnoxious five per cent. Each municipality has the power to revoke the license of an exhibitor who shows immoral pictures and the screws can be put on any exhibitor who rents or buys and exhibits such pictures, which must ultimately drive the makers of them out of the market. The authorities, the reformers and the exhibitors have a duty to perform in this matter and there is no reason why they should not attend to it and not saddle the responsibility upon the country at an enormous and unnecessary expense to those who are innocent in the matter. The exhibitor cannot claim exemption. He knows better than anyone else what kind of pictures his patrons want. He cannot claim exemption on the ground of inability to personally censor a picture. Such inability, when a question of morality is involved, disqualifies him as an exhibitor. He stands in the same position and must accept the same responsibilities as managers of regular theaters.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS.

EASTER SCENES AT THE VATICAN.

The Eternal City has been under much excitement during the recent Easter week services because of the presence of certain enterprising American moving picture operators busily "filming" th Holy Week services in St. Peter's.

For the time being the war was forgotten, every one was interested in the great innovation of what some called "sacrilege" by the American "invasion" of what has hitherto been sacred ground. There can be no doubt that from the professional viewpoint the Holy Week services in St. Peter's offers one of the grandest spectacles it seems possible to film, the reproduction of these scenes will attract crowds in all parts of the world. Not only will devout Catholics rejoice in being able to see that which they could never hope their eyes might be able to see, but others irrespective of creed will want to see that which they have heard is one of the most impressive scenes in Christendom.

Papal processions and the recent Popes have been seen in films but pictures of the most holy services taken within the most sacred edifice of the Catholic world have always caused a natural hesitation. The question of any profanity was speedily settled in that still pictures had always been permitted and a quick succession of them could not possibly be considered objectionable. Another consideration lay in the fact that the war has considerably curtailed the income at St. Peter's and the translation into Italian dollars of pictures of so great a demand could not be treated with indifference. It was further thought that the pictures could be of great value in keeping the faithful in all parts of the world in visible communication with the center of their faith and at the same time give others a chance to see that greatest service which made St. Peter's famous. Therefore under the Supervision of Cardinal Merry Del Val this famous set of pictures was secured and no doubt will be well used.

EDUCATIONAL NOTES.

The American University in Washington, D. C., is cooperating with the Bureau of Commercial Economics in their plan to spread the educational possibilities of the moving picture by giving a series of lectures in the Hall of History on Saturday afternoons. This series is intended especially for teachers and senior scholars in high schools, and other adults who can be interested therein to the extent of using the knowledge so obtained in advancing teaching through means of the pictures. It should be further noted that these lectures are part of the extension work of the university and no admission fee is charged. Government films will be shown which cover very largely the scenic beauties and geographical wonders of the United States, in addition the government has prepared with great care and cost a collection of films of the different tribes of Indians in their native habitat in order that the Indian life and manners which are rapidly passing away may be preserved for posterity.

* * *

A Baptist Church convention in Philadelphia has recently praised the value of the moving picture. It is interesting to note and record that churches are now as a class looking more at the good in the picture rather than the bad, and to praise more than to blame; this means that by fostering the better side, greater benefits will accrue. An Indiana clergyman has recently gone on record as saying that the pictures are preaching some of the greatest of sermons and that their use should be encouraged, and that a proper use of them on Sundays should be provided. He was further of the opinion that opposition came rather from tradition than knowledge or experience.

* * *

The Boston, Mass., high schools are on record as having tried the aid of the moving pictures with such satisfactory results that a plan for their more permanent use is under way.

DORSEY EXPEDITION PICTURES.

Through an arrangement with Joseph S. Klotz, of 110 West 40th street, the Universal has acquired one of the most unusual and valuable pictures which the camera has yet produced. It is the Dr. Dorsey Expedition, one of the most interesting and novel ever undertaken, and also one of the most valuable, for its cost alone amounted to a quarter of a million dollars. The Universal will release this subject in split reels, one every week, under the Powers brand. The demand for educational and scenic pictures has been increasing rapidly, and it is in line with this demand that the Universal has authorized an expenditure which might otherwise seem excessive, in order to command this unexampled feature of foreign travel in unfrequentel spots of the earth's surface for the millions of interested people who see the Universal program every week.

The expedition covered the greater portion of India, Japan, China, Mongolia, Ceylon, Persia, and takes the spectator into places very seldom visited even by the most adventurous of tourists, and shows spectacles never before seen by Western eyes. Some of them were taken at the risk of instant death had the presence of the cameraman been suspected. Long experience of travel, and years of study, acquainted Dr. Dorsey with exactly what he wanted to see, and Yankee perserverance, ingenuity and daring accomplished the rest. The result is one of the most remarkable films ever presented to an audience, and the Universal feels fully justified in paying so high a price for such an interesting, instructive, remarkable and awe-inspiring human document.

Dr. George A. Dorsey, Ph. D., the man to whom the Universal is indebted for the Dorsey expedition, is probably as well fitted as any other American to realize the salient points in foreign lands which would be interesting and instructive to the American people for photographic purposes.

"THE CRISIS" STIRS VICKSBURG.

Vicksburg, Miss., has the picture craze in most aggravated form since the arrival of the Selig company of players who are appearing in spectacular scenes for "The Crisis," the drama from the book by Winston Churchill and being filmed by the Selig Company. All the stars have been interviewed time and again, and almost the entire population turned out to witness the battle scenes which were taken in the National Park cemetery.

The entire Mississippi National Guard, including officers and regimental bands, are congregated in this city. One thousand militiamen "clinched" in the battle.

JOYCE FAIR IN A THREE-REELER.

So successful have been the recent two-reel Essanay releases featuring little Joyce Fair, the 11-year-old star, that George K. Spoor, president of that company, has decided to give her a wider range of opportunity. Under the new plan she is now working in a three-reel production, "A Little Volunteer," a story of a "little mother" who has several small sisters and brothers under her care.

"THE GAME WARDEN."

Director Henry McRae is filming a two-reel melodrama, entitled, "The Game Warden," written by Noble Johnson. The featured leads are taken by Marie Walcamp, Lee Hill and L. C. Shumway. McRae recently has completed a two-reel railroad story, entitled, "The Battle of the Black Rock Short Line."

FORTHCOMING AMERICANS.

Among the forthcoming American productions is "Dust," a five-reel feature under the direction of Edward Sloman from a scenario by Julian L. LaMothe. Winnifred Greenwood, Franklyn Ritchie, Harry Von Meter, Louise Lester and Nell Franzen are the principal members of the cast. Release is scheduled for the latter part of June.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Personal Service.

APPARENTLY many who read this department do not realize that it is our desire to give the fullest possible service, and that a self addressed envelope enclosed with the material submitted will bring a carbon of the matter that may not get into print for several weeks, permitting the earlier adjustment of the new program or other matter. If you want to make your program better, get right after it and keep the printer worried until he gives you what you want. A few exhibitors have availed themselves of this service with decided benefit to their advertising. All are welcome to ask, and no fee of any sort is required or desired. It is not to be expected that the exhibitor shall also be a printing expert, and not many house managers can curse the man of types in his own language, but if you need help, it is at your command.

A Chinese Box.

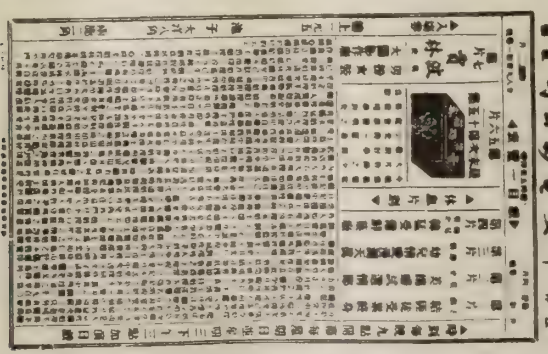
The Arcade theater, Tientsin, sends in some of the work done for The Black Box; which sounds like a back number attraction over here, but is brand new in China. One of the pieces is a bill in Chinese. This is printed on native paper, scarcely stronger than tissue, and so thin that it was necessary in mounting it for reproduction to paste the mount and not the paper itself. This appeals to the Chinese trade, but the houses (there are two, the Arcade and the Pekin Pavilion) depend more on the European patronage. The management writes:

> I beg to enclose herewith some of the advertising matter I issued for our two theaters, "The Arcade" and the "Peking Pavilion," for the last episode of the Universal Serial, "Black Box." In addition to the bills, I sent out 420 letters, hand written as per enclosed sample, and delivered them in a chit book through our own messengers. The result, nearly half of the people to whom the letters were sent noted in the chit book the number of seats they wanted to be reserved. Practically every seat in the theater was booked during the day. Those who came to the theater in the evening without booking their seats could only get standing room. I took last night $300.
>
> I am indebted to the "Advertising for Exhibitors" department of the World for these as well as many other stunts I use in my advertising matter. I read the "Advertising for Exhibitors" and Mr. Richardson's "Projection Department" every week regularly and am very much indebted to you both.

A chit is a note and the chit book the receipt book showing delivery of the communication. The letters were written in ink on the regular letter head of the house and reads:

> We beg to inform you that we will screen this evening the fifteenth, very last, episode of the serial film, Black Box.
>
> To you who have watched the development of the story on our screen, this, the very last episode, in which Sanford Quest solves the mystery of the Black Box and unmasks Professor Ashleigh, will be very interesting. Should you decide to honor our theater with your presence, we will be pleased to reserve seats for you.

In addition to this and the Chinese bill there were three pieces in English, two small bills about five by nine and one about twice the size. All three lay emphasis upon the fact that this is the concluding episode and advertise also a Chaplin and a Ham and Bud story.



These are printed on unusually good white paper, one small bill carrying a Chaplin cut and the larger two stock cuts of the black box as well. The film ran for three days, ending on a Sunday. The same material is used for both houses, with a change of name and date.

The Arcade advertising is always interesting, and they seem to hold their ground and expand where others find the going too hard. Good and intelligent advertising backed by sound management seems to be the reason.

McCormick, the Prophet.

Long months ago, when S. Barrett McCormick was a Denver newspaper man, he did a lot to pave the way for something better than the five-cent shows which was then about all that Denver would pay for pictures. He coaxed the first house to work over to the ten-cent price and he hammered home great truths. Then he went away and now he is back in Denver running the only fifteen-cent house in town. He writes:

> Please pardon the informal salutation, but I almost feel a personal friendship as a result of our editorial acquaintance back in the dark ages of the photoplay. First permit me to express a somewhat tardy appreciation of your many kind remarks anent my work and assure you that both Moving Picture World and Sargent's columns have been and are the Koran to me. That applies to the photoplay writing end as well as my interest in exhibition, for the first story I wrote and sold was with the help of "Technique of the Photoplay," and it has always been beside the "mill" when the process of continuity phenomenon was taking place—and there have been several that I am not ashamed of, for instance, "The Disciple" and Ince-Triangle production, which Mr. Harrison of the World was kind enough to say set the standard for the Triangle program.
>
> But back to Denver conditions. It will no doubt interest you to know that Denver is now high and dry (particularly dry) on the ten-cent map—that is all except the Princess, which is a fifteen-cent house, and proving that price has nothing to do with it when you give them the show, and we do—for Denver. Our clientele would bring tears of delight from the most rabid screen idealist, for it is the most exclusive class in the city, and we always feel slighted if the dress suits and evening gowns are not among those present—and you know the dress suit is not an over developed product of the great West. Perhaps you will recall running a clipping from my column in the "Times" anticipating the day when a liveried starter would open the auto doors of society before a "picture show." Well, he does at ours—for every Friday afternoon is society matinee, and let me assure you that the affair is always "covered" by our society reporter and photographer and the list and photos of those present are published in the papers Our music is quite an attraction, our conductor, Signor Savallo, being quite a lion in musical and social circles, a director whose symphony concerts are always a big feature of the musical season. Enclosed is an announcement used to inaugurate our Society Screen Afternoons.
>
> Am enclosing proofs of several newspaper advertisements that will no doubt appeal to you as effective display. The effect was secured, you will of course know, by double exposure line and half tone work. We do little sensational or stunt stuff in our advertising, sticking close to clean, refined copy, but occasionally use a stunt such as the enclosed five-column story, on "The Race," paid for by the various automobile and accessory firms mentioned in the story. Aside from giving us five columns in each of the daily papers, the principal value is that it turned several hundred dollars of additional revenue to the newspapers—and the surest way to an editor's heart is through the editorial stomach—you and I know.

Mr. McCormick's compliment is nicely turned, for in the sixteenth sura of the Koran it is written: "We have sent down unto thee the book of the Koran for an explication of everything necessary," and in the forty-first sura: "It is certainly a book of infinite value," which is precisely what this paper is to the motion picture business.

The newspaper advertisements are particularly good, illustration being superimposed upon the hand lettered text. It is expensive, but it stands out from the others on a page.

The society matinee is played up heavily. An engraved card that really is printed from copper announces in proper form these entertainments. It will stand comparison with any invitation card received. The following day the papers carry a list of the society folk present and a cut layout of some of the patrons. One issue to hand gives eleven inches double column, including a seven-inch cut, and plays up the "Row party" as a substitute for box parties, apparently some hostess taking an entire row for her guests instead of a box. Now that Mr. McCormick has found his way home again, we hope he visits frequently.

Making Myra Known.

The Crystal, Little Rock, Ark., is now using a house program and gets up a readable and newsy little issue, taking only a page for the program and giving the rest to chat. It is intimate and friendly, and so it will make and keep friends. On one page is an invitation to use the office phone if desired. Much of the May issue is given to "The Mysteries of Myra" and the advertising booklet prepared by the

International is used as an insert. It is about the cleverest thing in this line that has been given out yet, something that will be kept long after the series has been shown and passed along. Here is a good paragraph:

> Did you ever wonder why The Crystal flashed no advertising slides on the screen, except those of our coming pictures? We know it is appreciated, because so many have remarked about it. You come to The Crystal to be amused, not to read advertisements. When one buys a newspaper or magazine, it is optional whether one reads the ads. When one goes to a theater where advertising slides are shown, you will either read them or close your eyes. Are we right? We hear you say aye.

They also use some good display advertising for coming films. They are snappy and telling, and do the house real good. Jack Hudgens is the program editor, and he knows what he is doing. Perhaps he'll send you a copy if you send a return cover. It makes a good model to follow if you can write in the proper vein.

Cuts to Suit.

The other day we were talking things over with Harry Reichenbach, of the World films, about the cut problem and he pointed out that his department offered not only a fine and a coarse screen, but that it would arrange to supply any special screen on request. Mr. Reichenbach is an old time press man, trained in the Broadway school, and naturally he does things well because he knows how.

A Remembrancer.

The Remembrancer is what the Dreamland, Galena, Ill., says its monthly program is. It is a little four-pager nicely printed in black on the right sort of yellow. On the front is printed:

Take me Home
or put me in
Your Pocket
For Every Day Remembrance
During the Month of May, 1916.

The program lies on the second page, with house talk on the third. It would be a better arrangement to put the program on the third page and the other on the second. The house talk is nicely done. It reads:

IN
OUR
TOWN—GALENA
Paramount and Metro Pictures.

DREAMLAND is in the picture business, seriously and earnestly and extensively, also exclusively, because we believe there is no higher form of dramatic art than is shown in photoplays.

DREAMLAND has gained knowledge of the public taste, of popular requirements in the picture business. We will devote that knowledge to further service to our many patrons.

DREAMLAND is interested in the business and also in the people that visit us, and both shall have personal attention.

DREAMLAND believes in better pictures, greater pictures of finer quality and higher purpose and we strive strenuously to secure them. We hope and believe that we shall meet with gratifying success. THE LITTLE THEATRE.

The "our" in the heading is double the size of the lines above and below. Perhaps a competitive exhibitor is a newcomer to the town, but the house wisely does not mention competition. It attends to its own business.

Miss Spurr Starts Up.

Miss Dolly Spurr, of the Royal-Grand, Marion, Ind., used to run two house organs at one time—the only house we recall that ever regularly ran a double issue. Then she dropped down, but has revived the idea in a new Vol. I, No. 1 of Films and Footlights. This is sixteen pages and cover, pages 4½ by 7, a white sixteen and tint cover with a two-color specially drawn cover design. Only the back page is given to foreign advertising and that only to one house. There are stories of or about each of the features for the week, news, gossip and house talk of the usual Spurr sort, which always has been a very good sort. Miss Spurr offers a new idea in the suggestion that a special morning performance will be given for parties of one hundred or more; this in addition to the usual suggestion of theater parties at the regular showings. It sounds like a rather formidable idea to make up a party of one hundred, but one hundred admissions will do the trick and hiring the theater will be impressive and not at all costly. Think it over for your own use and then thank Miss Spurr. About the only suggestion that can be offered is that the tabloid program be dolled up a bit with fancy type faces and then placed on the right hand page facing the editorial. That is the natural place for it.

A Chameleon Program.

J. E. Cooney, press man for the Webster Avenue, New Haven, Conn., sends in samples of his house program, using the same white stock of uniform size each week, but varying the color of the ink to gain contrast. He writes that they have just turned their balcony into a series of loges seating eight persons and reached by a separate stairway. As this is a 700 neighborhood house in a good locality, those boxes should appeal to many who might not care to attend and take a chance on the unreserved seats. The prices are $2 for parties of four, $2.50 for six and $3 for eight. These may be reserved in advance by mail or phone and as they use a thoroughly good program they can build up this box trade and in doing so help the downstairs business as well. The ten cent man will take pride in the box patronage just as the "diamond horseshoe" is an asset to the Metropolitan Opera House in New York. The program is nicely arranged with the days dated and set into the margin. The top of the second page is taken for some strong house talk and the back page is given to news items of the players that are more newsy than the usual "..... ..... has a new eighteen cylinder Dash car" style of stuff. There is nothing startling about the four pager but it is a nicely arranged, hard-working little program that has class and carries conviction without seriously threatening the bankroll. Here is some program talk from one issue that will help others:

YOUR HOME THEATER

> The word "HOME" ever since this old world of ours began has ever had a deep and truly wonderful meaning. A small word as words go, but small and simple as it is, it stands for more than any other in the whole English language, countless joys and pleasures, fond recollections and the place where our happiest hours have been passed. We want you to try and entertain somewhat similar feelings for this, YOUR "HOME" THEATER. For you it has been built and we wish you to look upon it as a "HOME" to which you can of an evening come and pass an hour or two of good wholesome enjoyment after the trials of the day are over. We believe that there is no section of our city that can boast of a more beautiful house to come to or one where a more enjoyable evening could be spent. The Management is contemplating additions to the interior which will render it even more cozy and homelike to you and at the same time increase your enjoyment.

A Paste-Up.

Here is an advertising frame from the Park theater, Middleboro, Mass., for The Strange Case of Mary Page, made up of illustrations from this paper and The Ladies World. It will attract more attention than any lithograph possibly could, and studying the ingenuity with

which the frame is made will clinch the title and the attraction more firmly than the straight paper. It takes a little more time than merely tacking a borrowed three sheet on a board, but it will pay for the trouble taken.

Has an Organ.

The Brown Opera House, Salinas, Cal., now plays on its own organ, a neat four pager. The first issue looks well, but the editor needs to make certain that he uses all of a story. The last story on the second page is shy the climax and leaves readers wondering what the editor saw in the stuff. It should grow into a smart little sheet if they keep the promise of the first issue, though.

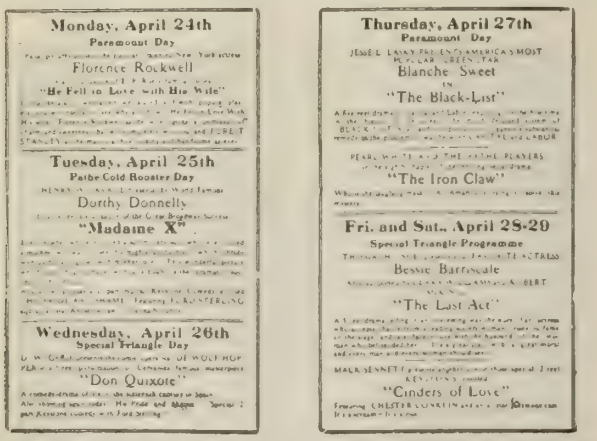
Plugging for Peg.

Nat G. Rothstein, of the Universal Publicity Bureau, has turned out an unusually good booklet for "Peg o' the Ring." This circus feature lends itself well to vivid cuts and posters and gives opportunity for unusual press stunts. His own suggestions constitute an entire campaign, but the live wire can supplement this with stunts of

his own, small circus reproductions in store windows, utilizing the various "character" dolls, a tent dressing for the lobby, with a sawdust floor for Peg days, and anything in that line that will suggest the circus, from clowns to calliopes. Some of the stunts suggested in the booklet should be carefully considered. The advice that the sidewalk in front of the theater be sawdusted for a couple of blocks should be submitted to the authorities or you may run counter to a local ordinance, but there are many helpful stunts given that are within reach of all theatrical purses.

Wants Suggestions.

R. N. Smith, of the Mission, Amarillo, Texas, writes that he has been in the business for three years and is now located in Amarillo. He sends in a program for comment on its typographical format. This is a colored cover on the Hennegan style with the middle pages given to the program. The days are dated and the copy is well prepared, but the printer has set the stuff to fit the space instead of setting it to look well in the space, which Mr. Smith seems to know, since he specially asks for information about the type. The dates are in twenty-four point a blacker and sometimes larger letter than the titles. This is not necessary. It *is* necessary to get the day and date in close touch with the title, but an eight or ten point date is as large as is necessary. Here it is permitted to overshadow the subject, and it must be remembered that the title is more important than the day since it is the title that must first interest before the day becomes important. The printer takes his copy and sets it with the general rules in mind of having the important lines at the top. The date is the top line so he plays that up, as can be seen in this cut.



It will be noted, too, that the ten point descriptive matter is leaded out to fill the space. It should be eight point, which will pull the lines in and permit the separation of the lines of greater importance by white space. That Jesse Lasky line in the Thursday box should be made uniform with the Monday Pallas line, if, indeed, it is absolutely necessary that these various "presents" lines should run. It should be possible to call it a Paramount, or a Lasky instead of the elaborate "presents" which was started by a certain manager merely to prevent his own and his brother's attractions from becoming confounded with his third brother's second rate productions of their discarded plays. There should be at least six and preferably at least twelve points of space above and below a title line and if the rest of the matter crowds the title, some of it should be cut out. A letter space between each letter of the shorter titles, such as "Madame X" would help to get a better display and such a title as "He Fell in Love With His Wife," should be given two lines where producers inflict such an awkward length. Printers are prone to even spacing if not checked. This is the greater part of the fault of this program. It is not enough to supply good copy. You must, if possible, mark the relative value of the lines and then see that the printer renders these values. Picture Theater Advertising will help a lot in marking for the printer and talking to him afterward.

Another Independent.

The Photoplay World is the title of a small sixteen-pager published at Tiffin, Ohio, independent of the houses but giving the programs of all the theaters. Evidently its major revenue is derived from the trade advertising and they seem to be working for second class entry. It is well edited and should grow in size with age.

Service Beyond the Films.

The Chicago branch of the V-L-S-E has inaugurated a publicity department under the direction of Gordon Laurence. He'll be going some to keep up with Tom North's aggregation and L. J. Scott. The consistently valuable aid given patrons of V-L-S-E is by no means the least factor in their success.

But He Did.

Tom North has dug up another funny one. The Society theater, somewhere or other, had a lobby pennant for "That Shalt Not Covet." Evidently someone did, for a reward is offered for the apprehension of the thief. Another stunt he tells of in a late issue of V-L-S-E Pals is a Chaplin contest by the Rex, Seattle. It was worked with one of the local papers, with front page stories for five days and the judging took place in the public square after a ballyhoo parade, all of which advertised a two week run of Carmen at that house.

Graphic.

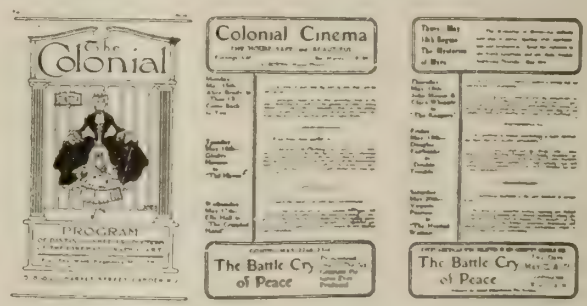
The Arcadia, Philadelphia, shows sketches of three landmarks and explains "One block from Broad street station. One block from Subway. Near City Hall." Even a stranger can get a pretty good idea of the location from that. But the man who picks out the program stock has no eye for color. Better a plain white than a mournful tint. A man will not read a sick looking advertisement. He won't want to keep it by him, and some manila stock is impossible when tinted.

Swinging on Vion.

We like the way Joe Vion does most things, but the last issue to hand shows some back page clips taken from one of those newspaper departments where you send a return envelope to find out where you may obtain the things described. Even two expositions in succession does not excuse the thrilling news that a nice picnic lunch basket is "a seven sided box ten inches in diameter, with a canopy shaped top; the whole being done in figured satin." Most photoplay patrons will continue to be more interested in the old, reliable shoe box, and the space is thrown away.

A Good Model.

Mrs. A. R. Woodruff, of the Colonial, Camden, N. J., sends in a new form of her program which gives another wrinkle in marginal date. The program, as has been said, is in the colonial colors, blue and buff, but Mrs. Woodruff very courteously had a white press proof pulled of



the form. The cut shows the front page and the two inside pages, and suggests a layout that can be copied with profit. The back page carries underline and gossip.

All There.

No studying to find out where this program comes from. It reads that "The Management of the Square Town Electric theater, Brooklyn, Michigan" presents its feature program "for the month of May, 1916," and then goes on to give the Tuesday features by dated days. They get it all down as it should be done, and do it on a mailing folder that travels for a one cent stamp. It is a three fold card sealed with a paper clip and the display is nicely done; nothing elaborate, but neat and orderly.

Well Done.

The New Mission theater, San Francisco, announces its opening by means of an invitation good for two for the opening performance. The card is not engraved, but it is done in type in excellent imitation of engraving and well printed, so that it takes more than a second look on the part of the average recipient to be even reasonably certain. It is one of the type script faces which is more legible and more up to date than the once prevalent Old English. The envelope card is printed up to match and the general effect is more than merely good.

Via C. B.

A friend in Council Bluffs sends in a clipping from an Ohio paper offering a prize to the first person guessing the identity of the "Laughing Mask" before the tenth episode. The idea is not wholly new, but the phrasing is so direct as to merit approval. It merely announces:

> The first person guessing who The Laughing Mask is before the tenth episode of The Iron Claw, will receive a free ticket good for three months.

"Season ticket" would be more definite than "free ticket," but the announcement is free from the rules and regulations that too often tie up these simple contests.

BETTER BUSINESS
Can be made through intelligent advertising.
Picture Theatre Advertising
Covers every angle, gives you copy and suggestions for copy, and shows how the leaders in the game have won **their** successes. Costs only two dollars and ANY ONE of the hundreds of schemes will bring that much to the house.
GET IT TODAY
The Moving Picture World
17 Madison Avenue, New York City

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

A New Technique.

VERY shortly a third edition of Technique of the Photoplay will come from the press. This is not a reprint of the second edition, but is practically a new work under the old title, though the chapters on Copyright, Study, Stolen Stories and Censorship are but slightly changed in order to bring them down to date. For the rest, the arrangement of the book differs materially from the old and the total number of chapters is now seventy-two, not counting an appendix containing the unasked questions, a glossary and reproductions of various script forms. This more ample chaptering permits each factor of form to be treated in greater detail and by making each a chapter in itself the book is practically self-indexing, though a simple scheme of cross reference has been provided. The total number of words is more than double that of the second edition, but the selection of a smaller, but entirely legible type-face will permit the volume to be given something less than four hundred pages (389 plus 8 to be exact).

The exact date of issue is largely dependent upon the delivery of the paper, but it should be ready some time in June or July. The price will be announced later. It will be greater in price than the second edition, but not materially so.

Work on this third edition was begun in August of last year and something like three months of actual eight hour working days has been spent on the first and second drafts.

Revision.

Just lately we saw a smeary letter in which a revision bureau advised a patron that they could fix up and probably sell her two reel story. She had seven scenes for the two reels. Evidently she needed to be revised, but even seven dollars worth of work would scarcely pay.

One revision-agent scheme is pretty evidently selling through the friends of its employees the stories sent in to them. It is not yet possible to give the name of this concern, but it is not unlikely that in time the company will be run down. As the stories are offered through outsiders, it is difficult to connect the offender with the company. This is more of a sales bureau than a revision scheme, but it suggests that what one has done others may do.

Vary It.

Waste paper is now worth $20 a ton and the price is going up. One excellent way to add to this supply of paper waste is to write something along the lines of a current success. Take Miss Pickford in Poor Little Peppina, for an example. We do not know but we are willing to bet that Famous Players get three or four stories a day, at least, with the heroine in trousers as a temporary boy because Miss Pickford did so well in the Italian part. And probably about the last thing that Famous Players wants to do just now is to offer another story along the same lines. The man who gets the money is he who is *first* to write a Peppina story or an "Island of....." story, not the man who comes in three weeks after the first release with another just like it.

Doing It Wrong.

We have a correspondent who is certain that if he could see the script someone else wrote for a five reel story, he could do one himself. He has been told that it will not help, but he nurses the idea that he cannot work unless he has a fetich and so he does not sell. This is partly because his ideas are seldom worth the five reel footage. He does not realize what a big idea he must have to go five reels. He seems to be guided by some of those companies that are now making their old two and three reel hits into five padded reels, and he does not even supply the padding.

Fiction Work.

From the number of letters that have come in lately asking for books on short story writing, it is evident that there is an increasing interest in short fiction. The photoplay market is poor at the moment, but we do not believe that fiction writing as a side line will help much toward making both ends meet. In the first place, though it is all story telling, the technique is entirely different. In photoplay you must preserve the continuity of time. In fiction you can start where you please and go back and, indeed, it is often a good plan to start your story in the middle and go back to the beginning in the second paragraph.

But the most important difference is that in fiction you must sell on style. This is almost the first requisite, for a good style will cover up a deficiency of plot. In photoplay plot is essential for there is no chance to cover its lack with style, and herein lies the great difference, but style is developed only through long practise and it is far more difficult to sell a story on style than to sell a photoplay on idea. The idea will not carry the story. It may carry a photoplay sale.

Generally the student will find that photoplay writing hurts literary style to some extent since the short scenes make for a choppy and broken development of the story when the same plan of development is followed in story writing. Those who can write both fiction and photoplay are doubly armed, but it must not be supposed that proficiency in photoplay will argue for a ready sale in fiction. Virtually a new start and an entirely fresh succession of heart breaks must be the price of success. It would be better to stick to photoplay and hope for the early coming of the day when manufacturers will buy and pay decent prices for outside stuff.

Here's a Chance.

E. J. Montagne, of the Vitagraph script department, writes that he is at present with the Bay Shore Studio where Ralph Ince, John Robertson and Frank Currier are working. Most of the scripts are purchased through the home office, but this Ince section is willing to consider one reel comedies, three reels and features. They can be addressed to Bay Shore, Long Island, N. Y.

Relationships.

Keep your relationships simple and clear. An editor, reading in a hurry, has no time to stop and figure things out, yet one recent story reads, "also he is softened by his son, by his first wife, marrying his second wife's daughter by her first husband." It is all simple enough, but it sounds too complicated, and the editor is apt to throw it out.

Fifty-Fifty.

Split your play fifty-fifty. The director wants stuff that will show in effective picture. Give it to him. You want to write a real plot. Do that. Have the real plot the stuff that shows in the effective pictures and you and the director will both be pleased.

Consistent.

A man writes that he had a drama turned down by three producing managers so he sent it to a photoplay company. They turned it down, and he seems to think that this argues stupidity. We fail to see the point. Probably the play is a poor one in spite of the author's opinion of it. Certainly the authorities seem to be united.

Halfway True.

When you do not sell it is possible that you do not sell because your stories are not good enough. Not many authors will agree with that suggestion, but it is true. But sometimes it is merely because you do not tell your story clearly enough to let others see that it is as good as you know it to be. See if that is not the trouble. It is one of these two, as a rule, but it is as likely to be one as the other.

When you write your synopsis, knowing all about the story, you make mental allowance for many things that should be set down on the paper, and you do not realize that the omission has been made because each time you read it you supply the missing facts. The editor does not read with your knowledge. He sees only what is on the paper.

Imagination.

The author without imagination is like the fisherman without bait. He can work as long as he wants but he'll never catch anything.

Keep On.

If you cannot write a story, write something. Perhaps some day you can change it into a story.

THE
THIRD
EDITION
OF EPES WINTHROP SARGENT'S
Technique of the Photoplay
Will come from the press some time in June. This is **not** a reprint of the second edition, but a new work of seventy-two chapters and appendix.
Watch for announcement.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both, for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 141.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What do you understand by a carbon filament lamp? By a metallic filament lamp? By a Mazda lamp?

Roll of Honor on Question No. 134.

I have divided the Roll of Honor on Question 134 into two sections. The first section is comprised of those who took cognizance of the fact that double braided rubber covered insulation is required for conduit. The rest of the replies were correct except for that one thing.

Section 1. Joseph H. M. Smith, Fort Worth, Texas, who quoted the National Code verbatim; Manuel Nosti, Tampa, Fla.; W. B. Allen, Edmonton, Canada; L. Pagenhardt, Westernport, Md., and G. A. Yager, Anadarko, Okla.

Section 2. Comprises W. C. Crawford, Brooklyn, N. Y.; F. F. Bell, Palestine, Texas; Wilson Hays, Barton, Md.; B. P. Warrick, Worthington, Minn., and George F. Cushing, Elizabeth, N. J.

Brother Nosti has covered the matter quite completely and in good form, therefore his reply is selected for publication.

Reply to Question No. 134.

By Manuel Nosti, Tampa, Fla.

The Question:

What wire insulations may and may not be used in conduit? Why are stranded wires usually used in conduit instead of solid? Where must conduit be used and where may open wiring be permitted?

The Answer:

Wires for conduit must have an approved rubber insulation, double braided for twin, twisted pair or multiple conductor cables, and for all single conductor cables of No. 6 B. & S. gauge, or larger. Provided special permission first be secured from the electrical department of the city, slow burning insulation may be used in permanently dry locations where excessive temperatures are present. Stranded wires are used for the larger sizes of wire in conduits, because there is less liability of damage to the insulation in pulling them through the conduit; they are more easily pulled through than are the solid wires. It would be almost impossible to pull solid wires No. 6 or larger in size into the ordinary conduit system, at least without serious injury to the insulation.

Conduit must be used in operating room work and in all theater wiring, including the stage; also where the wires cross floor timbers in cellars or elsewhere where they might be exposed to injury. Open wiring is sometimes used in mills and places where looks are not considered, but even this practice is being gradually discontinued in favor of the conduit system of wiring.

Two Men Answer.

Some time ago I printed a little puzzle about a white figure in a film not scorching, whereas darker portions of the film did, inviting our readers to tell me why. Up to date only two men have been able to solve that particular puzzle; one being J. B. Middleton, Portland, Ore., and the other either Brother La Grow, Brother Martin, or Brother Griffiths. I have forgotten which and I do not seem to locate the letter. Friend Middleton's answer is as follows:

> With regard to your puzzle page 797, April 29th issue, the answer is that the light is let through the white portions, which do not absorb nearly so great an amount of the rays, and hence do not get as hot as do the dark portions, therefore the dark portions will always scorch or burn before the white ones. You can very easily prove this by binding a pair of clean cover glasses like a slide and inserting them in your stereopticon, using an amperage from 25 to 30. These cover glasses will stand almost indefinitely without getting unduly warm, but a slide with dark emulsion on will usually crack within one minute. As a rule, as you have no doubt noticed, more slides crack on the emulsion side than on the cover side, this by reason of the fact that the light is stopped by the dark emulsion and heats up the glass foundation much more quickly than it does the cover glass.

Right you are, Brother Middleton. It was a very simple thing, and I had supposed there were many operators who could answer it, but it seems not.

It's a Humdinger.

J. L. Arnold, Bellingham, Washington, says:

> I wish to let you know there is one more who appreciates the work you are doing for the operator, and the efforts you are putting forth to raise him above the level of a common laborer. Of course there are those who won't study, or even read—the men who already "know it all;" but their tribe is decreasing, praise be! Compliments on the new Handbook! It's a humdinger as far as I have gone into it, and is couched in such clear, understandable language that any one with a lick of sense ought to comprehend it. I have been working on the questions for some time, and sure have learned a lot about rectifiers during the past month, more in fact than in all my three years experience, and it is all due to the questions.

During my next winter's trip in the West, Brother Arnold, I shall probably make the trip from Seattle to Vancouver, and if the Bellingham men wish it possibly I can arrange to stop one day in your city and deliver a lecture on projection.

Very Bad.

J. J. Van Dersarl, Dawson, N. M., encloses four dollars for the Handbook and forty cents for the questions, and says:

> I have been busy trying to get the "light ghost" out of the field of my pictures, but don't seem to have much success. However, I will wait until the "Bible" comes, and then if I cannot dope it out myself it's going to be put up to Dad Richardson. I am for not only good but excellent projection. Although I don't like the idea, I am compelled to project a 20 foot picture at a 54 foot throw, using an objective one inch in diameter, with shaded corners as a result. That is not all, however, for when I first began to use this Power's Six A, now over a year ago, the travel ghost was terrible. I made a shutter similar to the one you had a design of in a recent issue of the department; also I cut off some of the lens tube, reversed the focusing barrel and placed the stereo bracket under the magazine thumb screw, placing the shutter less than one-fourth of an inch from the driving gear, with result that Mr. Travel Ghost has not shown up since.

It strikes me you have done about everything that could be done under this condition. A 20 foot picture at 54 feet is simply awful. It's very, very bad, and I doubt if the definition of your picture is good all over. What's the idea, anyway? Seems to me that you might much better reduce the width of that picture by at least 4 feet. You would get a more brilliant picture, and a far, far better projection in every way. If you get a shutter with a main blade wide enough to down the travel ghost under your present conditions, you certainly have got to speed your machine up pretty fast or have a terrific flicker.

Editor or Fish.

Recently the editor had an "experience"; also his "better half" had one, too. We went up to Liberty, 125 miles northwest. Left there on a nasty, foggy morning, and negotiated fifty miles varying from punk to good mountain roads, in a drizzle, which at Tuxedo, 60 miles from New York, changed to a rain. On the front of the motorcycle was a big suitcase, and on the rear the frau. Can you imagine us going 60 miles through a downpour at (whisper—keep it from the cops) 35 to 40 miles an hour, with water coming down, and, when the tires struck it also "going up"? It was an experience all right, but we enjoyed it all the same, and were none the worse for the drenching, though the editor tried to get the frau to run him through the clothes ringer when we got home.

All Forwarded.

There were a great many applications for the position of operator at the Y. M. C. A. near Philadelphia. They have all been forwarded to the manager without comment.

Operating Room Size.

John Koltzan, Brooklyn, N. Y., says:

On page 971, May 6th, issue, you ask for opinions as to operating room sizes. Well, in my judgment, for one machine a room should be at least 8 feet wide, so that the operator can have plenty of room on both sides of his machine; also to get the machine a goodly distance from the operating room door, which frequently opens on the side, though it is very bad practice to locate it thus. The room should be at least 9 feet deep in order that the machine may be set back far enough from the front wall so that the operator can pass in front of it. As to the ceiling, the minimum height should be 7½ feet; even the added six inches would make for better air circulation. For two machines the room should be 12 feet wide by 9 deep, with a minimum 7½ feet from the floor to ceiling. These dimensions will give ample space for the operator. My own operating room contains two machines. It is 7 feet deep by 11 feet wide and 7 feet high, which does not give me room enough to walk around the machine nearest the opposite wall from the door, which latter opens into the main auditorium. As I said I consider the opening of the door at the side as being very, very bad.

I agree with the brother on his 9-foot-deep proposition, but is not the width a little excessive, remembering that in many instances, where it is necessary to displace seats in locating the operating room, space is exceedingly valuable?

Friend Koltzan is certainly conservative in his ceiling height. Personally I would rather add six inches to his figures in that direction.

Up a Tree.

A. A. McDonald, Halifax, N. S., writes:

I am up a tree. Have an Edison transformer about six months old which is supposed to deliver 40 to 50 amperes. It did this for about three months, but, without having given any previous notice, it began to deliver 80 to 100 amperes, the device getting red hot. What is wrong? I am having excellent success using ¾ inch Diamant carbons on A. C. They are the best I have ever used. The light has a slight bluish tint, and there is absolutely no noise or hum of any kind. I have read with a good deal of pleasure of your contemplated go-devil trip to Gaspe and Nova Scotia. Don't miss Halifax on that trip.

As to the transformer, Brother McDonald, unless your voltage supply has been changed from 110 to 220, which does not seem reasonable because you certainly would have known that, there is something radically wrong with the instrument, and you should immediately either send it to the manufacturer or to some competent electrical repair man who understands transformers. Just what may be wrong I could not say. If it was a short in the coils it should hardly last any length of time at all; the whole coil should get hot and burn out. I really do not know what is the matter, but it is some thing pretty bad if the amperage has jumped to 100.

I cannot say whether I can make Halifax or not. I am going to have to travel mighty near 15,000 miles during the year, delivering lectures on projection. I would like to make your city all right, and perhaps I can. I would suggest that you find out how the roads are from Moncton to Halifax, and let me know.

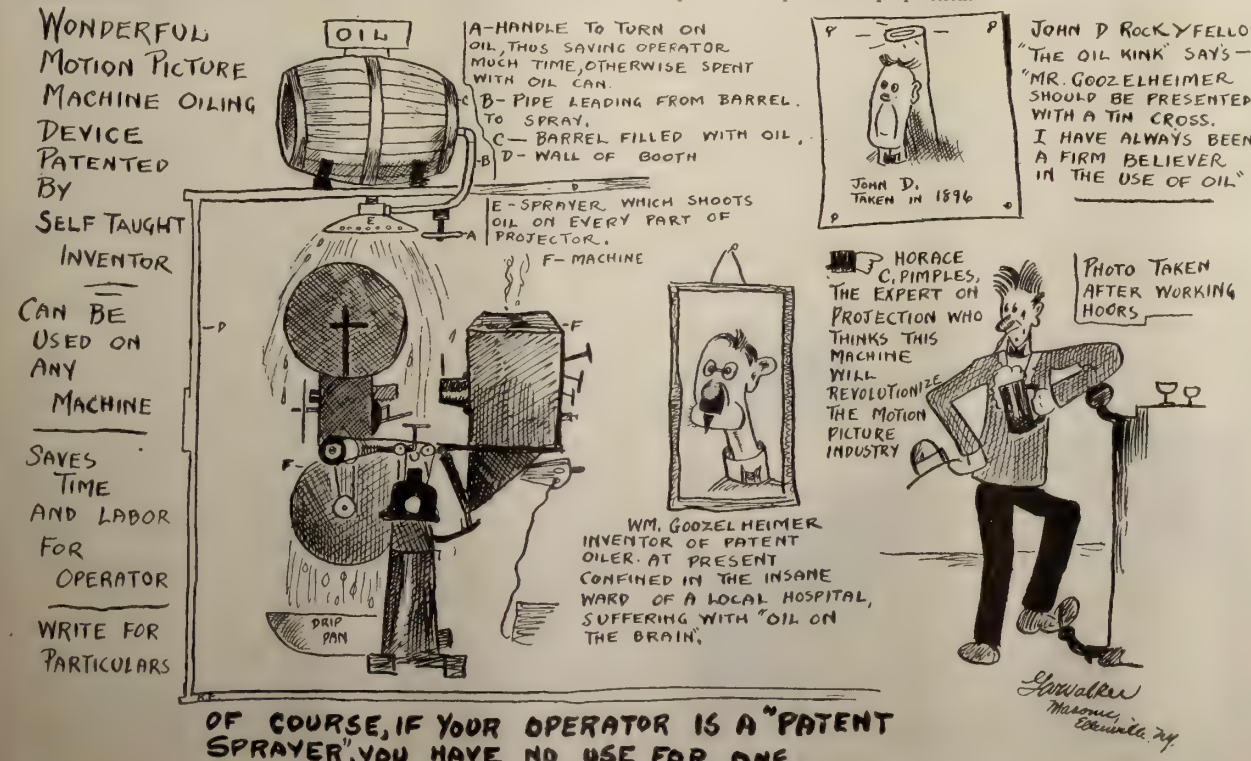
A New Comer.

F. H. Gray, Wellington, Colo., says:

Of course you have never heard of me before for I am running a very small theater in a very small town. During the year we have been running we have obtained practically all our information from the projection department, Mr. Sargent's department, and your Hand Book. The good old M. P. World was one of the very first pieces of equipment installed, and will be the last we will let go.

Just now we are bothered with a little trouble which I have hesitated to ask about because it looks so elementary. However as you seem willing to help the honest ignorant, here goes: a short time ago we began using a longer throw, and changed our objective lenses. The picture is the proper size and is in good focus, but to obtain both these it is necessary to extend our objective so far forward that only the back end of the jacket remains in the head. So far as I can see the back focus does not make any change in condition. We are using a Powers Five, with a 5½ inch E. F. objective; a 6½ and a 7½ inch condenser with the 7½ in front. The throw is about 73 feet. There is another trouble. The lower loop some times begins to jump, and will keep gradually taking up until the loop is entirely gone; then if it is not set again will break the film. This is especially noticeable on two Universal serials we are running. Have tried loosening the belt, but nothing seems to stop the difficulty. We get out juice from a 2 K. W. kerosene engine generator set, and get a good light. Is there any way we could draw current from this generator for ignition after getting the plant started, so we could switch off the batteries and thus save them, as well as insure a steady, hot spark? I have been wondering about this, but could think of no way to do it. If you can help us out on these things I hope you will, and I want to thank you for the great help we have already obtained from the department.

In the first place, Brother Gray, if your picture is of the proper size and in good focus, the only question remaining is: are you wasting light? In order to determine this I would refer you to Table 1, Page 141 of the Handbook, or send me the following data: (a) exact diameter of opening in objective lens; (b) exact distance from rear lens of objective to film when the picture is in focus on the screen; (c) what is the distance from the apex of the front condenser to the film when the lamphouse is back as far as you can get it? As to the lower loop jumping, this may be due to either one of three things. First: take up tension too tight; second: idler of lower sprocket sets too near to, or too far away from the sprocket, or its spring is too weak; third: lower sprocket out of line sidewise with the aperture. You should not "loosen the belt" but the tension itself. See Page 459 of the Handbook; also Figure 283, Page 592. If you haven't the third edition of the Handbook by all means get it. The fact that you have the second edition does not mean that you don't need the third. The second edition was a good book, but the third is as far ahead of it as the second was ahead of the first. With regard to the batteries, I am not certain. I believe in order to do that you would have to use a condenser. Let some one who is posted kindly set forth the dope on that particular proposition.


WONDERFUL MOTION PICTURE MACHINE OILING DEVICE PATENTED BY SELF TAUGHT INVENTOR
CAN BE USED ON ANY MACHINE
SAVES TIME AND LABOR FOR OPERATOR
WRITE FOR PARTICULARS
OIL
A—HANDLE TO TURN ON OIL, THUS SAVING OPERATOR MUCH TIME, OTHERWISE SPENT WITH OIL CAN.
B—PIPE LEADING FROM BARREL TO SPRAY.
C—BARREL FILLED WITH OIL.
D—WALL OF BOOTH
E—SPRAYER WHICH SHOOTS OIL ON EVERY PART OF PROJECTOR.
F—MACHINE
DRIP PAN
WM. GOOZELHEIMER INVENTOR OF PATENT OILER. AT PRESENT CONFINED IN THE INSANE WARD OF A LOCAL HOSPITAL, SUFFERING WITH "OIL ON THE BRAIN".
JOHN D. TAKEN IN 1896
JOHN D ROCKYFELLOW "THE OIL KINK" SAYS— "MR. GOOZELHEIMER SHOULD BE PRESENTED WITH A TIN CROSS. I HAVE ALWAYS BEEN A FIRM BELIEVER IN THE USE OF OIL"
HORACE C. PIMPLES, THE EXPERT ON PROJECTION WHO THINKS THIS MACHINE WILL REVOLUTIONIZE THE MOTION PICTURE INDUSTRY
PHOTO TAKEN AFTER WORKING HOURS
Gar Walker Masonic, Denville, Ky
OF COURSE, IF YOUR OPERATOR IS A "PATENT SPRAYER", YOU HAVE NO USE FOR ONE.

Righto.

M. W. Reed, Charles City, Iowa, says:

With regard to puzzle in April 29th issue, page 797, however laughable it may be, here is my answer, and I am going to stick to it until I see I am wrong. The light rays that strike the figures dressed in white pass on through to the screen, meeting with very little resistance at the film, whereas those striking the dark portions can go no further, as the dark part of the film is almost non-transparent, therefore rays striking that portion generate considerable heat on the surface of the film, and cause it to burn sooner than the portions which are more nearly transparent. I have been in this same house for four years, and am taking this day off to celebrate.

Nothing laughable about it, Brother Reed. You are perfectly correct, and, moreover, you express it in an exceedingly good way. Resistance generates heat, and the dark parts of the film offer resistance to the passage of the light rays. Nope. Nothing doing in the laugh line. In fact, you may step up in the general direction of the head of the class on this particular proposition.

A Correction.

Our attention has been called to an error in a special to The Moving Picture World from the Midwest News Service, which appears on page 304, April 8th issue, and we are requested to make correction. The statement is therein made that the "Muse," Omaha, Nebraska, is equipped with two Power's Six machines, whereas the equipment consists of two Baird projectors. The correction is requested by Brother A. C. Hartman of the Omaha Film Exchange.

From New Orleans.

Ernst Boehringer, manager Columbia Amusement Co., New Orleans, La., says:

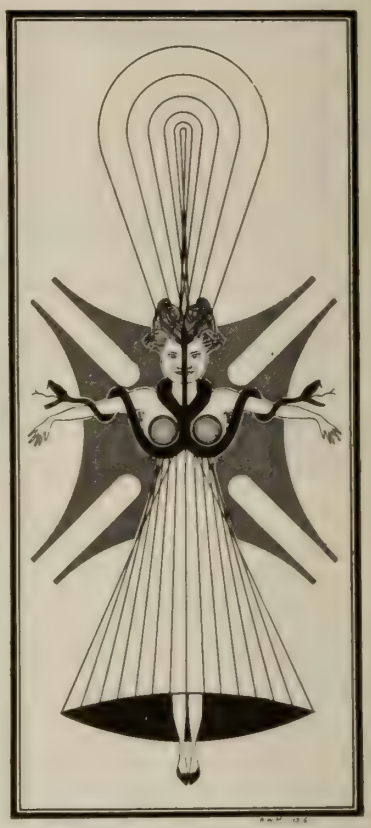
While addressing you I thought it well to tell you a few things about our Triangle Theater. The Triangle is the thoroughly renovated Greenwall, an ex-legitimate theater, and is another example of the inroads the silent drama is making upon the legitimate. It makes an ideal photoplay theater. We have heard many persons remark how comfortable they felt here, and how much better they liked it than the long, narrow houses. We have our 21 foot Minusa screen set 26 feet from the footlights, in a deep shadow box. The box is flat black and perfectly plain except for two thirteen foot triangle emblem electric signs, one on either side, which are illuminated only at intermission. We have a shadow screen around the orchestra pit, so that the orchestra lights are obscured. Two latest model Simplex projectors set 60 feet from the screen at the front of the balcony. By setting them there we killed nearly two hundred seats, but obtain an almost straight throw. We honestly believe we have the clearest, sharpest picture in New Orleans. Inverted lighting furnishes sufficient light to seat our patrons, and we don't like too much light in a theater. Our rows of chairs are 32 inches back to back. The Triangle is *some* theater.

My compliments, Brother Boehringer. I am always glad to hear of houses of this kind. When you killed two hundred seats in order to get perfect projection you certainly went the limit. I doubt if there are one hundred managers in the whole United States and Canada who would do that. That 26 feet from the foots and the shadow box sounds very good to me. Some time next winter I expect to have the pleasure of giving your house the "once over," and of meeting you, as well as all other New Orleans managers, New Orleans exchange men and New Orleans operators, personally. I will deliver a lecture on practical projection in your city at that time, and believe that I will have things to say which will open the eyes of quite a number of your people to things in connection with projection which they never even so much as thought of.

Official Error.

The Omaha (Nebraska) Film Exchange writes saying that the Omaha city electrician is insisting that all motor generator controls, ammeters, and voltmeter be installed in the basement, or wherever the motor generator is placed, and not in the operating room. In the "Muse," a new $60,000 house, just completed, the electrician has insisted that the equipment above mentioned be not placed in the operating room. The Omaha Film Exchange says the electrician informs them that this is the Chicago underwriters' ruling, and remarks if this is true manufacturers of the Fort Wayne, General Electric, Hallberg and Hertner generator sets, and the Wotten Rexolux are misleading, as all their illustrations show ammeter and voltmeter in the operating room. The Omaha Film Exchange asks for such information as we can give them.

As to this ruling of the Omaha city electrician, it seems to be simply another case of official error. In the first place *the motor generator itself ought to be in the operating room, or in a room immediately adjacent thereto.* In the second place, regardless of whether the motor generator is placed in the operating room or not, *the voltmeter and ammeter should by all means be installed on the front wall of the operating room,* just to the right of the left hand observation port, or as near that location as they can be placed. If the Omaha city electrician can give any reason, based in common sense, why there should be an ammeter and voltmeter at the machine itself, then let one be placed there, but after an experience of many years I do not see why this is necessary. I know of no ruling, such as the Omaha city electrician cites, being made by the "Chicago Fire Underwriters," but even if there is one that does not prove anything, because there have in the past been some of the most absolutely idiotic official rulings conceivable made in the city of Chicago. Why, at one time they actually threatened to close down a theater in Chicago because the owner refused to place sheet steel backed by ¾ inch asbestos on an 18 inch brick wall, eighty feet long by eighteen feet high, the same being without a break or opening. Don't laugh, gentlemen. I myself was operator in that theater at that time, and know what I am talking about. Chicago's city council had passed an ordinance requiring that walls and ceilings of theaters under living apartments be thus "protected."



The Spirit of Aberration,
By R. W. Martin.

Just why the Omaha city electrician wishes to hamper operators by having the voltmeter and ammeter placed outside the operating room is something of a mystery. It is not at all an uncommon thing, however, for public officials to try to force through their own individual ideas, regardless of reason and common sense, because they well know the power they have to annoy the theater owner who opposes their "rulings." Undoubtedly the "Muse" theatre could have gotten an injunction and stopped this particular piece of foolishness, but it would be altogether possible for the city official whose ideas were thus squelched to thereafter make life very miserable for the owner of that theater.

For the information of the city electrician let me say, first, as I have already remarked, the whole motor generator outfit ought to be placed directly in the operating room, or immediately adjacent thereto, with the voltmeter and ammeter in the operating room located as before set forth; second: that New York and Boston, both of which cities are right up to the minute in matters of this kind, not only permit the installation of voltmeters and ammeters, and controlling switches of the motor generator set in the operating room, but permit the whole outfit to be placed there. This also is true in practically every city in the United States. If there is a ruling against it in Chicago, I have not heard of it, and it is a ruling which is not based on practical knowledge, or founded in common sense. It is too bad that the moving picture industry is thus at the mercy of official incompetency and subject to the half-baked ideas of every Tom, Dick and Harry who happens to temporarily attain official authority.

The Spirit of Projection.

A Dangerous Practice.

F. E. Record, Jr., Mineral Wells, Texas, says:

Some time back I read in the department a statement that it was impossible to run continuous picture with one machine. I dispute this. By putting an extra spindle on top, or above the upper magazine and in line with same, removing the reel that is showing when almost ended, looping same over top spindle, shaking the film free, and by making a quick patch, both

ends being already scraped, and placing the new reel on the spindle, and splitting the bottom reel on the run, the same may be done with a little practice and care. Did this stunt myself for quite a while, and know of two other operators who have done it successfully. However, I can make a change in six seconds, according to a stop watch, from the time the picture leaves the screen until the new reel is on, with less danger and no film on the floor, so I am not running continuous now, as that necessitates letting some film be on the floor, which should be avoided. We have a house which is modern in all repects, with the exception of having only one Power's Six A motor driven machine. Please send me the new Handbook. I don't belong to the I. A. on account of no local here; also might not be able to get in. Can I send in examination and apply for membership in the I. A. while in this town? Also should I leave here could I get a position in a union town? What is the amount of dues and fees?

No, I am not going to pan you more than to say that while the stunt you describe could be pulled off all right, still it would be very dangerous, and would not be tolerated in any large city. I have been in Mineral Wells, and remember the little town and its hotels quite well, although it was almost ten years ago. I believe you are within the jurisdiction of the Fort Worth local, and would suggest that you address L. Friedman, secretary, Local Union 330, P. O. Box 543, Forth Worth, Texas. No, you could not work in a union town without being a member, if the local controlled the situation. Cannot tell you the dues or initiation fee, as that varies with the locality.

Trolley Conductor Operators.

R. W. Middlecamp, Allentown, Pa., writes:

I enclose a piece of film amputated from a five reel Mutual feature. The subject was, at the time I used it, about fifteen days old. By inspecting the sample you will see that some operators would, or ought to make good trolley conductors, as they certainly can handle the punch to a hard boiled frazzle. (How about pugilists? Ed.) By using 2,000 foot reels, at least this particular outrage would be reduced to a minimum. Another thing in favor of the 2,000 foot reel is that many operators splice two reels together into one 2,000 footer, taking them apart again, of course, before shipping away. Every time this is done from two to six inches of film are wasted, which, in course of time, amounts to considerable. Just the other day I received a five day Mutual five reel feature. Fifteen feet from the end of each reel one of the trolley conductor crank twisters had started his punch working, and the film was punched clear to the end. I was forced to take off fifteen feet of film from each reel, which spoiled their ending.

The brother's letter is a little bit mixed, but what he is driving at is plain enough. He favors 2,000 foot reels, and is opposed to the punch marks. The sample he sent is 5¾ inches in length and in it are eleven round punch holes all evidently made by one operator. Eight pictures are ruined. If that operator could be identified he ought to be promptly discharged. I am sending the following letter to the president of the Mutual Film Corporation:

President Mutual Film Corporation,
71 West 23d St., N. Y. City.

Dear Sir:

Attached hereto find a sample of film which was cut out of one of your features by an operator. You will observe that in this 5¾ inch sample there are eleven punch marks. This evil is a rapidly growing one which ought to be checked. I would suggest to you that the only practical way to check it is to incorporate into your multiple reel features some change-over sign which the operator can readily recognize and then instruct your exchanges to watch closely and charge up against the theatre every foot of film ruined in this way.

The flashing of these marks on the screen is very bad indeed, and, moreover, operators who take pride in their work promptly cut off the piece of film containing them, so that in the course of time the ends of multiple reels are practically ruined.

I would suggest also that the punching of films by the manufacturers for the purpose of identification, ought to be stopped. Many operators excuse the practice of punching change-over signs into the film by citing the fact that the manufacturer or exchange inserts punch marks, some times as many as four or five in each reel of film.

Trusting you will give this matter the attention it deserves, I am,

Very truly yours,
F. H. Richardson.

Amusement Trade Body.

Touro Glucksmann, New Orleans, La., writes:

Enclosed find clipping from this morning's (April 26th) New Orleans American, announcing your proposed future visit to this city. I would like to call attention of operators in general to the fact that Local 293 has formed an Amusement Trade Body with the following: musicians, bill posters and stage employes. We find we get better results in signing up contracts by this plan.

A Trade Body of this kind in a city the size of New Orleans is just plain, common sense. In my judgment any city which contains organizations of electricians, operators, bill posters, musicians, and stage employes ought to have a theatrical trade council. San Francisco and New York city each have one, it has worked extremely well. I believe it will do the same in New Orleans, or in any other city where it is tried and run properly.

A Presentation.

During the Motion Picture Board of Trade of America's Exposition at Madison Square Garden, Miss Anita Stewart was called to the stage and was, by Local Union 306, M. P. M. O., New York City, presented with a beautifully-engrossed resolution of thanks, and a magnificent cluster of American Beauty roses.

The presentation was made by the editor, assisted by President Crehan, Secretary Fred Stoffregen, Al. Mackler, business agent, and Brothers Hollender, Gluck and Edwards.

At the last annual ball given by Local Union 306, Miss Stewart had promised to honor the local by her presence, and although the night was stormy and utterly miserable, Miss Stewart literally got up out of a sick bed to make her promise good. Under these circumstances Local Union 306 thought, and thought rightly, too, it would be eminently proper that some fitting acknowledgement be made, and this sentiment crystallized into the presentation as before set forth. In closing the remarks preceding the presentation Editor Richardson said: "These roses, Miss Stewart, will fade, but the feeling of kindly regard and esteem in which you are held by the eight hundred members of Local Union 306 will never fade. The thought of your kindness and loyalty to your pledged word will remain a pleasant memory, and your shadow form upon the screen will always meet a warm smile of welcome from the boys who man the machines in the six hundred Greater New York City theaters."

From a Manager.

On the night of May 6th, as has already been noted, I, at a banquet, addressed Local Union 384, Hoboken, N. J. Now comes C. G. Hayes, manager U. S. Garden Theatre, Elizabeth, N. J., who says:

I was one of those fortunate enough to be in attendance at the banquet of Local Union No. 384, Saturday evening, May 6th, and I think congratulations for your masterly address are in order. I remained until the last word was spoken at 4 a. m., and felt your address well repaid me for the time spent, even at that late, or early, hour. I trust that your missionary work in this direction will bear fruit, and that I will again have the pleasure of meeting you personally at some future time.

It is gratifying to know that, although I speak pretty plainly to managers concerning some of their errors, still as a general proposition they are broad minded enough to realize the fact that my criticism is wholly and entirely for their own good, as well as the good of the moving picture industry. I appreciate the kindness of Manager Hayes in sending this letter of appreciation. There were not as many managers present as I would have liked to have seen, although at that there was a goodly number. So anxious am I to do all the good possible that I make this offer here and now: At any time the Hudson County Exhibitors' League wishes me to address its members, and will undertake the contract of getting out a good attendance, I will be very glad indeed to give the time necessary to do it. These lectures are given for the good of the industry, and for the good of theater managers and operators. I am neither a film producer, a manufacturer, or a supply dealer. I have no axe of any kind whatsoever to grind and only seek to do the greatest possible amount of good in improving the methods of projection of the moving picture.

Pleasure and Benefit.

A. C. Michel, New York City, encloses money for the second set of questions, and says:

I would very much like to tell you of the pleasure and benefit I derive from reading and studying the department. This, however, I am unable to do because of the fact that my working vocabulary is some several short of the requisite number of adjectives and synonyms necessary; also I haven't the time because it would require several weeks of continuous pen pushing to do the job in the way I would want to do it. The booklet costs 25 cents; I am sending thirteen two cent stamps because I don't want to spoil the color scheme. You will, however, please donate the extra penny to the Society of "Expert Projectionists" opposed to the projection department, and all other methods of increasing projection knowledge—do doubt they need it.

All of which speaks for itself. I would gladly donate the extra penny but I don't know where the headquarters of this particular organization reside, unless it is in a certain city noted for wind and big feet. If J. M. of that classic village claims the penny he can have it without argument.

Richardson's

Motion Picture Handbook for Managers and Operators

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Makes His Own Camera.

One of the greatest examples of industry has been brought to the notice of the Editor in the person of Conrad H. Thiele, 437 West 41st street, New York City, who has given us some photographs of his home made "3 in 1" camera as he calls it because he can use it for the triple purpose of taking, printing and projecting. He showed some really excellent strips of film which he had taken with his home made box.

There is no reason that any young would-be camera man with a little ingenuity and mechanical ability cannot do as well for himself.

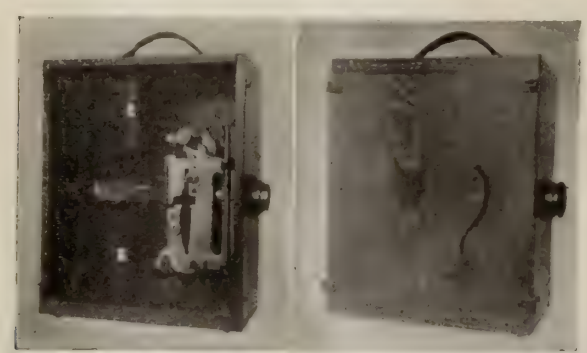
In the old days, when the Patents' Company controlled the camera situation and it was impossible to buy a camera under any pretext, there were many thousands of feet of independent film manufacturers' negatives turned out from cameras constructed from projection heads.

In this case Mr. Thiele used an old Powers No. 5 head with an inside shutter which he modified by cutting it down to one blade.

Conrad H. Thiele.

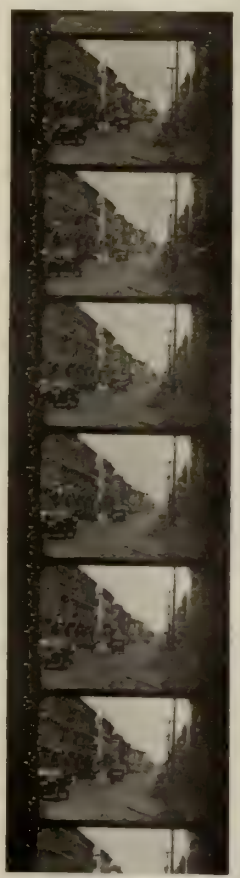
In making such a camera it is necessary to purchase a photographic lens for taking the pictures, as a projecting lens is not suitable, although the focussing mount may be used by fixing the photographic objective in a tube the same size as the barrel of the projecting lens and slipping it in place in the mount.

The retorts or film magazines may be made from a good quality of cigar box wood but it is much better to obtain some thin close-grained wood from a cabinet maker.



Interior and Exterior Views of the Home-made Camera.

The film is wound up into the take up magazine by a spring belt. A spindle in the center of the magazine box is arranged with a grooved pulley on the exterior of the retort and a longitudinal slot or groove in the spindle on the interior engages a key or peg which projects into the center of the film spool and prevents the film spool from rotating on the spindle, or the film spool may be keyed on the spindle the same as a reel in a take up magazine on a projection machine.



Sample Print of Negative Made With the Home-made Camera.

The spring belt connects the take up retort with the take up pulley on the machine head and the slippage of the belt compensates for the increasing sized roll, the same as the slippage of the friction clutch on a projection machine take up.

Usually a motion picture camera has a short crank and takes eight pictures per turn, but although the amateur mechanic can provide a two to one reduction gear for the crank if he sees fit, it is not absolutely necessary, and if he is an old machine operator, he can easily sense the correct turning time without preliminary practice with a short crank.

The accompanying illustrations show the camera open and closed, the young constructor and a short section of film which he made with it.

A tube containing a magnifying glass extends from the back of the gate to the rear of the camera and permits of focussing on the film without opening the camera.

When taking, this focussing orifice is closed by a brass flap which turns to one side flat against the back of the camera on a screw through a hole in its edge.

When printing from the negative with this camera the positive stock is placed in the retort and a rack for holding the negative is fastened to the top of the camera. Directly above the feed sprocket in the camera case is a velvet lined slot which admits the negative and below the take up sprocket is another out of which the negative is fed as fast as printed.

When in use as a camera these slots are closed with pieces of brass much the same as the focussing orifice at the back.

When printing the lens is removed and a printing light placed in front of the camera at a distance gauged by the density of the negative which may be inspected during the printing through the focussing tube at the back. If possible, for the printing a small detachable handle should be made to fit on the end of a sprocket spindle or upon one of the shafts which, like the shutter, revolves once for each picture or frame, as it is termed, so that the mechanism can be more easily operated at the slower speed required for printing. It is best to adopt a uniform speed of turning for printing and to vary the exposure as required by the different negative densities by adjusting the distance of the printing light.

In printing, the negative and positive are threaded together in contact, emulsion to emulsion, taking care to make a slightly larger loop in the positive than in the negative, as the larger radius of curve described by the positive film requires a longer arc to subtend it. If this is not done, the negative film must buckle slightly to accommodate itself within the loop of positive and give imperfect contact and a tendency to crawl.

A crawl is a shifting of the relation of frame and the perforations causing unsteadiness and misframing.

When used as a projector, the screws which hold the head in the camera are loosened and it is replaced in position on a projecting machine stand.

Putting the Move in the Movies.

The Saturday Evening Post for May 13th carries an article under this title which will be well worth the investment of five cents for a copy for every camera man to read.

While there is not much said about the technical side of the work in motion picture studios, the article is nevertheless of great importance on account of the excellent way in which it presents the idea of scientific management and factory efficiency as applied to the running of the studio: ideas which have been advocated by this department for application in both the studio and the factory end and which are daily coming into greater and greater account in the management of up-to-date studios.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Musical Setting for "The Lights of New York."

Released May 29 by the V-L-S-E, Inc.—Suggestions Prepared by S. M. Berg.

(By special arrangement with G. Schirmer, Inc., Music Publishers, New York.)

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played, the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance, 3½ T "Poppy Brown" is a sub-title and is printed reading matter on the screen. But 20 D "Hawk calls on dancing master" is a description of action.

Hawk Chovinski, a sneak thief, holds up Yolande Cowles and her father as they are coming home from the opera one night and the shock kills the father. Hawk made such a small haul that he decides to become a society gentleman and ply his trade. His step-sister, Poppy, lives with him, but his brutality causes her to run away. After much suffering her lover Skelly takes her to Martin Dale, wealthy settlement worker and admirer of Yolande, who provides her with work. Hawk, posing as a Baron, works his way into high society and meets Yolande, who does not recognize him. He wins her affections and her promise to marry him. On the wedding day his real identity is revealed and he is imprisoned. Yolande then accepts the true love of Martin, while Skelly and Poppy are happily married.

A considerable amount of action is at a popular restaurant showing the guests dancing. Great care must be taken in following the dancers' tempo.

The THEME selected is "Little Song"—d'Ambrosio.

Time schedule: 71 minutes (five reels—about 4,700 feet).

Time.		*Subtitles or Descriptive Cues.*	*Music.*
0	D	Opening.	Little Song—d'Ambrosio. (Allegretto moderato (THEME)
1½	D	When banker passes the Hawk.	†Agitato No. 1.
2	T	The aged man receives a shock.	
3½	T	Poppy Brown.	Arioso—Frey. (Andante mosso)
6	T	Little loot for his daring.	
7	T	"Yolande is terribly dull—"	Sylvia Waltz—da Silveira.
9¼	T	Martin Hawthorne—(Piano only according to action.)	
10¼	T	"Hully Gee! The bulls—"	Serenade—Ern. (Allegretto)
14	T	"Git that ring off yer mitt."	
14½	T	Under the dazzling dome—	Robinson Crusoe—Romberg. (One-step)
17	T	"I was thinking—"	Valse Brune—Krier.
18	T	And witnesses a brutal—	*Agitato No. 2.
19	T	"Who is that man?"	Repeat: THEME.
20	D	Hawk calls on dancing master.	A Garden Dance—Vargas. (Allegro moderato)
22½	T	Making a gentleman to order.	
23½	T	"Tell Hawk to beat it."	*Agitato No. 3.
26	T	"In a few weeks' progress—"	Passionnee Valse—Montagna.
27¼	T	The "fellow" with the veneer—	
29	T	"Get me an introduction—"	High Jinks Two-step—Friml.
31	T	When misery, want—	Repeat: THEME.
32½	T	Mercy is the most sublime—	
33¾	T	As the "Baron Revell—"	Everybody Hum with Me—Romberg. (Two-step)
36	T	"To bind our friendship."	The Julian Waltz—Kleinecke.
38	T	"She said it cost $500."	
39	T	At last induced to plunge—	Happy Hottentots—Romberg. (Two-step)
40½	D	When Hawk and Yolande dance.	Minstrel Days—Romberg. (Fox-trot)
41½	T	"Miss Cowles, I should like —"	Repeat: THEME.
44¼	T	The velvet tipped talons—	Premier Amour—Benoist. (Andantino)
46	T	"It would be hard to say—"	
46½	T	"Just a song at twilight—"	Love's Old Sweet Song.
48¾	T	Yolande's secret adventure.	
49½	T	Waiting for the wilful one.	Colored Regiment Goes Off to War—Romberg. (Two-step)
52	T	And afterwards the "broad"—	Serenade—Chaminade. (Moderato)
54	T	"Mother, I have just—"	
55	T	"That man's face—"	Repeat: THEME.
58	T	Mrs. James Cowles. (Wedding invitation.)	Love Thoughts—Edwards. (Valse)
63¾	T	"Here, Dora, take good care —"	
64¼	T	Bridal procession.	Lohengrin Bridal March.
65½	T	"If there is any one present—"	*Dramatic Allegro No. 1.
67	T	After the private detectives —"	
67¼	T	Skelly junior.	Repeat: THEME.
70¼	T	Then after all real love—	
71	T	The end.	

NOTE.—For the convenience of Moving Picture World readers a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on another page.

Insulting the Patrons.

An Incident in a Theater.

By S. M. Berg.

ON a well-known thoroughfare a few nights ago, I noticed a crowd gathering in front of a small theater. Being curious to learn the cause of the disturbance, I joined the throng. The doorman and a patron were having a heated argument over a ticket and it seemed that a fight would ensue. A man who held authority came upon the scene and inquired the cause of the trouble. In a few brief words he satisfied the patron that the doorman was wrong and asked him why he dared insult his patrons. He then made it clear that, right or wrong, the patron must always be right. The next time the doorman took the liberty of insulting a patron he would lose his job. Impressed by this remark, I felt that this exhibitor gives careful attention to details, which tends to make an audience satisfied.

I entered the theater. It was a clean, orderly house, capacity about eight hundred, with comfortable chairs, uniformed ushers, no posts to obstruct the view; in fact, a model house as far as appearances go. The projection appeared to be good, and the house was well filled. I found a seat in the second row, and naturally my attention was directed to the music. I saw a young man, the pianist, struggling through a waltz in D, but, to be frank, it sounded like L. The picture, which was a scenic, finally ended and the music stopped, much to my relief. A few slides announced the coming attractions—then the feature was thrown on the screen.

In the meantime, two young women took seats in the front row. Evidently they were the pianist's friends, for the three began an animated conversation. The feature was well under way when a young man with a violin case came down the aisle and jumped over the railing. He greeted the pianist and the young ladies and then leisurely opened his violin case. He looked up at the feature a minute and then decided that he was there to play.

He called the pianist's attention from his friends and had him strike A a few times so he could tune up. He then hurriedly searched through the music cabinet and finally found some music which he placed on the stand. The picture had been running now about ten minutes when the orchestra (?) started a late fox-trot. Without looking at the picture, the violinist sawed through the number, even failing to observe the expression marks. Each strain played with equal forte and the whole, being entirely out of harmony with the picture, was most distressing.

Where was the manager all this time? Probably in the box office, counting receipts and wondering why business was not better. Perhaps he was helping his porter paste up posters for the next day's show.

The violinist and pianist segued into Traumerei. The next scene was an Indian war dance, but the violinist ignored the change. Evidently he was determined to play Schumann's masterpiece to the end, as he continued playing it during the scene where the Indians went on the warpath. Attempting to turn the music, the pianist let it slip and fall to the floor. He attempted to "fake" an accompaniment, but without success. Poor Schumann's Traumerei came to an abrupt end. The violinist laid down his fiddle and sat back to rest a while (he needed it) and enjoy the picture.

I saw and heard enough, and walked out. As I reached the door, the same gentleman who had reprimanded the doorman remarked, "Good evening," and I answered "Good night."

Debating with myself a moment, I wondered whether or not I should point out to the manager that he was insulting his patrons by tolerating such inferior musical interpretations. I realized that "discretion is the better part of valor" and left the house.

All the glaring errors and indifference of the musicians escaped the watchful eye of the manager. The doorman was severely reprimanded

when he argued with a patron over the validity of a ticket, but the orchestra, who were offending hundreds every week, escaped. Evidently the manager paid all attention to the front of the house, as most managers do.

If more exhibitors would watch the back of the house with the vigilance they do the box-office and front of the house, there would be fewer complaints about poor business.

A successful musical interpretation is as necessary to a picture as good projection.

How many managers tolerate for an instant a film that jumps, flickers, or is out of focus?

They pay careful attention that their patrons' eyes do not suffer. They read the trade magazines, always endeavoring to select the best pictures and best service.

Their machines receive careful attention. They are oiled regularly and when a part becomes worn, it is replaced with a new part at once. No expense is spared on the quality of their films or projection. They consider their patrons' intelligence when it comes to features and projection, but forget the discord and noise that comes from the orchestra pit—which offends their patrons' ears and intelligence. Their money is going out every week for rent and salaries—but money spent on such an orchestra as I have just described is money thrown away.

Intelligence enters into the success of any undertaking, but many managers neglect one of the most important features of a moving picture theater—the music.

Whether a pianist, an organ or an orchestra, the musical setting at all times should be in keeping with the atmosphere of the picture and never for an instant be permitted to interrupt the picture, any more than a film be permitted to jump all over the screen.

There is always room for improvement and development in music the same as anything else.

There are many different ways of playing a picture well and it behooves every manager to see that his musician or musicians study the work and develop a style and method that meets with the approval of the most discriminating patrons.

It can be done and is eventually bound to be recognized by the public.

The manager should always recognize a musician's ability and pay him accordingly. Good things come high, and this is certainly true of good music.

Most audiences demand good music the same as they do good pictures.

Until the music in picture theaters is seriously reckoned with, many houses throughout the country will suffer from poor business. It has been proved that good pictures and good music are money makers and the sooner the manager realizes this, the better for himself and the long suffering public.

"Ramona" Titles an Innovation

Clune Company Makes Distinct Artistic Advance with Its Leaders Superimposed on Still and Moving Backgrounds.

NEW ideas in the making of pictures are not so frequent that we can afford to pass without comment the titling of "Ramona," the first production of the W. H. Clune Film Company. There can hardly be question that the manner of presentation of the titles in this subject adds to the charm of the picture as a whole, that the leaders serve materially to decrease the illusion-destroying powers of these necessary evils. For evils in large measure titles undoubtedly are—and what good director does not go to lengths in his efforts to avoid their use, to so clarify his action as to reduce to a minimum the number that may be required intelligibly to tell the story.

Less of fruitful thought has been given to the making of titles than of perhaps any other department of picture-making. The greatest producers of the day—just as an illustration—continue to tint their titles in the same bath as that which carries the scene that follows it. On the heels of a scene in straight black and white will be a leader in pronouncedly contrasting tint—a glaring signal to the millions of picturewise that what comes next is to be a moonlight situation or one of sunlight or one of lamplight. It is a jolt, a piece of inartistry that is as frequent as it is inexcusable. It would seem to be a case of thousands of dollars for the director but not even tens of dollars for the laboratory. Ask a producer the why and the wherefore and he will blandly inform you that it is a matter of convenience to tint the title at the same time the film for the ensuing scene is dipped; that leaders at best are a nuisance to be got over in the easiest way.

The leaders in "Ramona" mark a distinct advance. They make for artistry, for notable progress. Briefly, they are printed upon film that carries under or near the lettering matter of atmospheric value, that which holds the spectator in the illusory grip of the particular scene about to be enacted. Lloyd Brown, general manager of the Clune company is credited with the idea. It seems that Mr. Brown in the course of his work decided he wanted something distinctive in the way of titles. With that absence of commotion that marks the development of all of the schemes that hatch in his mind, he quietly ordered an adobe hut built as a background. Then Enrico Vallejo, the Clune company photographer, was asked why he could not use the hut in obtaining double exposure effects. Mr. Vallejo saw the point.

Mr. Brown's original intention was to have two or three characteristic backgrounds for his leaders, these to run through the subject. For example, he chose a frame of eucalyptus logs tied with leather thongs for the direct quotations from Mrs. Jackson's book. For the "Romana" prologue, with its pronounced Spanish and Indian flavor, Mr. Brown chose the "'dobe" wall, showing first the window and again the doorway, double exposing the title over these. Then he discovered he must escape the peril of monotony, so he chose other typical backgrounds, such as a Mission Indian blanket or the pair of horses' heads.

"When Mr. Brown's noodle gets to work," as one of his associates declared in speaking of the subject of "Ramona" titles, "it is rapid and fecund. He soon had the idea of a moving background. Hence you see the birds moving about on the branches or the Indian running through the flaming embers of the village of Temecula behind lettering." The idea of the titles according to Mr. Brown's explanation, was like Topsy—"it just growed." One of the striking leaders is printed in white on a mountainside. The camera is shut down so as to bring the hills into silhouette, while the narrowed light has clearly brought out the clouds above. Another, during the sheep-shearing period, reveals thousands of sheep, moving like waves behind and to the side of the leader.

These are but a few instances of the many that enter into the making of the picture. That the innovation will be grasped by other producers is to be expected—and for that matter to be hoped for. Some have already declared their intention to "grab" the idea. One or two have attempted titles seemingly suggested by those in "Ramona," but apparently they have failed to realize that the chief virtue in the Clune title is its simplicity—the presence of the natural, the absence of the artificial.

LITTLE AUDREY BERRY VISITS OLD FRIENDS.

Little Audrey Berry, who will be remembered as one of the most popular child artists in motion pictures, was a visitor at the Vitagraph Flatbush studios, during the week and renewed her acquaintance with the various stars with whom she worked while a member of the stock company. The photoplay star was compelled to forego the lure of picture posing, for the time being, in order to pursue her studies which took up all her time.

"I am coming back to pictures some day," replied the little lady to a question as to what she intended doing when her education was finished, "and I do hope the Vitagraph company will give me another chance to meet my many friends through the medium of their pictures."

Miss Berry's most important pictures under the Vitagraph banner includes "The Jarr Family Series," in which she played Emma Jarr; "Mr. Santa Claus," "A Close Call," "The Crime of Cain" and "The Arrival of Josie."

WESTERN STORY FOR KERRIGAN.

F. McGrew Willis of the scenario department at Universal City, is at work on a new story for J. Warren Kerrigan, which is entitled "The Beckoning Trail," and in which the popular star plays the role of a dissolute young New Yorker, who goes to a Western mining camp where, during the train of events, he develops into a real man. One of the strong features of the story is a saloon fight in which Kerrigan is offered a splendid opportunity to display his gift of unusual strength, putting half a dozen Western huskies hors de combat in short order.

JACCARD TO FILM SERIES.

Under the main title of "Dollars and Sense," Director Jacques Jaccard will film a series of one-reel underworld photoplays, most of which will be written by himself. The first one will be entitled "Men and Women," work on which has been commenced. Jaccard's company will consist of G. Raymond Nye, playing the featured lead, with Miss Roberta Wilson, Miss Peggy Coudray and Si Clegg. Jaccard recently has finished a five-reel underworld film play entitled "It makes a Difference."

FEATURING THE DESERT.

Desert land close to Newhall, Calif., just outside of the beautiful San Fernando Valley, will serve as a setting for a number of the scenes in the forthcoming Horsley-Mutual production, "The Fool's Game," an unusual story from the pen of Crane Wilbur, who will also be seen as the star in this picture.

Chicago News Letter

By JAS. S. McQUADE.

Look at the Bright Side Once in a While.

ONE gets tired of writing and reading, week in and week out, about moving pictures with a long face and in serious vein. We take ourselves and our business too seriously. We laugh too little and are prone to look on the shady instead of the bright side of things. We need a tonic that will bring a little of the sunshine of optimism our way.

To have our minds constantly filled by the bogey of censorship will make us forget that the future of the moving picture cannot be permanently injured by it or any other agency. The character of the moving picture, like our own, is purified and shaped by hard knocks, bravely borne and triumphantly overcome. Its future is closely interwoven with our own, and it will become more increasingly serviceable to mankind if our best intelligence guides it.

How often do we miss observing the good that the moving picture accomplishes? A bright instance of this beneficent observation is furnished by the editor of the Brookfield (Mo.) Argus, whose discovery is preserved in print by the following editorial that recently appeared in the Chicago News, under the head, "'Movies' and Matrimony":

"There be grumpy folk who allege that the cure is worse than the disease when told that the film shows are cutting into the business of the saloons and are keeping people away from cabaret performances and tango teas, but even these congenital malcontents should say a word of praise for the 'movies' when they read the latest verdict in favor of those great modern entertainers. The motion pictures encourage matrimony!

"This interesting discovery has just been made by the Brookfield (Mo.) Argus, which alleges that the film drama has reduced the high cost of courtship. Courtship having been made cheaper, one may assume, without spraining a logical sequence, that matrimony will become more popular.

"The Argus man recalls that in the days of his youth it cost Philander to give his best girl an evening's treat $3 for theater tickets, $2 for a carriage and a breathless sum for supper. All that is now changed. The enamored youth of today drops around in the evening, takes the girl to a picture show—20 cents—invests a nickel in popcorn and 20 cents more in ice cream soda at the corner drug store. Then Cupid, with a full heart and a full tummy, is entirely satisfied. The frugal lover has merely to repeat this formula ad lib. until the fatal question is popped and 'they live happily ever after.'

"So far so good. If the 'movies' encourage matrimony, more power to them! But one of the almost invariable results of matrimony among our best people is children, and far too many 'movie' shows hang out that dreadful placard, 'No Children Admitted.' As the sponsors of families the 'movies' must consider the most important factors in families—the little people. Not only must they encourage the founding of families, but they must conserve the families when founded."

"Gloria's Romance" in the South.

M. E. Smith, superintendent of George Kleine's branch offices throughout the country, recently made a flying trip through the South, in the interests of "Gloria's Romance" and the Kleine-Edison features. He stopped over in Dallas, Houston and New Orleans and reports that the picture business is very prosperous throughout that section of country.

"Gloria's Romance" is now being run in the Halsey theaters in Dallas, Waco, Houston and Galveston, and good business is reported from all of them.

In New Orleans the Billie Burke novel was booked by Jake Miller in his Empire theater for a run of twenty weeks, each chapter being run for a week. The opening date was Sunday, June 4. The Empire is a high class theater and is patronized by the best people in the Crescent City.

Mr. Miller has the exclusive showing of Ivan productions in New Orleans, and also the state rights in Louisiana to "The Unwritten Law" (California), so that, in addition to "Gloria's Romance," his program will offer selections from these makes. The admissions at the Empire are 10 and 20 cents.

Mr. Miller is a liberal advertiser, and after booking "Gloria's Romance," he immediately decided on a personal publicity campaign for that moving picture novel, in addition to the prominent publicity given it in New Orleans by George Kleine.

Mr. Smith found business conditions of all kinds very good in the South, due to the largest cotton crop known in many years.

Chicago Film Brevities.

George Kleine arrived in the city Saturday, May 27, and returned to New York by the Twentieth Century on Tuesday, May 30. He was busily occupied during his stay and, when seen, expressed himself as being gratified with the great success of "Gloria's Romance."

* * *

I received a card invitation, by mail, last week to attend the opening of the American Theater, in Salt Lake City, on Wednesday evening, May 31. The card came from my old friend, William H. Swanson, who owns it and a circuit of theaters that stretches through Colorado, Utah and Montana. The card was gotten up especially to invite all the nobles of El Kalah Temple, A.A.O.N.M.S., in Salt Lake City, with the assurance that after the show it would give Mr. Swanson "great pleasure to meet all the nobles of this oasis informally on the hot sands of the theater lobby." Here's to the great success of the American Theater!

* * *

Harry Weiss, formerly manager of Metro's Chicago branch, has joined the forces of the Bluebird Photoplays, Inc., as associate manager of the Chicago branch. Manager I. Van Ronkle informs me that during the two weeks that Mr. Weiss has been in the office he has increased the business in a way that is highly satisfactory.

Judge Wm. Fenimore Cooper, who is up for re-election as judge of the Superior Court in this city, on June 5, has filed two suits in the Circuit Court, each for $200,000 damages, against Wm. Randolph Hearst and his publications for certain charges published against him. Judge Cooper has been a big friend of moving pictures, and has the hearty support of the entire trade in the city. In addition to slides recommending his re-election, the exhibitors and the trade have flooded the city with one-sheet posters, which bear the following request to voters: "The 'movies' of Chicago ask you to re-elect William Fenimore Cooper. He sustained our legal rights denied us by powerful opposition; re-elect him and encourage judges who are fearless in administering the law."

L. Wm. O'Connell, who has been actively associated in the auditing department of the Rothacker Film Mfg. Co. for a year, left Chicago Saturday, June 3, for a special trip of investigation which will embrace the entire Pacific Coast. It is his intention to call upon all the film producers in that territory, and make a comprehensive report covering the situation, for his company. Mr. O'Connell will return to Chicago about October 1.

* * *

Miss Eugenie Besserer, Matt. Snyder, Cecil Holland, Leo Pierson and George Fawcett return to Chicago on Monday, May 29, after appearing in the scenes taken for "The Crisis" at Vicksburg, Miss. Miss Eyt , who had never visited New York City, took advantage of the opportunity to pay the metropolis a brief visit, to which she proceeded direct from Vicksburg to take in the sights before returning to Los Angeles. Miss Besserer and Matt. Snyder, when seen by me, were enthused over the hospitality shown the Selig players in Vicksburg. Several very enjoyable social functions were given in their honor. Among these was one given by Harris Dickson, the famous author, whose "Ole Reliable" stories have scored such a hit in the Saturday Evening Post. Mr. Dickson threw open the doors of his mansion and entertained Director Colin Campbell and the Selig players to a real southern dinner. He also conducted the Selig players over the National Park in Vicksburg, pointing out all the points of interest and making them memorable by his explanations.

Matt. Snyder, now 82 years of age, and veteran of the Con-

federate army, who participated in the defense of Vicksburg over 50 years ago, was given a farewell party by his fellow players at the Vicksburg Hotel before leaving for Chicago on his way to the Los Angeles studios.

Miss Eugenie Besserer gave me a glowing description of the scene in Vicksburg one evening, when one of the big war scenes was being taken. This magnificent spectacle, unfortunately, could not be included in the pictures taken by the camera. It was in the evening when the shades were falling, and fully 10,000 people—men, women and children of Vicksburg and its environs—occupied every vantage point as far as the eye could reach. "It was an inspiring sight, and it shall always remain wit me," said Miss Besserer.

The production of "The Prince Chap" will soon begin at Selig's Chicago studios. An all-star cast has been engaged, and Marshall Neilan will be the director. Scenes for this production will also be filmed in New York City and in Los Angeles.

A film producing company, known as the "Pleasure Producers," has been formed in Twin Falls, Idaho. James L. Tayc, of Twin Falls, is business manager and assistant director; Wm. Rogers, director, and V. J. Ament, cameraman. Wm. Rogers is author of several successful photoplays and of a drama, "Rose of the Desert," which was played about a year ago in Twin Falls by local talent.

The cast of the first production has been selected from residents of Twin Falls. It will be a semi-western photoplay, featuring Shoshone Falls and other local scenic points.

It is the intention of the company to work into their photoplays types of southern Idaho homes, ranches, irrigation projects, the sage bush desert, Snake River canyon (with its wonderful falls and power plants), and also Boise City (the capital of Idaho), and the lakes, woodland and mountain scenery of northern Idaho.

In its plans, the company is working with a view to give a beneficial advertising campaign of the entire state, including its scenic, civic and industrial features.

* * *

Harry Wellington, assistant to Wm. Jenner, manager of the Chicago office for George Kleine, is now a proud father. His first born, a son, who will bear the name of Richard Linton Wellington, came into the world on April 15 last.

* * *

E. H. Spears, who for some time past has directed the research laboratory of the Rothacker Film Mfg. Co., has resigned that position to become director of laboratories of the Barker-Swan Film Co., Peoria, Ill.

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"Cousin Jim," a photodrama written and acted exclusively by members of Chicago's elite, was given its premier at the Strand theater, Wabash avenue and Seventh street, on Friday evening, June 2. Grand opera prices ranging from $2 to $5 ruled at the opening presentation, the proceeds of which will be devoted to various charitable enterprises. The authors of "Cousin Jim" are John T. McCutcheon, famous cartoonist of the Chicago Tribune; Keneth S. Goodman and C. W. Hitchcock, all prominent in Chicago and North Shore society circles. Only in the directing and technical departments was this society drama a professional production. It was staged by the Van Dee Producing Co. of Chicago, and the photogrophy and laboratory work was done by the Rothacker Film Mfg. Co. The latter company in securing the special sets in the interiors of prominent homes and leading clubs in the city and of the Blackstone Hotel, used its own special portable artificial lighting equipment. Watterson R. Rothacker, president of this company, is of the opinion that this is the first time that a feature picture has been made complete without using anything but special studio sets and special studio lighting.

* * *

Miss Viola Harpman, one of the youngest stars of the World Film Corporation, is now in Chicago on a visit to her home. Miss Harpman is only 17 years old, and has already appeared in "The Dragon," "By Whose Hand?" "Chain Invisible," etc., with considerable credit to herself.

* * *

H. A. Gundling, manager of the Bryn Mawr theater, this city, has leased the Wilson Avenue theater for the summer months. It is his intention to introduce big film features at this popular vaudeville house during the summer months. The opening attraction on Monday, May 5, will be "The Unwritten Law," which made a big hit at the Ziegfeld recently, being held over for a second week on account of the great interest it created. Walter Buhl will be the manager of the theater, and Mr. Gundling will attend to the booking.

* * *

An Associated Press dispatch from Pittsburgh states that a moving picture played an important part recently in the defense submitted by a telephone company in the Common Pleas Court. The telephone company was sued for heavy damages by a Mrs. Freda Garletz, who alleged that both of her hands and her back had been permanently injured after picking up a live wire of the telephone company.

After she had filed suit against the company a detective agency rented the house in the rear of her home, and installed a camera in one of the windows. The film exhibited in court showed Mrs. Garletz feeding her chickens, throwing corn over a high fence and lifting heavy boards and piling them up. In addition, the film showed other feats that required considerable strength.

* * *

The safe in the office of the Clark theater, 4535 N. Clark street, this city, was blown upon by burglars on Tuesday night, May 30. The management reported a loss of $130 in cash.

* * *

Geraldine Farrar (now Mrs. Lou-Tellegen), accompanied by her husband, made a brief stay in the city last week. They are now on their belated honeymoon, on their way to Los Angeles, where they have engaged Blanche Ring's bungalow for the summer. The famous opera star will engage in several Lasky features under the direction of Cecil DeMille at Hollywood. One of the features will be written by Mr. DeMille himself. Lou-Tellegen, who is an accomplished actor, will also star in these pictures.

* * *

Victor Eubank, Essanay's popular publicity manager, was out on an auto spin with his friend, Frank S. Johns, who represents a Cleveland lithographing firm, on Saturday, May 27, when the machine skidded and ran into a tree, on t North Side, near Fullerton avenue. Both men were thrown from the auto with great force, but luckily missed the tree and instant death. They were conveyed to the Alexian Brothers' Hospital, nearby, where it was found that Mr. Eubank had his left leg broken and his face badly cut, but not seriously. Mr. Johns did not fare as well. His spine was seriously injured, and at the time of writing (nearly a week afterwards) his condition is still considered grave. Mr. Eubank is improving fast and expects to be at his desk at 13333 Argyle street at an early date—but broken legs take time to mend. I heartily congratulate my friend, Eubank, that he was so fortunate, and regret deeply that Mr. Johns, whom I have met, did not come out as safetly.

* * *

The following programs have been announced at the prominent downtown theaters in Chicago for the week ending Sunday or Monday, June 4 and 5:

Studebaker—"Gloria's Romance," fifth chapter; "The Gathering Storm" (George Kleine), Charles Chaplin in "Police" (Essanay) and Alice Brady in "La vie de Boh (World). The fourth chapter of "Gloria's Romance" was even more popular than those preceding it, it is reported.

Fine Arts—Mr. and Mrs. Vernon Castle in "The Whirl of Life" (Cort Film Corporation), showing the popular "Castle Glide."

Siegfeld—"The Bondman" (Fox) with William Farnum, from Hall Caine's story of that name.

Strand—Lillian Gish in "An Innocent Magdalene (Fine Arts), the Casino Club players in the society film "Cousin Jim" (Van Dee Producing Co.), and Mut and Jeff cartoons.

Orchestra Hall—Fanie Ward in "The Guter Magdalene" (Lasky), and vocal solos.

La Salle—Fifth week of "The Little Girl Next Door" (Illinois vice film).

* * *

C. R. Seelye, business manager of the Pathe exchanges, arrived in the city, Friday, June 2, and will remain for some time in this territory visiting the various branch offices.

* * *

G. A. Smith, manager of the Pathe serials, is in the city arranging for additional publicity in the syndicate papers throughout the country, in the interests of "Who's Guilty?"

ETHEL DENIES "VAUDE" RUMOR.

A quick exchange of wires between New York and Los Angeles last week brought a speedy and emphatic denial from Ethel Teare of the story appearing in a Chicago vaudeville publication declaring that she was contemplating a return to headline honors in vaudeville. The story continued to the effect that Miss Teare was to be starred in a tabloid revue which would start a tour bringing it to Broadway with the opening of the Fall season.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

TWENTY-FOUR FILM CTORS IN WRECK.

American Woman Film Company Director and Actors Seriously Injured When Big Truck Plunges Into Gully.

A GIANT motor truck in the service of the American Woman Film Company, while returning from location at Chatsworth Park, near this city, plunged headlong into a twenty-foot gully on a mountain roadway on Wednesday, May 23, injuring twenty-four persons and severely shaking up the rest of the party. Two were so severely injured they may die. The accident was caused by the presence in the road of a rock half submerged in the clay-like dirt. The front wheel on the outside of the truck hit the rock and jumped over it, throwing the steering mechanism out of the driver's control. The truck toppled over the edge.

The company was under the direction of J. Farrell MacDonald. The players were in costume for "Saul of Tarsus," The men in the party started rescuing those pinned beneath the vehicle. Word was rushed to Los Angeles by telephone, and speed officers, ambulances and police wagons were summoned. Before assistance arrived the men had rescued everyone from the debris and were administering first aid to the sufferers.

Assistant Director McDonough had a leg broken in two places and several other injuries. Mrs. Imregard Schoonemaker was perhaps the most badly injured. Others hurt were: Mrs. K. Bernard, who was found to have a broken hip and to be internally injured; Miss Virginia Driscoll, Fred Madden, A. W. Drago, Kenneth McRae, Albano Luiz, Dorothy Dean, J. E. Ellsworth, Katherine Wallace, Golda Madden, Jane Bell, Phila O'Neil, Helen Gordon, Marie James, Mrs. M. J. White, John McDonough, May Adamx, F. J. Robinson, Charles Adams, Florence Dowdell, Mrs. Charles Adams, Miss Resa Bullock and Miss Peggy Hart. T. E. Dickerson, driver of the truck, was not blamed. The responsibility has not been placed, as the evidence showed conclusively it was purely accidental.

This is the most serious accident that has been experienced by so large a number of film players in the history of picture-making on the coast.

"JULIUS CAESAR" TO BE SHOWN AGAIN

Actors' Fund to Repeat Shakespearean Drama in Majestic Theater for Thousands Who Failed to See Open Air Presentation.

Owning to the repeated demands of the public for a repetition of "Julius Caesar," the California Committee of the Actors' Fund of America has decided to give the play once more with the same remarkable cast. The play will be indoors instead of underneath the stars, as it was given in Hollywood. The cast will be the same except for two minor changes, and the principals are already working to make this performance equal the first one.

D. W. Griffith, who is now working on his greatest master production, "The Mother and the Law," of which little is known, and Mack Sennett, maker of Keystone comedies, who control the Majestic Theater, agreed to donate their house for the one night, Monday, June 5, delaying the regular weekly opening one day.

As a means of selling more seats at a higher price the committee arranged with the Hotel Alexandria to hold a public dinner and dance to sell seats at auction. Present were stars who took part, as well as many famous persons in stage and studio life. The seats were from $1 to $2.50, while boxes are $25. It was expected that the house will be sold out before the first day's sale closes.

Balboa Celebrates Birthday.

Three years ago, May 23, 1913, when studios were not so thick and large, H. M. and E. D. Horkheimer started work at the little studio formerly occupied by the Edison western company in Long Beach. There was a little stage, a small office in a bungalow, and lots of open ground. Today that bungalow has been razed, the stage is covered by a huge property room, and all the open space is bearing the weight of stages, cutting rooms, laboratory, storage rooms, garage, offices, and other buildings. There are 250 employees in place of about a dozen. Instead of occupying one corner the plant covers the four corners of the intersecting streets, and it is rapidly growing. Now there are six large companies at work. E. D. Horkheimer recently passed over the news that two more would be put on during the summer.

President H. M. Horkheimer says the success of Balboa has been attained only by perseverance and hard work. The loyal standpatters who have been there from the first are Norman Manning, business manager; Robert Brotherton, cameraman and chief of the laboratory; William Beckway, chief cameraman; John Wyse, stage manager, and Miss May Brotherton, head of the cutting and assembly departments.

In view of the fact that Balboa stock is not for sale, and has not been offered for sale, and that it has grown from almost nothing to the big factor it is in the film business today, and that it has no regular permanent releasing firm attached to it, the success is unusual.

Films to Teach Cleanliness.

Proving that visual education in the shape of moving pictures is far superior and more effective than lectures or printed matter, County Health Officer J. L. Pomeroy has filed with the Board of Supervisors the request for a moving picture outfit. He asks for $5,000. New York, Chicago and other eastern communities have equipped their health departments with means for showing the residents of these places the necessity for control of disease, improvements in sanitation and hygiene, according to the statement of Health Officer Pomeroy.

Film Stars in Unique Stunts at Ascot Races.

The main event of the show given at the Ascot Speedway for the benefit of the Actors' Fund, Tuesday this week, was the automobile fashion show.

Judgment as to which of the cars and drivers presented the best appearance was left to the audience with the result that Priscilla Dean, of the Vogue Films, Inc., driving a beautifully decorated roadster was awarded the first prize; Dorothy Dalton, the Ince star, second, and Myrtle Gonzalez, of the Universal Film Mfg. Co., the third.

Following the decision of the multitude of judges, Miss Dean was presented with a beautifully designed cup, presented by the Pals Club. Miss Dalton received a handsome trophy, donated by the Ventura Refining Company.

Second in importance was the ten-mile race for the championship of the motion picture studios of Los Angeles, which was won by Arthur Hansen of the Ince studios, with Wm. Russell of the American a close second.

Charlie Murray was the master of ceremonies. There was much comedy in the "junk race," for a Charles Murray trophy. This was won by the Keystone Cops.

The complete list of entries and events on the program was as follows:

First event—Five-mile motorcycle race, six entries; mile a minute to qualify.

Second event—One-mile exhibition for juvenile track record.

Third event—The automobile fashion show, with the following entrants:

Mabel Normand, Mabel Normand Feature Film Company; Edna Goodrich, Morosco; Priscilla Dean, Kalem; Lillian Peacock, Universal; Ruth Stonehouse, Universal; Anita King, Lasky; Louise Lovely, Universal; Helen Gibson, Kalem; Dorothy Dalton, Thos. Ince Features; Virginia Rappe, L-Ko; Francelia Billington, Universal; Mrs. Crane Wilbur, Horsley; Helen Jerome Eddy, American Woman Film Co.; Mary Anderson, Vitagraph; Gale Henry, Universal; Myrtle Stedman, Morosco; Julia Herron, Thos. Ince Features; Oliver Golden, Universal; Billie DeSosa, Universal; Vola Smith, Universal; Marcia Moore, Universal; Maude Emery, Universal; Cleo Madison, Universal; Virginia Dorr, Horsely; Constance Johnson, Lasky; Myrtle Gonzales, Universal; Rena Rogers, Vogue; Ethel Ullman, Thos. Ince Features; Baby Zoe (five years old), Universal.

Fourth event—Two-mile junk race, Charles Murray trophy,

Keystone Cops, L-Ko Cops, Carter De Haven and Pat Rooney, Universal.

Fifth event—Bicycle challenge race; the Masked Marvels, Keystone; McGuire and Turpin, Vogue. For the comedy championship.

Sixth event—Two-mile challenge auto race; Frank Goode, Fine Arts; Andy Anderson, Keystone.

Seventh event—Ten-mile championship, Barney Oldfield trophy; William Russel, American Film Company; Arthur Houson, Thomas H. Ince; "Dutch" Megers, Keystone, Keystone special; Louis L. Cody, Mabel Normand studio; Phile Goodfriend, Vitagraph.

Special events—Filming motion picture comedy, L-KO and Keystone companies. Free for all stunt contest. Prize for most spectacular. Exhibition, "How Not to Drive," open to all film comedians. Al Levy, judge.

Opposes Mayor on Film Commissioner Question.

Despite Mayor Sebastian's announcement that he would make no appointment to the new office of film commissioner on the ground that Los Angeles needs no censorship of motion pictures, the civil service commission has ordered examination for the office continued and completed.

The written examination for the film commissionership, which will pay a salary of $175, already has been held. The oral examination for the forty-eight candidates will be called for the latter part of next week.

The examination for police detectives, called for June 5, has been postponed by the civil service commission until July 5.

"Gloria's Romance" Heads the Bill at Pantages.

The advent this week of Billie Burke in George Kleine's serial, "Gloria's Romance," as the headliner at Pantages, makes a new departure in the policy of this popular vaudeville house.

Heretofore Mr. Pantages has never played anything on his program which could be billed above his vaudeville acts. He has run a number of serial pictures and feature films, but no one before has been advertised as the exclusive head-liner of the program.

There are very few stars before the public who are more universally popular than Billie Burke, and her sweet and winsome personality transfers to the screen in most attractive fashion, and the producers of "Gloria's Romance" have not overlooked any opportunity to make use of it. The serial will be shown in Pantages' Spokane and Tacoma houses at the same time it is running here.

Los Angeles Film Brevities.

The fifteen-thousand-dollar St. James Methodist Episcopal Church, now under construction, is to be equipped with a projection machine and a complete outfit for putting on educational and biblical pictures. Several other churches are trying to secure moving picture machines for such purposes.

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So far Los Angeles seems to have got along without even one bothersome censor.

* * *

William J. Fahey, proprietor of the Joyland Theater in Long Beach, has taken a lease on a theater which is being constructed in his city at a cost of $15,000. The new house will be at 30 Pine avenue and will be modern and up to the minute. It is to be called The Paramount Theater, and will be opened in about three months.

* * *

Writers at the American have organized an informal club. The first dinner has been held in Santa Barbara with over a dozen present. The pen pushers and scenarioists who enjoyed the feast were Editor in Chief William Pigott, "Pop" Hoadley, one of the veterans; William Parker, author of the submarine serial now being made by the Flying "A"; Al Santell, Harold Hoadley, Donald W. Rayburn, John Wall, E. H. Gooden, Julian L. Lamothe, A. W. Coldewey, George Wight and Karl Coolidge.

* * *

R. S. Sturgeon at the Vitagraph is finishing the big detective story that he has been working on for some weeks. One set he used represented a courtroom. In the audience he had several hundred extras yelling and protesting. In this scene George Holt, the heavy, runs through the crowd and jumps from the window. In the picture he did a real leap from the fourth story of the real court house, into a firemans' net, and was uninjured.

Clem Pope, manager of the publicity department of the E. & R. Jungle Film Company, has invested in a natty red racer.

* * *

Ollie Kirkby, one of Kalem's social buccaneers, is in the hospital suffering from an injury sustained in picture-making.

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A skating rink in Long Beach was the scene this week of a jolly party when the Balboa gave one of its regular monthly skates for the employees.

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Art Acord, who is known in Mutual films as a great cowboy, was slightly injured last week when he was pitched from a bucking broncho.

* * *

Tom Chatterton, who is featured in the submarine serial for the Flying A, last week came to town to see old friends, do a few scenes, and incidentally drop into the World office and leave his subscription for a year. He says he likes the American and Santa Barbara, but it is good to see the old faces.

* * *

William Dowling, ex-Universal director-actor, has arrived at the American studios and has started work.

* * *

Kalem has rented a ranch for James W. Horne, who is starting work on the first installment of the new serial he is making with Marin Sais.

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Hal Lloyd, who is creating quite a character in Lonesome Luke in Rolin-Pathe comedies, together with Director Hal Roach, Cameraman Jim Crosby and Harry Pollard went to Tia Juana again this week to get additional scenes for the comedy which they made there last month.

* * *

Cecil B. De Mille has returned to the Lasky studio in Hollywood after a trip to New York and return via the Mexican border. He dropped off in the south to look over locations for a coming Paramount picture.

* * *

Ruth Stonehouse, who was injured while making scenes for a big five reel circus picture when she jumped from a trapeze to a horse's back, is out of the hospital and is hard at work on a new picture in which she plays a leading part.

* * *

This week the Lasky company burned a small village for the newest Wallace Reid-Cleo Ridgley picture. The town was specially built for this purpose on the Lasky ranch. About 500 persons took part in the fire scenes at night. Ranchers from miles around stayed up all night to see the film actors doing their stunts.

* * *

Here's a note that shows how the folks of the American up at Santa Barbara are progressing: Fortune has dealt a royal hand during the last month to the members of Carl Le Viness Company of the American Film Company, presenting them with four baby girls. The fathers are Mr. Le Viness, William Parker, Abe Monlan and Al Vosburgh.

* * *

George Kleine has opened an exchange in the loft of the Knickerbocker Building on South Olive street, where the Billie Burke serial, "Gloria's Romance," will be distributed to the southland exhibitors.

* * *

All of the pictorial exhibit made at the great motion picture exposition recently in New York has been returned to the Chamber of Commerce and may be seen by the people of Los Angeles and vicinity at any time. The film division will be shown every morning beginning at 10 o'clock. Seeing this picture is the same as visiting nearly a dozen of the leading film studios of this vicinity. Another moving picture is "The Wining of the Peach." The scene is laid in Tulare County. The pictures are free, as are the lectures and concerts that fill every half-hour period of the day.

* * *

The work on the photoplay feature, "Saul of Tarsus," will be resumed this week by the American Woman Film Co. Although J. Farrell McDonald, the director, has not entirely recovered from the effects of the automobile accident in which he and a number of the members of the company were injured Wednesday last week, still the work will be carried on in his absence, the directing being temporarily in the hands of P. Z. Hartigan. All the persons injured in the accident are now reported out of danger.

Carried to the bottom of the ocean when he became ensnared in the body of an automobile which he drove from the end of the municipal pier at Santa Monica one day this week during the taking of a moving picture James Keating, an actor employed at a local studio, narrowly escaped drowning.

* * *

With four other men in the machine, Keating boldly drove into the sea. Failing to appear with the others after the plunge, the life guards rushed to his aid and brought him to the surface in an unconscious condition. Emergency treatment at a hospital quickly resuscitated him.

* * *

More than a dozen stage and film favorites gathered at a banquet given by Miss Marian Strauch in honor of Douglas Fairbanks prior to his departure for New York.

The banquet was held in the beautiful supper club room at Hotel Alexandria. Those present were: Mr. and Mrs. Douglas Fairbanks, Mr. and Mrs. De Wolf Hopper, Mr. and Mrs. Dustin Farnum, Mr. and Mrs. William Farnum, Mrs. J. Lasky, Miss Marie Doro, Mr. Elliott Dexter, Mr. Robert Milton, Mr. W. D. Taylor, Mr. Benjamin Ziedman, Mrs. Lew Jefferey and the hostess, Miss Marian Strauch.

* * *

The Selig Zoo will be the scene of a big benefit entertainment on June 4.

* * *

Enid Markey of the Ince forces will go to New York and appear in the prologue of "Civilization," at the Criterion theater.

Thomas H. Ince this week became the namesake of a full blooded Sioux Indian baby born at Inceville. The infant is to be christened Thomas H. Ince Thunder Bull, and is the son of Chief Charlie Thunder Bull and Mrs. Nancy Thunder Bull, both of whom have appeared in several Ince-Triangle dramas to date.

The child is the first Sioux Indian to be born in California, this tribe having just come from the North Dakota reservation to take part in Ince moving pictures.

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San Francisco's famous Barbary Coast is being duplicated at Culver City this week for some scenes in a current Ince-Triangle drama in which H. P. Warner is appearing as star, under the direction of Charles Giblyn.

The story was written by J. G. Hawks and several hundred persons are appearing in the mob scenes.

Five Triangle exhibitors of San Francisco and its suburbs were among the visitors this week at Thomas H. Ince's new plant at Culver City.

They are H. C. Smith of the Marquee theater, in Palo Alto; W. Nasser of the Palace theater, San Francisco; George Roy of the Burlinghame Photoplay theater, in Burlinghame, and E. R. Freidburg of the Lyceum theater, San Francisco, and W. E. Corey of Corey and Fairland theaters, San Francisco.

* * *

Norma Talmadge of the Fine Arts, with her director, John Emerson, his assistant, Erich Von Stroheim, and his cameraman, have departed for the New York studios where they will start immediately the production of a new five-reel Triangle drama. Miss Talmadge will play the star role, which was written for her by Anita Loose.

The Fine Arts players were accompanied to the train by a number of their friends and studio associates, which included Mae Marsh, the Gish Sisters, Robert Harron, Mary Alden, Co-Directors C. M. and S. A. Franklin, Millard Webb, Bernard McConville, Chester Withey, W. S. Hart of Inceville and Miss Talmadge's two younger sisters, Constance and Natalie. The Fine Arts star found her drawing room crowded with choice flowers, candies and literature, and as the train pulled out of the Santa Fe station, the Fine Arts studio folks gave three cheers and a tiger for the departing party.

* * *

Lois Weber returned this week to Universal City after a month's rest from her strenuous labors at the film city. Miss Weber spent most of her vacation in New York, where she was entertained by President Carl Laemmle and Vice-president and General Manager H. O. Davis of the Universal Company and other officials of the motion picture concerns.

* * *

Eugene B. Lewis, who recently came to the Pacific Coast from New Pork, has been made the head of the scenario department at Universal City.

Mr. Lewis is an old newspaper man who drifted into the motion picture field several years before he became associated with the "Big U" organization. He was conected with the Biograph Company, for which concern he wrote a number of notable photoplay stories of recent production.

* * *

Melies Offers New Comedies

Series of High Class Subjects from Vim Studios for Release on General Film Program.

FEATURE comedies in the regular service of the General Film Company form the subject of an interesting announcement issued this week by Melies Manufacturing Company, releasing Vim Comedies and Knickerbocker Star Features. Harry C. Myers and Rosemary Theby, one of the most popular comedy teams on the screen, will appear each week in a high-class refined single reel comedy directed by Mr. Myers. It is probable that the first picture will be released late in June. Wednesday of each week will be the regular release date.

Mr. Myers has already completed eight productions, five of which have been screened in New York for the private view of a number of film notabilities, including exchange managers and prominent exhibitors. "Housekeeping," the first release, presents the Newlyweds in their Harlem flat, which is barren of furniture. It will be followed by "Spring Cleaning," "The Connecting Bath," "Will a Woman Tell?" and "Hubby's Relatives," in this order.

A strong appeal to the public is expected from the nature of these comedies, because of their refinement and unique manner of production. In the five pictures already screened the comedy depends entirely upon quick perception of the funny side of human foibles. There is not the slightest suggestion of vulgarity, even in "The Connecting Bath," whose title is capable of a risque interpretation. So far Mr. Myers has smoked only one cigarette, entirely for the purpose of introducing a very funny bit of business; and there is absolutely no drinking or rough handling of woman.

The many interior sets are all designed by Mr. Myers, who is a pupil of the celebrated Josef Urban. Included among those already seen are several sets which are bound to win enthusiastic comments upon their striking originality and effectiveness. Black-an-white effects are boldly used.

Harry Keepers, one of the most highly endorsed cameramen in the business, is responsible for the excellent photography. Mr. Keepers has introduced many unusual "shoots" into the five pictures above mentioned. It is his practise, upon returning to a scene after a cut, to present an entirely different view of the room. This, in combination with frequent close-ups, greatly enhances the interest of the scenes.

The scenarios for these releases have been carefully selected by a committee comprising Louis Burstein, managing director; Mr. Myers and Bert Tracey, scenario editor. They include the work of several of the best-known writers of refined comedy.

Strand Theater Books "Tess"

Broadway's Big Theater Presents Famous Players—Mary Pickford Masterpiece During Week of June 4.

THE unprecedented screen career of "Tess of the Storm Country," considered by thousands of exhibitors and fans to be the best motion picture in which the Famous Players Film Company ever presented Mary Pickford, is to have another chapter of unusual interest added to its amazing record of international success because of the action of the Strand Theater in New York in booking this quaintly humorous and pathetic photoplay for the week of June 4.

The presentation at the Strand Theater of this great epic of the screen, often enthusiastically described as the best five-reel picture ever produced, is in the nature of a revival similar to the return of stage plays that have had unusual popularity, as the production was first released by the Famous Players in March, 1914. It has never been shown at the Strand before, however, for the reason that this theater was not yet in existence at the time of the release of "Tess."

After creating a veritable sensation in the United States "Tess" went to England, where it repeated its American triumph, as it did in all the countries of Europe and Australia. In the latter country its presentation resulted in the collection of twenty-one thousand Australian pennies, with which an enormous loving cup was purchased and sent from Sydney to New York at a tribute to the art and charm of the gifted Mary. It is said that more prints of this feature have been distributed by the Famous Players than any other two photoplays of equal length.

Kalem Plans Busy Summer

Hot Weather Will Mean Increase Instead of Lessening Activity at Coast and Florida Studios.

THE coming of the summer months, which are usually marked by a let-up in activity at picture studios, will on the contrary mean unusual activity at all the Kalem plants. Of importance in the announcement of the company's plans for the hot-weather months is the news that the

Scene from "The Music Swindlers" (Kalem).

Jacksonville studios will continue operations throughout the summer.

Five companies of players are now at work in the Kalem studios at Jacksonville and Glendale and Hollywood, California. The new Ivy Close Comedy company is scheduled to start work this week at the Jacksonville studio.

Four companies will continue the regular output undiminished through the warm months at the Pacific Coast studios. The completion of extensive construction work enlarging the producing facilities at the Glendale studio shows the promising plans for this studio, as does the recent addition of True Boardman, famous as "Stingaree" to the playing forces. Director Horne is nearing the closing episodes of "The Social Pirates," Kalem's big series success featuring Marin Sais and Ollie Kirkby, and July will find the company at work on a spectacular new series of which announcement will be made soon.

The studio-station on the Salt Lake Railway where the "Hazards of Helen" are produced is another producing plant undergoing the enlarging process rather than the expected hot-weather let-up of most studios. Two comedy companies at the Hollywood studio, the Ham and Bud and the Ethel Teare forces, complete the Kalem roster on the coast. The recent appointment of Harry Millarde, the feature producer, to direct the Ethel Teare company is an indication of the strong backing being given these subjects.

Kalem's releases through the General Film Company will continue to include six reels a week throughout the summer months. In addition June also finds "The Lotus Woman," a five reel feature, on the regular program service.

PALLAS STAGES NEW FARNUM SUBJECT.

After a short vacation upon the completion of "David Garrick," Dustin Farnum has returned to the Pallas Pictures studios in Los Angeles and has commenced work on his next vehicle, "The Parson of Panamint." This subject has been taken from the story by Peter B. Kyne which appeared in the Saturday Evening Post and gives an exact account of conditions in the mushroom mining towns of Nevada forty years ago.

It is understood that "The Parson of Panamint" will prove the biggest production yet undertaken by Pallas Pictures. Among the more elaborate sets now being built is a replica of a complete mining town on the spot in the desert where a boom-days mining town formerly stood. This will be the most pretentious set ever erected by the Pallas organization, which, judging from those used in "The Gentleman from Indiana," will necessitate an enormous expenditure. William D. Taylor, who is directing the new film, is experiencing no little trouble in securing the exact types for the minor parts.

Paramount Program

Regular Features for June 19 Will Be Reinforced by the Usual Pictographs and Travel Films.

PARAMOUNT Pictures for the week of June 19 will be headed by the usual two five-reeler features, the releases being the Lasky production, "The Clown" starring Victor Moore, which will be shown on Monday, and "Susie Snowflake," the initial screen vehicle of Ann Pennington, diminutive star of the Ziegfeld Follies. The latter will be a Thursday release.

Single reels on the same program for this week will be the Paramount-Burton Holmes Travel-Picture "Imperial Berlin," the Paramount-Bray Animated Cartoon, "Bobby Bumps' Fly Swatter" and the weekly Pictographs.

With this release of the Paramount-Burton Holmes Travel-Pictures Mr. Holmes will make his first stop in a film tour through the most interesting part of Europe as they were before they had borne the brunt of the fierce fighting of the present war. Europe's most celebrated tourist-goals will be shown to Paramount audiences in this series as they were before the present struggle began, the first point of interest visited being Berlin the Imperial. Through this journey Mr. Holmes preserves his attitude of strictest neutrality so that his "Easy-Chair" travellers may view the beauties of the country through which he passes with unbiased appreciation.

Swatting the fly forms the theme of the latest of the Paramount-Bray Animated Cartoons by Earl Hurd. As demonstrated by Bobby on the screen, fighting the fly is the most interesting of summer sports.

In the Paramount Pictographs for this week will be seen "Keeping Time" in the "Testing the Mind" series of Professor Hugo Munsterberg; how to dress and undress the baby in "Better Babies"; "Training a Lion"; "Preparing Fruit, New Ways" and "How to Fall."

Snared by the Halter

"Bill" Barry Gives Up Single Blessedness in Apartment where "Gas Administered" Sign Hangs in the Window.

"BILL" BARRY has "went and done it!" At the fashionable hour of high noon Thursday, May 25, he left the ranks of the happy bachelors in which he has carried a flaming banner for years and became a benedict. All of this is by way of saying that William Leslie Barry and Miss Nan Jacobus were united in the bonds of holy matrimony Thursday at noon by the Rev. Maitland Bartlett, pastor of the Beck Memorial Church, New York City, at the pastor's apartments on East Fifteenth street.

"Bill" had been threatening to do the trick for a long time. It probably is a matter of only truth but no significance that in one window of the apartment house in which the wedding ceremony was performed there hangs a sign "Gas Administered."

Mr. Barry, until a few weeks ago, was advertising manager of the Nicholas Power Co. At the present time he is associated with the Monroe Press and is continuing his association with motion picture people by soliciting printing from them. Miss Jacobus left home and mother in Montclair, N. J.

The wedding was a quiet one, being attended only by Mr. and Mrs. Frank Powell, and A. MacArthur and W. P. Milligan, all of whom are close personal friends of the contracting parties. Mr. Powell provided the wedding automobile which was gaily bedecked with bridal flowers and white satin ribbon. MacArthur and Milligan whistled the "Bachelor's Dirge" in lieu of a wedding march. Mr. Powell was host at an elaborate wedding luncheon served at the Prince George Hotel.

Mr. and Mrs. Barry have taken a house in Bayside, L. I., and already have a little flivver running around.

SELZNICK CLOSING DEALS.

Lewis J. Selznick's two representatives, Ben S. Cohen and Ned H. Spitzer, made such rapid progress in negotiating for the distribution of the future Clara Kimball Young features in Chicago and throughout the middle west that Mr. Selznick has already followed them to the Windy City to close several big deals they had started. Messrs. Cohen and Spitzer had only been in Chicago a week when affairs took such definite form as to require Mr. Selznick's immediate presence to complete the negotiations.

It is understood Mr. Selznick has formed a partnership with big western exchange men similar to those he formed in Philadelphia, Detroit and Boston.

Mutual Program

Thirty-two Reels of Satisfying Pictures on the List for Week of June 12.

THIRTY-TWO reels, including two Mutual Masterpictures, De Luxe Edition, featuring Crane Wilbur and Winnifred Greenwood, comprise Mutual releases for the week of June 12. First of the Masterpictures, De Luxe Edition, "The Inner Struggle," starring Miss Greenwood supported by Franklin Ritchie and Roy Stewart, will be released June 12. "The Wasted Years," Crane Wilbur's starring vehicle follows on June 15. In addition to these five act features, Mutual releases for the week are composed of a number of short length features, including a three reel drama, four two reel subjects, a number of single reel comedies and the three popular Mutual feature releases —The Mutual Weekly, Reel Life, The Mutual Film Magazine and See America First.

Scene from "The Inner Struggle" (Mutual).

The self sacrifice of a young physician, portrayed by Franklin Ritchie, who quits the girl he loves to minister to the stricken lepers in a colony far out in the Pacific, furnished the basic theme of "The Inner Struggle," in which Miss Greenwood stars. This Masterpicture, De Luxe Edition, was written for Miss Greenwood by Julian Louise Lamothe and screened under the personal direction of Edward Sloman. It is a straight drama, powerful in its action and its great punch is a mental one.

"The Wasted Years," second of the Mutual Masterpictures, De Luxe Edition, of the week, in which Crane Wilbur is starred, finds this popular player essaying a role seldom witnessed on a motion picture screen. It is a psychological drama, in which the follies of a man's early life are brought back to him with bitter memories in the years which follow. Mr. Wilbur's supporting cast includes Mae Gaston, John Oaker and Thelma Salter, popular child actress recently engaged by the Horsley-Mutual studios.

The three reel drama of the week will be released June 15, under the title of "The Window of Dreams." This is a Thanhouser production in which Grace De Carlton and Bert Delaney have the principal roles.

Mutual two reel subjects for the week present a host of popular players. First of these short length features, "Circumstantial Evidence," in which the chief parts are played by Edward Coxen and Lizette Thorne, will be released June 12. "Brothers Equal" is the two act Thanhouser production of the same week with Barbara Gilroy in the lead, supported by a capable company of players. It will be released June 13.

William Stowell and Helen Rosson are the featured players in "The Sheriff of Plumas," a powerful story of the cow country, which will go to the public June 16, under the Mustang brand. "The Star of India," a gripping drama of the Orient, featuring Margaret Gibson and the Bostock animals, is the Centaur contribution of the week. It is scheduled for release June 17.

Mutual laughmakers for the week of June 12, offer a number of novel stories and bring into play various of the popular Mutual mirthmakers. "Real Estators," starring Claude Cooper and Frank E. McNish and "Doughnuts," first of the new comedies featuring Riley Chamberlin in his popular role of "Conductor No. 786," are the Falstaff offerings. The former will be released June 12 and the latter June 17.

The Vogue comedies include "Love, Burglars and the Bulldog," with Rube Miller for release June 13 and "Delinquent Bridegrooms," starring Ben Turpin, which will go to the public on June 18.

"Beauty" releases present Carol Halloway and Johnny Sheehan in "Billy Van Deusen's Eggs-spensive Adventure," for release June 14, and "Pedigrees, Pups and Pussies," with Orral Humphrey, for release June 18.

"Jerry, and the Moonshiners," starring George Ovey, is the Cub offering for June 16.

Louis A. Buettner

Progressive Exhibitor of Cohoes, N. Y., Who Will Be a Delegate to the Chicago Convention.

A SPLENDID type of the modern progressive exhibitor is Louis A. Buettner of Cohoes, N. Y., joint owner with Louis J. Shearer of the Cohoes Opera House and the Majestic theater. Mr. Buettner is the president of the organized exhibitors of Troy, N.Y., and the foremost champion of organization in the capitol district. The strong and growing organizations of exhibitors in Albany and Schenectady are largely due to his efforts. He demonstrated the practical uses of organization when, in the county of Rensselaer, he restored prosperity to his fellow exhibitors.

Louis A. Buettner.

Murderous and foolish competition had come very near ruining more than one exhibitor in Troy and its environs. Mr. Buettner possessed of a thorough knowledge of the exhibiting business, possessed likewise in an uncommon degree of the power to inspire confidence, using tact, diplomacy and patience succeeded in banishing ruinous competition. The long show for five cents disappeared from Troy and the nickel is no longer the unvarying unit of admission. Mr. Buettner took a prominent part in the recent state convention at Albany where he was elected delegate to the national convention at Chicago.

Mr. Buettner has learned the art of exhibition through years of experience. The houses under his control are models in every way and the prosperity they enjoy is but a result of Mr. Buettner's intensive showmanship. Previous to coming to Cohoes Mr. Buettner had owned and operated amusement enterprises and moving picture theaters in Gloversville, Amsterdam, Utica, N. Y., and Kane, Pa. Mr. Buettner is in his early thirties and full of energy and ambition. He will be heard from in the future.

FRED. ("BING") THOMSON RETURNS TO VITAGRAPH.

Fred ("Bing") Thomson has been engaged by the Vitagraph Company of America as director for E. H. Sothern, who has begun work at the Vitagraph studios in Brooklyn on three photo-dramatic productions.

Thomson was selected out of a large number of possible candidates for the work of directing Mr. Sothern. He is known as one of the most artistic and forceful directors now engaged in the production of screen drama.

Thomson began his career as a motion picture director with the Vitagraph Company several years ago after a long experience in the theater. Since that time, he has been with several other concerns.

Dixon Will Have Studio

Producer of "The Fall of a Nation" Preparing for More Big Subjects.

SPECULATION as to the future of the Dixon Studios and Laboratories, Sunset Boulevard and Western Avenue, Hollywood, Cal., has been set at rest by Thomas Dixon on the eve of the production at the Liberty theater, New York, Tuesday, June 6th, of his mighty pre-

Dixon Studios and Laboratories, Hollywood, Cal.

paredness spectacle, "The Fall of a Nation." Mr. Dixon is so well satisfied with the results of his collaboration with Victor Herbert that he has decided to devote the new plant exclusively to the production of big operatic spectacles. He announces that Bartley Cushing, his assistant in the staging of "The Fall of a Nation," and the managing director of the production department at Hollywood, is now preparing plans for a new spectacular feature along entirely novel lines. The making of small features is not contemplated at this studio.

It is interesting to note that the filming of "The Fall of a Nation" had been going on for several weeks when ground was broken in October for the Dixon Studios. Construction of the plant and continued production were carried on simultaneously. It was not until January 15th of this year that the last nail was driven in the studio where "The Fall of a Nation" was completed and where its successor will soon be begun.

The plot on which the plant is situated was formerly an orange grove. Part of the grove still remains as a screen for the Sunset Boulevard side of the studio. Overlooking this grove are the mechanical departments and dressing rooms. Adjoining the latter are the stages, one a glass enclosed affair and the other open but equipped with improved diffusing curtains. The rear of the lot is reserved for exterior scenes. A replica of old Mulberry Bend, New York, was constructed there for "The Fall of a Nation."

Towering above the mechanical departments is the chalet top, in which there is room for four complete paint frames. Along the Western Avenue side are the executive offices, leading down to the laboratories. This latter department is said to be one of the most complete in any motion picture studio. In charge is William C. Thompson, chief photographer, a graduate of Columbia University, and a member of the American Chemical Society and other organizations of chemists. Under his direction the capacity of the laboratories is 500,000 feet of film weekly. Here as many prints of "The Fall of a Nation" as may be required can be turned out as rapidly as desired.

GERALDINE FARRAR LEAVES FOR CALIFORNIA.

With the long winter season of grand opera and concert at an end, Geraldine Farrar, looking her very happiest started last Monday with her husband, Lou-Tellegen, on that long deferred honeymoon trip to the land of motion pictures at Hollywood, California.

Mr. and Mrs. Lou-Tellegen were passengers on board the 20th Century Limited attached to which was a private car for the star and her suite. Miss Farrar's drawing room was embanked with roses.

A summer devoted to the motion picture camera is no novelty for the prima donna as she had the unusual experience a year ago of making three big productions at the studios of the Jesse L. Lasky Feature Play Company at Hollywood, California, including a filmed version of the opera "Carmen" all within a period of nine weeks.

Famous Players to Star Donald Brian

DONALD BRIAN, celebrated comedian and matinee idol, and left wing of the inimitable "Donald and Julia and Jo" trio, in the current stage success, "Sybil," is to be starred by the Famous Players in a modern smuggling story which will be released on the Paramount Program within the next few weeks.

Mr. Brian is one of the best known and most popular figures on the stage today, his clever work in "Sybil" during the current season adding to the laurels which he has gathered in "The Siren," "The Dollar Princess" and "The Merry Widow," in the last of which he created his first great success. However, before entering musical comedy Mr. Brian played a number of important roles in straight comedies among which was "The Man From Mexico."

Donald Brian.

The role which he will play for the Famous Players is that of a wealthy young American who revolts at our tariff restrictions and decides to bring a handsome necklace into this country without the formality of mentioning the fact to the customs officials. He is married and he loves his darling wife, of course, but he cannot resist the temptation to practice a little harmless deception upon her. Alas for the lady's peace of mind, the deception includes an actress and an imitation necklace which is a perfect replica of the exquisite affair which he purchased for his spouse.

The result is a general scrambling of wives, actresses, customs officials and detectives in which our would-be smuggler and his friends have a very painful experience. It is a swiftly moving comedy of action that is ideally suited to Mr. Brian. Work on the production has already begun under the direction of Sidney Olcott who has many excellent Famous Players productions to his credit.

This is not Mr. Brian's first appearance before the camera as he has already been starred on the Paramount Program by Lasky.

MORE V-L-S-E PROMOTIONS.

Last week marked many important changes in the Vitagraph-Lubin-Selig-Essanay, Inc., whose policy it is to elevate from the ranks, the most important of which was the promotion of F. F. Hartich, Assistant Manager of the New York Exchange to the managership of the Syracuse Branch Exchange. Mr. Hartich's elevation will be received cordially by his host of friends who have followed his career with the V-L-S-E since he joined that organization less than a year ago. It is being looked upon as a striking illustration of success attained by intelligently directed effort, persistent application and studiousness. It is especially noteworthy because of Mr. Hartich's short period of association with the industry.

In the Cleveland exchange, A. M. Holah, salesman, has been promoted to the position of Assistant Manager. Mr. Holah goes to the new position particularly well qualified by reason of his experience in sales promotion work, and intensive development. Mr. Holah, who has been covering part of Ohio, has turned his territory over to James Surrell, a new salesman.

Frank D. Stanton, manager of the Fraklin Park theater, Boston, Mass., has left that position to become associated with the Boston branch as salesman. He will work in Massachusetts territory exclusively. This Boston appointment will enable George Balsdon, manager, to visit his territory frequently, which he finds essential. Assistant Manager Reardon will take care of office details during these trips.

Vitagraphs for Week of June 12

General Film and V-L-S-E. Will Issue a Number of Excellent Subjects from Eastern and Western Studios of the Big Company.

Released by General Film.

"ASHES," a Vitagraph Broadway Star Feature, is a sympathetic drama, produced by Vitagraph Western Branch, which is bound to please. In it are seen Corinne Griffith, Jack Mower and Anne Schaefer. "Ashes" tells the story of a man whose life is embittered, when his wife, Miriam, whom he loves better than life itself,

Scene from "Her Loving Relations" (Vitagraph).

dies while giving birth to a child. He curses the innocent babe as a murderess and leaves the house of sorrow to wander aimlessly. William E. Wing wrote the story and the production was supervised by William Wolbert.

"Her Loving Relations," is another subject from the Hollywood studios. This is a one-part comedy featuring Mary Anderson. Anne Schaefer, George Kunkel and George Lawrence are seen in Miss Anderson's support. Dave Smith produced the picture from the scenario by William E. Wing.

In "Harold the Nurse Girl" William Dangman is seen as Harold, a nurse girl—that is, he has an estabished business, which consists mainly of minding babes at so much down and so much an hour, according to the disposition and lung power of the infant. When Henry Peck entrusts him with his infant, he little dreams what trouble is in store for him. Florence Natol, George O'Donnell, Richard Turner and Harry Mayo are also seen in this comedy. The scenario is by Edward J. Montague and Frank Currier had charge of the direction.

Released by V-L-S-E.

Vitagraph's Blue Ribbon Feature for the week of June 12, is one worthy of the talents of its star, James Morrison.

Scene from "The Redemption of David Darcey" (Vitagraph).

"The Redemption of Dave Darcey" is an appealing story of the struggles of a crook to reform. Morrison has the title role, a crook and gangster. Morrison is given excellent support by Emmanuel A. Turner, Belle Bruce, Billie Billings, Mary Maurice, Robert Gaillord and Gordon Gray. The scenario comes from the pen of Charles T. Dazey, author of "In Old Kentucky," and its filming was supervised by Paul Scardon.

After enjoying himself immensely in Mexico with a beautiful senorita, Frank Daniels, as Kernel Nutt in "Kernel Nutt in Mexico," wakes up to find himself embracing his wife in his little flat. Wifey "laces" it out to him, but try as he will, he cannot fall asleep again and regain his pleasant dreams. Alice Washburn as Nutt's wife and Adele De Garde as the senorita, assist Mr. Daniels in separating the audience from many hearty laughs. Frank Koch, Jr., wrote the story while C. Jay Williams directed the picture.

Roy Hauck

AS a youth of many and varied attainments, first on the stage and more recently on the screen, Roy Hauck, aged fifteen years, has an enviable record. He comes by his accomplishments naturally. On his mother's side he is connected with a number of prominent actors and actresses, among them Bessie McCoy (Mrs. Richard Harding Davis), whereas the other branch of the family included Minnie Hauck, an important figure in grand opera for many years.

Roy Hauck.

Having reached the age of seven, Roy made his first professional appearance at the Hippodrome and for about one year thereafter continued in stage productions, which he abandoned to play juvenile leads in Thanhouser pictures. The list of photoplays in which he has proved his ability in prominent roles, includes "Guilty or Not Guilty," "Her Big Brother," "Bobby's Plot," "The Tin Soldier and the Doll," "A Gentleman for a Day," "The Million Dollar Mystery," all Thanhouser productions; also the Arrow Corporation's "Right Off the Bat" and George Kleine's "Gloria's Romance," starring Billie Burke.

Weighing only one hundred pounds and measuring five feet, three inches, Roy scarcely looks like a boy of fifteen, although his training has developed a versatility that might be envied by a mature man. He can drive any kind of a machine, ride or drive a horse and is an expert at swimming, high diving, boxing and acrobatic and fancy dancing. For the past two years he has been his own business manager and handled his contracts. At the close of a busy day Roy is accustomed to indulge a taste for music, for he is something of a pianist with a repertory that runs all the way from grand opera to ragtime.

WELCOME DINNER TO ALICE JOYCE.

For a welcome back to the screen Miss Alice Joyce was the honor guest at a dinner given at the Strand Roof Garden, Sunday evening, June 4. This dinner was attended by the other principals in the cast of the big spectacle, "The Battle Cry of War," which is being produced by J. Stuart Blackton of Vitagraph, among them being Joseph Kilgour, Harry Morey, Dorothy Kelly, James Morrison, Naomi Childers, Templer Saxe, Walter McGrail and Edward Elkas, as well as Director William P. S. Earle. Miss Joyce has just reappeared in the ranks of her motion picture friends after an absence of a year and a half and has begun work on the big feature picture at the Vitagraph studio in Brooklyn.

MISS CRAWLEY WRITES SCENARIOS.

Miss Constance Crawley, popular star of American-Mutual releases and favorite of the speaking stage, is now actively engaged, in addition to her screen work, in the writing of scenarios for the American-Mutual studios. Her first effort in this line will be released shortly in two acts under the title of "Fear." It is an interesting story dealing with cowardice and fear, the action of which is centered in a typical border cow town.

Chester Beecroft With American-Mutual

Opens New York Office to Negotiate with Big Stars, Authors and Directors—Also Will Handle Foreign Business and Direct Advertising Campaign of Chaplin and Mutual Serials.

THAT the American Film Company intends to maintain leadership in the way of all productions is evidenced by the opening last week of a New York office, in which prominent players and well-known writers of fiction, drama and scenario will be gathered to the fold of the "Flying A." Chester Beecroft, whose experience and whose achievements in various branches of the business amply qualify him for the important duties of the position, has been chosen to manage the new office. Already he has taken up his duties in Rooms 1627 and 1628 of the Masonic building, 71 West Twenty-third street.

S. S. Hutchinson, president of the American, has wisely determined to continue his policy of personal supervision, so that when he and his associates decided to confine the future activities of the company to the biggest and most desirable attractions that can possibly be procured the necessity of a metropolitan office became apparent.

James Kirkwood, director, and Mary Miles Minter, star, have already been engaged for American productions, and negotiations are now under way with two of the most famous female picture stars in the world as well as with three great dramatic stars, who will be presented in the play or plays with which they are most closely identified in the minds of theatergoers. The guiding idea in this new departure will be the careful study of the real demand of the generality of picture audiences and the development of the artistic and technical phases of the motion picture along lines most conducive to the permanent success of the industry.

A frequent cause of failure of individual productions which have had the advantage of a great star or a great play has been the weakness of the connecting links. A great star needs equally great directing, and a great play or story is frequently ruined by incompetent "scenarioizing." Granted these major requirements have been fully met, there is still the peril of improper technical and scenic preparation, hopeless camera men, bad laboratory work, and last, but still important, unskillful advertising.

To guard against the operation of any such faults in the productions of the American, Mr. Hutchinson has instructed Mr. Beecroft to contract with the greatest actors, with the authors of current works of fiction and drama for their most striking successes, and original stories to be written for special stars, experienced scenario writers who have had literary training to put such creations into "working" form for the studio, master directors of the Kirkwood class, crack camera men, etc.

When John R. Freuler, president of the Mutual Film Corporation, advanced the policy of that distributing organization to its new point of commanding efficiency by limiting its releases to brilliant and pretentious big star or big photoplay productions, each capable of creating its own individual business and profit for the exhibitor without depending at all upon any other Mutual releases, the American was the first company to see the wisdom of the plan and put it in instant operation.

That the American is in earnest in its determination to produce only the "ultra" in motion pictures and is properly equipped to do so will be apparent to all when it is recalled that it was Mr. Freuler who conceived the idea and worked out the details of the contract whereby Charlie Chaplin is now receiving $10,000 a week, plus $150,000 bonus. Mr. Freuler is one of the principal stockholders in the American and is vitally interested in its progress, so that it becomes reasonable to expect that the Chaplin standard will be closely followed.

Mr. Beecroft will also handle the export department, as far as sales and contracts are concerned, of the American, Lone Star Company (Charlie Chaplin), North American ("Diamond from the Sky," etc.), "Damaged Goods" and some others, and special advertising on the newly-acquired stars and the series of pictures in which they will appear.

GAUMONT COMPANIES NOW AT FLUSHING.

When the Comanche of the Clyde line reached New York Sunday, June 4, it carried the Gaumont players who had come from the winter studios at Jacksonville, Fla., to spend the summer at the American headquarters of the Gaumont company at Flushing, N. Y. Here are located both the studios and the laboratories of the United States branch of the world-wide Societe des Etablissements Gaumont.

George E. Middleton

ACCORDING to statements which General Manager Alexander Byfuss of the California concern has just given to the press, the actual directing brain behind the firm's producing activities belongs to George E. Middleton, producing manager, of whom the picture world has heretofore never head a word.

George E. Middleton.

The feature of the announcement lies in the fact that Middleton is not a new aquisition to the California people, but has been quietly working in the background ever since the corporation's inception. He has never associated his name with his work, however, and it is only those most intimately connected with the California corporation that have so much as suspected his existance as a film director.

Among the greatest of the productions with which the recent announcement credits Middleton are "Salomy Jane," "Mignon," "Salvation Nell" and "The Unwritten Law." It is to be noted that it is in these same productions that Beatriz Michelena has made her outstanding screen success. Middleton has just completed the film adaptation from C. N. and A. M. Williamson's "The Woman Who Dared," in which Miss Michelena is playing the stellar role. It is under his immediate direction that Otis Skinner will appear in the film dramatization of "Kismet."

In commenting upon his announcement and the reasons for so long withholding it from the public Mr. Beyfuss said: "Although Mr. Middleton's work has been of the most artistic and powerful calibre from the first and we have never had the smallest doubt about his continued success, all mention of his directing responsibility has been withheld at his own request.

"It has been the policy of our corporation always to let results speak for themselves and to make no claims without substantiating evidence. Mr. Middleton believed that this should apply to himself as well as the affairs with which he was so intimately connected. Although he had been a close student of all things dramatic and had penetratingly studied picture requisites, he wished that he might work in the background until he had proven his capabilities beyond all possibility of question."

ANOTHER PHOTOPLAY PAPER.

Add to the list of photoplay papers the Kinema News published at Tokio by S. Isono and edited by Y. Matsushita. The first issue is dated March 20th, and consists of twenty four pages well illustrated with half tones and gelatine prints interleaved. It is printed entirely in Japanese characters save where the ideograph fails to represent required words, when the names or titles are set in English type. This gives a rather peculiar effect where an occasional word falls in the body of an article. This paper maintains no Japanese editor, so the literary quality of the magazine may not be passed upon, but it is interesting to note that the growth of the business in Japan makes possible the issuance of a paper of such pretension and typographical quality.

EDWARD BRENNAN IN METRO SUBJECT.

Edward Brennan, one of the foremost leading men in the country, who has appeared in many Metro wonder-plays, will next be seen on the screen in "The Quitter," the Metro-Rolfe release for July 10, in which Lionel Barrymore is starred. In this production Mr. Brennan proves his apparently unending versatility, playing the role of a rugged mining man, in which he is called upon to participate in many strong dramatic situations. Mr. Brennan was featured with Grace Elliston in "Black Fear," a Metro wonderplay, and had a similar role in "The Woman Pays," with Valli Valli.

No Price Too Great

World Film Spending Ten Thousand Dollars to Improve Quality of Stories.

By William A. Brady.

ONE of the prominent New York dailies recently published an editorial in which it condemned the motion picture industry in general for the lack of appreciation of those who supply the written material. In cold words, they decried the unwillingness of film producers to encourage writers by reason of the fact that a limit had been set on the price of material.

"So much for so much, has been the slogan with newspapers and magazines for the past century. A reporter gets a given amount for so many columns. A short story writer gets so much for a three thousand word tale. A cartoonist gets so much for each of his cartoons, unless he is permanently employed—yet the fact that producers of film plays set a standard price for a standard article, is unjust.

"There is no limit to the price we will pay for good, logical, dramatic material. If a writer is important and brings us a big story, he can almost command his own price. If a writer of unknown quality can bring us a written tale that will attract unusual attention and make an unusual picture, he can get far more for his product that he can for a like amount of work in any other field in the world.

"We pay for material, any sum commensurate with the importance of the writer, bigness of the story, unconventionality of the plots and promise of the scenario. A John Smith is as welcome to us as Sir James M. Barrie—all we want is the finished product.

"There is no field in the world where a reputation counts for less than in motion picture making.

"An author, in order to attract attention, must lay before us a finished work. If it is unfinished we must, in order to produce it, put a professional writer to work, have it revised and scenes, situations and climaxes injected, all of which, when the film is produced, go to the credit of the original writer.

"But, to my mind, at least so far as World Film is concerned, there is no limit to the price we will pay for original material. We court the finest stories from the World's greatest authors, and in our scurrying for new and picturesque material have finally prevailed upon Thomas W. Lawson to allow us to convert his thrilling financial story to films.

"Our production of Murgur's 'La Vie de Boheme' and the contemplated early production of many more fiction classics best illustrates our seriousness in wanting only the best.

"We are advertising at an expense of ten thousand dollars for new writers, new idea creators, new plot architects—all because we want to get away from the hackneyed, tiring 'two men and a woman' ideas.

"Last week a noted playrwight, one of whose plays created a furore on Broadway this season, wanted to do business with us. He wanted to write six scenarios a year. We would have liked to engage him but he demanded one thousand dollars in advance, before even submitting his synopsis. We had to decline his services. But an hour later we paid an unknown writer five hundred dollars for a finished scenario, which on the face of it, proved original and attractive.

"We recently bought one scene from an author to insert into the story of another writer, and paid almost as much for the scene as is sometimes paid for an entire story. The author of the play, when it is screened, will get full credit for that scene.

"There is no standard price for World Film. We are in the market for the product of the best authors, for which we will pay the highest prices. We are just as much in the market for original matter from obscure writers. We invite newspapermen to send us ideas and stories. We want new and better material—there is no limit—a good story to start with, is half the battle won.

"We have stellar players of every imaginable type and we want material that will permit of them displaying the versatility they are supposed to possess. We do not want stories bordering on the forbidden topics of conversation. We do not want vampire stories. We do not want to put on the screen, to show the people of the world, anything we would not broach as a subject during a drawing room chat.

"Subjects unfit to be spoken of in polite circles are certainly not fit to offer millions of people of every thinking class. We want clean, original, dramatic material—and will pay amply for it. Those who write for the morbid, the pervert, and the low thinking can save their postage."

Studio for Clara Kimball Young

Selznick Leases Big Tract Near Flushing—Construction to Begin Immediately.

AFTER scouring the environs of New York for a likely site for the Clara Kimball Young Film Corporation studio and printing plant, Lewis J. Selznick, president, and Miss Young, star and vice president of the company, decided this week on a section of land in the vicinity of Flushing, L. I. A long-term lease was signed for five acres of meadow and woodland on the shore of Flushing Bay. The work of constructing the studio and adjoining plant will begin at once.

The architectural plans for the studio were drawn to meet the ideas of Miss Young and her director general, Albert Capellani. These call for a studio floor space 100 by 150 feet. The walls and roof will be completely glassed and the front end of the studio, facing on the bay, will be so constructed as to be thrown wide open, permitting sets to be erected within the studio showing a natural sky background and glimpses of the shore and bay.

One of the biggest architectural gardeners in the East has been engaged to plan the grounds around the studio and along the shore front. There will be several kinds of formal gardens for exterior scenes and an artificial lake and waterfall.

Among the innovations planned for the studio itself is a specially constructed flooring that will be impervious to shock and free from vibration. With the new flooring the heaviest sort of construction work may be carried on close to a camera in operation without affecting the film.

Another feature will be the two revolving stages, on each of which four interiors of ordinary size or two big sets can be erected and "shot" without moving the position of the camera and lights. This device has been proved a tremendous saving in time.

The dressing room accommodations planned are unusually commodious. Miss Young practically drew the dressing room specifications herself, being determined to avoid, both for herself and the members of the company, the many inconveniences she has suffered in other studios. It is hoped to have the studio completed by the end of the summer. For her first production, a picturization of Robert W. Chambers' famous novel, "The Common Law," Miss Young will lease a studio in New York.

Omaha "Movie" Ball a Success

Three Thousand Persons Present—Affair Reflects Credit on Omaha Screen Club and Photoplay Managers' Association.

WILLIAM J. SWEENEY, who attended the "movie" ball given at the Auditorium, Omaha, Thursday, May 25, reports the event was a big success. The affair was under the auspices of the Omaha Screen Club and of the Photoplay Managers' Association.

About 3,000 persons were present. The grand march was led by Bryant Washburn, of Essanay, and Miss Dolores Cassinelli, of the Emerald Motion Picture Company, who were followed by Richard C. Travers and Miss Caroline Winters, of the Emerald. These photoplayers accompanied Mr. Sweeney on the train to Omaha, and there were, besides, Lee Moran and Eddie Lyons, of Nestor-Universal, and Franklin Farnham, of Universal, who were on their way to the Coast and stopped over to attend the ball.

Mr. Sweeney took advantage of his visit to boost the coming Chicago National Convention and Exposition, and was given hearty assurances from many Nebraska exhibitors that they would attend.

The officers of the Omaha Screen Club are F. A. Van Husen, Jr., president; S. H. Goldberg, vice president; C. W. Taylor, second vice president; J. E. Kirk, secretary, and Jake Schlank, treasurer. The officers of the Photoplay Managers' Association are S. H. Goldberg, president; W. O. Jensen, treasurer, and H. B. Watts, secretary.

FITZMAURICE FINISHES "ARMS AND THE WOMAN."

George Fitzmaurice of Astra, Pathe producer, has completed work on "Arms and the Woman" and is now engaged on "The Romantic Journey," an original five-reel feature by George Brackett Seitz and Ouida Bergere, for the Pathe program.

William Courtney is the star and the cast is made up of well-known Broadway actors, among whom are Alice Dovey, now playing in "Very Good Eddie"; Macey Harlan and others.

Tefft Johnson a Manufacturer

Former Vitagraph Player and Director Will Issue Weekly Stories of Childhood Doings.

THE Tefft Johnson Film Corporation announces the completion of three single-reel stories. These will be ready for public showing within a fortnight. They will be the forerunners of regular weekly releases designed especially for children's programs, but not without interest for grown-ups. The subjects are all to be produced by Tefft Johnson, who also will be seen in them. Mr. Johnson was for seven years a player and director for the Vitagraph. He was for two years with the Edison Company prior to that. On the stage Mr. Johnson was for twelve years with David Belasco, for three years of that period playing with Mrs. Leslie Carter's company. Mr. Johnson's ability as an actor and as a director is too well known to the trade and to picturegoers to require any extended comment here.

Scene from "Sonny Boy" (Johnson).

Tefft Johnson.

The subjects completed by the Johnson company are "Sonny Boy at the Bat," "Sonny Boy at the Dog Show" and "Sonny Boy in His School Days." Featured in these are young Willie Johnson, who is said to be no kin of the director. Mr. Johnson will be seen as Daddy Dear, while Mabel Kelly will portray Mother Dear. Toto, a trained water spaniel, also will figure much in these stories of boyhood, the portrayal of the incidents in a youngster's life that will be recognized by all males, large as well as small. The stories will run in length from 850 to 1,000 feet and will be sold on a state's right basis.

The officers of the company are Tefft Johnson, president; Charles Abrams, secretary; Joseph A. Schuchert, of Buffalo, vice-president and treasurer. The permanent studios will be in New Jersey.

MARGUERITE SNOW JOINS IVAN.

Marguerite Snow, after completing a year with the Metro organization, has joined the Ivan Film Productions. It is said an especially attractive offer won Miss Snow to the Ivan ranks. Her first role under the Ivan banner will be "The Faded Flower," which was written especially to feature her by Ivan Abramson, the author of the many Ivan successes. An especially strong cast is being assembled to support Miss Snow.

Horsley Studios Busy

Last Half of May Sees Many Subjects Completed and New Ones Begun.

INCREASED activities were noticeable at the David Horsley studios during the last half of the month of May, there having been completed nine reels of film, constituting six pictures and work was started on three new subjects.

Director Milton H. Fahrney and his Cub Comedy company finished three pictures, starring vehicles for George Ovey; the two dramatic companies completed three photoplays, one of which is said to be the best work of Crane Wilbur, star and author. The co-stars, Margaret Gibson and William Clifford, will be filmed in two Centaur features, in which the Bostock animals also take a prominent part.

"The Fool's Game," a drama of the two-reel length, from the pen of Crane Wilbur, who is also the star of the production, is a story believed to be new to the screen. Mr. Wilbur portrays the part of a multi-millionaire and falls desperately in love with one who returns a sham affection, but who is, in reality, devoted to a youth of her same set. Mae Gaston and John Oaker make up the supporting cast, and although there are but three principals the eternal triangle does not exist in this offering. Robert B. Broadwell handled the direction.

Margaret Gibson and William Clifford, co-starring in the latest work of Francis Worcester Doughty, are cast in ideal parts. "The Star of India" is the title of the play and is a two-reel subject in which the Bostock animals are used in large numbers. Many of the scenes present an excellent idea of life in the jungle, introducing lions, leopards and elephants. Hand to hand combats with the beasts and a furious jungle fire add to the massiveness of the production. Director Charles Swickard supervised the filming of this Centaur feature.

The three offerings of the Cub Comedy company, all from the inventive mind of Director Milton H. Fahrney, are of the same high standard as has marked past productions of this brand. George Ovey is the star in each, and large and capable companies assist the popular funmaker, chiefly among the casts being Claire Alexander, dainty ingenue; Louis FitzRoy, George George, Janet Sully, Jefferson Osborne and other Cub favorites.

"Jerry and the Moonshiners" is the first of the trio to be released, Jerry's attempt to pass counterfeit money launching him on a rocky road from the start. "Jerry's Elopement" is one long laugh from start to finish, George Ovey taking all sorts of abuse before he finally overthrows the obstacles which stand in the way of a happy marriage. The last, "Jerry's Big Haul," gives Mr. Ovey even larger scope for clean and wholesome comedy, the three pictures, in fact, being among the very best from this group of David Horsley players.

"JAX" WELCOMES IVY CLOSE.

Ivy Close, Kalem's latest star, arrived at Jacksonville last week on the Clyde liner Comanche being met by a large delegation that included many members of other companies in "Jax" in addition to the Kalem forces. Jacksonville's newspapers also combined in extending a welcome that left the famous English stage star and beauty a very much flustered person.

"I hated to leave New York," she laughed, "But Jacksonville has been so wonderful that I have forgotten all my regrets. To be perfectly happy now the only thing I need is the word to start work."

BEBAN THE FRIEND RELIABLE.

When Thomas H. Ince was forced to delay his departure for New York to arrange the many details of preparation for his massive production of "Civilization" his first thought was to seek some one to leave Los Angeles for New York in his place—some one who would truly represent him. He sought no further than his closest friend, George Beban.

The latter agreed, in spite of the fact it necessitated his breaking his promise to his beloved Friars to accompany them on their tour.

A CORRECTION.

William E. Wing is the author of "Miss Adventure," Vitagraph's three-part Broadway Star Feature, released Saturday, May 20. Through an error another person was given credit for the authorship on the film.

Featuring Stars in Short Subjects

Policy of General Film Service Brings Approbation from Exhibitors—Program for Week of June 12.

A RECENT advertisement of the General Film Company in The Moving Picture World calling attention to the fact that more than thirty stars appeared in General Film Service program during the week May 29-June 3 emphasized the predominating policy of General Film Service of presenting stars in one, two and three-reel dramas and comedies as well as in five-reel features. This policy undoubtedly is receiving the cordial support of exhibitors, and the significant remark made recently by William N. Selig that "Since the General Film Company had emphasized that policy, the Selig Polyscope business through the General Film Company had trebled," is convincing evidence that the manufacturers releasing through the General Film are profiting by this policy. George K. Spoor, president of Essanay, is another who is enthusiastic over the policy of featuring big stars in short-length subjects. He again recently announced that Essanay's biggest stars will be seen in one, two and three-reel releases.

With the advent of hot weather, during which exhibitors say it is more difficult to hold the attention of patrons to so-called features, unless they are exceptionally interesting, the General Film Service program of short pictures, and of great variety, and made distinctive by noted stars, should appeal. General Film Service for the week June 12-18 inclusive bristles with the names of famous film artists.

Kate Claxton's greatest success, "The Two Orphans," picturized by Selig, will be the first release of the week. The Selig company has been calling attention to the unusual cast featured in this reissue. It includes Kathlyn Williams, Myrtle Stedman, T. J. Carrigan, Lyllian Leighton, Adrienne Kroell, Charles Clary, Winnifred Greenwood and William Stowell. Stress has been laid on "beautiful scenic effects, gorgeous costumes, and the strictly all-star cast." Tears occasioned by the pathos in "The Two Orphans" will be quickly dried and forgotten when the next picture, a Vitagraph comedy, "Her Loving Relations," is thrown on the screen. Then the Selig-Tribune will flash pictorially the important news of the world. Biograph's reissue of "The Spirit Awakened," featuring Blanche Sweet and made more interesting perhaps by having been directed by D. W. Griffith, will be presented. Then, just to send everybody home in good humor, Lubin's comedy, "Otto the Cobbler," will be shown.

Essanay's "Putting It Over," a comedy in two parts, featuring Marguerite Clayton and Bryant Washburn, will be first on Tuesday's program. This will be followed by Kalem's "The Alaskan Mouse Hound," a single-reel comedy, which will precede "The Avenger," in two parts, by Lubin, in which L. C. Shumway is featured. Then will follow one of Edison's exceptionally strong reissues, "The Man in the Street," in which Marc MacDermott and Duncan McRae share titular honors.

"The Bachelor's Alliance," a Kalem one-part comedy, is the first subject for Wednesday. It is followed by Essanay's "Canimated Nooz Pictorial" and a short scenic production. "The Charge of the Light Brigade," an Edison single-reel reissued drama, featuring that widely-known favorite, Ben Wilson, will then be shown. The program for the day will close with Biograph's "Liberty Bells," a three-part comedy, in which Dorothy Gish and young Jack Pickford furnish the fun.

Lubin offers "The Sons of the Sea," a drama in three parts, which leads Thursday's program. Lucy Payton is featured in this, a guarantee in itself that the picture is well acted. The Selig-Tribune is one of the strongest features of this day's releases, and "Hungry Hearts," a Vim comedy in one part, will close the day.

Marguerite Nichols and Daniel Gilfether share honors in "An Old Man's Folly," a Knickerbocker Star Feature three-part drama, on Friday's program, and will be followed by one of the Sis Hopkins series, "The Stenographer's Strategy." Then "Harold, the Nurse Girl," a Vitagraph comedy, and "The Raid," a Vim comedy, each one reel, will be screened.

Another instance of where Essanay's big stars are featured in short reels will be seen in the first release Saturday in "The Promise Land," in three parts, featuring the Essanay artists, Marguerite Clayton and Bryant Washburn. Lubin will provide a one-part comedy, "Hubby Puts One Over," which will precede "Ashes," a Vitagraph three-act drama in which Corinne Griffith and Jack Mower are featured. The thrill of the day's releases will probably be emphasized by Kalem's "A Race Through the Air," an episode of the Hazards of Helen. Saturday's program will close with Selig's "The Cowpuncher's Peril," featuring Tom Mix.

Sunday the General Film Service innovation, a five-reel feature, will be presented in "Pay Dirt," produced by Knickerbocker, featuring Henry King. This is a drama having to do with the western gold fields, and is said to be exceptionally fascinating in plot and presented in a superb manner by Mr. King and supporting company.

Kirkwood Joins American

Freuler Secures Old Time Director for Mary Miles Minter Mutual Productions.

JAMES KIRKWOOD, one of the ablest of photoplay directors, has signed a long term contract with the American Film Company, Inc. He leaves immediately for the American studios in Santa Barbara, Cal., where he will begin the direction of a series of feature photoplays starring Mary Miles Minter. The contract negotiations were conducted by President John R. Freuler of the Mutual Film Corporation.

James Kirkwood.

Mr. Kirkwood's experience includes the production of some of the most notable features in the history of photoplay manufacture in America. He began directing seven years ago, after a long and successful career on the speaking stage, his entrance into the picture field being due to D. W. Griffith and Henry Salter, when they were working at the old Biograph studios.

As a director for the Biograph, Mr. Kirkwood put out the picture versions of a number of the Klaw and Erlanger productions, principal among them "Classmates," in which Blanche Sweet and Henry Walthall were starred. Mr. Kirkwood directed ten pictures for the Famous Players, featuring Mary Pickford, and playing important roles in these productions, among them "The Eagle's Mate," "Behind the Scenes," "The Dawn of a Tomorrow" and "Rags." He also directed "The Gangsters of New York," a highly successful feature production made at the Reliance studios and released by the Mutual Film Corporation. As a director for the Reliance, Mr. Kirkwood in one year made two one-reel pictures a week which is something of a record in high pressure direction.

Mr. Kirkwood, as a director, places great emphasis on the importance of the scenario, and he expresses it as his conviction that while the public is tired of stunts, it never will tire of the motion picture's interpretation of real human experience. He holds the motion picture to be a fundamental form of art expression, with the future as definitely assured as the future of sculptor, painting music and the drama.

"There seems to be a good deal of talk lately," said Mr. Kirkwood, "concerning the scarcity of motion picture stories and a great deal written about it in the papers. Now, as far as I know, they always have been scarce, and to the best of my belief they always will be scarce. Trained writers are now taking up the work of writing photoplays, but even with more of them doing so, good stories will be scarce. Good stories are scarce in magazines, in books and in plays, so why shouldn't they be in motion pictures, where they must have all the qualities which make them desirable as stories for type publication and the special quality for visualization?

"I believe that the most desirable sort of play today is modern and American, whether a swift moving drama with strong, human characterizations, or a comedy devoid of extravagance, its incidents growing out of the foibles of human nature, rather than produced by one of the characters smiting another with what is commonly called a slap-stick."

BOARD OF REVIEW PASSES "CIVILIZATION."

The National Board of Review passed unanimously Thomas H. Ince's cinema spectacle after a review of the production of "Civilization." The board reached its verdict without comment before the members left their seats.

Richardson on the Road

Projection Sharp of the Moving Picture World Doing New England by "Gas Wagon"—Sees Waterbury First.

WATERBURY, Connecticut, is what we may term, in the vernacular of the streets, "A live wire." Not only are there fifteen picture theaters in that city, but a considerable number of these houses are managed by men who are real, sure enough theater managers—men who have a comprehensive understanding of the "picture game" and who study their business. The houses are open on Sunday, and the theaters have the hearty co-operation of the pulpit of the city. In fact the ministers, themselves, have not only admitted, but frankly said that the Sunday pictures have done much to produce orderliness among the workmen of the city on the Sabbath day.

The school teachers of Waterbury are much interested in moving pictures. Recently one of Waterbury's teachers remarked that her pupils acquired more information on the early history of this country through viewing the Columbus film than they had been able to absorb from their books.

Waterbury is essentially a manufacturing town. At present the army of the unemployed is conspicuous by its absence, which means that times in Waterbury are good, and the moving picture theaters are prospering.

Taking, for example, the Strand theater on East Main St., one of S. Z. Poli's theaters (he has three in Waterbury), the house seats, on the main floor and balcony 2,300. The auditorium is spacious, and while the decorations are not particularly sumptuous they are very pleasing. The house, viewed from the back, is really very pretty indeed. The music is supplied by a Choralcelo Organ, which is said to have cost the mere trifle of $10,000. The action of the organ is entirely electrical. I am not going to personally vouch for the $10,000 end of it, but it certainly cost a good round sum of money. The projection equipment is rather poorly located, in that the angle of projection is tolerably steep, though there has been decided improvement made in that respect. The operating room formerly was (as usual) located immediately under the ceiling at the highest point it was possible to attain in a very high gallery. It has since been moved to the front of the balcony, which secures several degrees improvement in the angle of projection, and at the same time gives plenty of room between the lens and screen, viz., 78½ feet. The ventilation of the room is none the best. There should be an intake duct running to the open air and the fan speeded up to its normal; also a proper hood at the exhaust would help. It is not to be expected that an operator can produce the best results when working under conditions which are, to say the least, particularly in the summer, decidedly uncomfortable. The projection equipment consists of two Power's 6A's.

Now don't get the idea from the foregoing that I was not pleased with The Strand. The Strand is a corking good theater, and its manager, Jean Belasco, is what we commonly term a good scout, although he doesn't like me any more, because he took me, together with Charles E. Gradwell, over to the very most swellerino cafe in Waterbury for lunch, and what happened to his bank roll would be a shame to tell.

Another of Mr. Poli's houses, The Garden, is located almost directly across the street from the Strand. It is managed by Peter Murphy, who, besides having the glory (and work) of being secretary of the operators' local is now (new honors suddenly acquired) manager of the house. Directly across the street from the Strand is the Park airdome, which does an excellent business when the people patronize it, but during most of the front part of the present season the Rain-God has put the kibosh on the box office, and put it on right too.

Down street from the Strand is the Princess, a five hundred seat house, and in the other direction the Bijou, a 350 seat house, and by the way, there is a little joke that goes with the Bijou, which is now closed to be remodeled, prior to being reopened under a new management. The late manager says he knows there was lots of money in the picture business because he himself had put in a lot. Not far away is the Scenic, seating 800, managed by J. H. Nichols, who bears the reputation of being a regular feller. Mr. Nichols not only bears the reputation of being a theater manager par excellence, but also he has been tried by his fellow exhibitors and operators and found guilty of being one of the boys.

Taking it up one side and down the other the writer is of the opinion there are any number of very much worse places than the charming little city (population 100,000) of Waterbury, Connecticut.

F. H. RICHARDSON.

Changes in Metro Subsidiary

Yorke Film Corporation New Sponsor for Lockwood-Allison Subjects—Henry Otto to Direct.

A METRO company of players, headed by Harold Lockwood and May Allison, are now mixing much business with some pleasure at the Thousand Islands, where they have gone to make the exterior scenes for their next production, "One Cylinder Sam." Heretofore they have appeared on the Metro program under the auspices of the Quality Pictures Corporation, but in the future the Lockwood-Allison features will be released by the Yorke Film Corporation, a newly-organized producing company. Fred J. Balshofer is president of the Metro-Yorke company.

Several of the prominent members of the Lockwood-Allison company are with them in the north, including Lester Cuneo, the well-known heavy leading man. Beginning with "One Cylinder Sam," and in the future, Henry Otto, a newcomer to the Metro forces, will direct Mr. Lockwood and Miss Allison. He was formerly with the American company and later with the Universal, and is considered one of the ablest directors in the country. His features are invariably highly artistic, as is evidenced in such productions as "Undine," a recent Universal release.

Upon their return from the Thousand Islands the Lockwood-Allison players will complete the interior scenes for "One Cylinder Sam." Then they will go to California, where they will probably be located permanently. "The Masked Rider," which Mr. Lockwood and Miss Allison have just completed, will be released on the Metro program June 12.

At Leading Picture Theaters

Programs for the Week of June 4 at New York's Best Motion Picture Houses.

"Tess of the Storm Country" at the Strand.

MARY PICKFORD in the Famous Players' screen drama, "Tess of the Storm Country," a "repeat" of what is perhaps Miss Pickord's greatest success, was the leading feature at the Strand theater for the week of June 4. German war pictures, a Max Figman comedy ("His Birthday Gift"), Strand Topical Review, a "Mutt and Jeff" cartoon comedy and the third issue of the Goldberg film cartoons were also shown.

The soloists were Grace Hoffman, Bruce Weyman, George Scott and Florence Hardeman.

"Macbeth" at the Rialto.

The Triangle-Fine Arts film production of "Macbeth," with Sir Herbert Tree in the title role and Miss Constance Collier as Lady Macbeth, was the attraction at the Rialto, the usual travelogues and scientific studies in film form and vocal and instrumental solos being omitted. An ambitious orchestral setting was the only music heard.

"A Gutter Magdalene" at the Broadway.

At the Broadway theater, Fannie Ward was the star in the Jesse L. Lasky-Paramount production, "A Gutter Magdalene," written for her by Clinton H. Stagg from the story by Willard Mack. In this photoplay the spectator's interest is sustained throughout. It abounds in situations of great intensity, its theme portraying a woman's triumph and redemption. The usual weekly news, scenic and educational studies; cartoons and comedies round out the program.

Eighty-First Street Theater Program.

At the Eighty-first Street theater four new Triangle features were shown. On Monday, Tuesday and Wednesday Norma Talmadge was seen in "Going Straight." A new Triangle Keystone comedy supplied the lighter portion of the bill. On Thursday, Friday, Saturday and Sunday "Buster" Collier in "The Bugle Call," and the latest Keystone comedy formed the picture part of the program.

E. FORREST TAYLOR JOINS KALEM.

E. Forrest Taylor, prominent on both the stage and screen, is the latest player to be added to the Kalem forces at work on "The Social Pirates." He is appearing in leading male roles opposite Marian Sais and Ollie Kirkby.

Frank Jonasson, also of the Glendale company, and E. Forrest Taylor were both for years members of Willard Mack's famous producing stock company at Salt Lake City. Later Mr. Taylor formed his own repertoire company, touring with Clara Kimball Young as his leading woman. Catherine Countis and Brandon Tynan are other stars with whom Mr. Taylor has appeared. After being featured in "The Deep Purple" he last year left the stage to accept a feature screen offer.

Seligs for June and July

Fine List of Subjects Announced Featuring Several Prime Favorites.

CONTINUING his policy of utilizing his best stars and best stories for regular program service, William N. Selig, president of the Selig Polyscope Company, announces another list of unusual picture plays for the final two weeks of June and the first week in July. These dramas will be released in regular service of the General Film Company.

"The Reprisal," released Monday, June 19, features such popular stars as Fritzi Brunette, Jack Pickford, Guy Oliver and others. "The Reprisal" is the story of the South and of the vengeance of a woman. Miss Brunette and Jack Pickford are afforded many opportunities for versatile work and the plot is strictly an out-of-the-ordinary one.

"Taking a Chance," released Saturday, June 24, presents Tom Mix, the cowboy star in an unsual western story which affords him many opportunities to exploit his habardous feats.

On Monday, June 26, "The Sacrifice" will be released. This gripping drama is particularly timely, containing as it does a strong plea for preparedness. There are some wonderful battle scenes presented. Eugenie Besserer enacts the leading role and is supported by Harry Mestayer and Guy Oliver.

"The Return," one of William E. Wing's best motion picture stories, is booked for release through General Film Company's regular service on Monday, July 3d. Kathlyn Williams is featured and is talently supported by Guy Oliver, Wellington Playter, Harry Lonsdale, Sidney Smith, Vivian Reed and others. There are a number of elaborate sets. Those who have viewed advanced showing of the drama state that Kathlyn Williams is given the best role of her triumphal career.

On Saturday, July 8, the Tom Mix series of Western comedies begin. A Tom Mix one-reel comedy will be released through General Film Service every Saturday thereafter until further notice.

NEW MUTUAL MANAGER IN BOSTON.

J. L. Roth has been appointed manager of the Mutual's Boston office to succeed J. C. Butner, who resigned to enter a new field. Mr. Roth has been a salesman in the Boston office for the past year. His promotion came as a result of a visit to Boston of Hunter Bennett, sales manager of the corporation.

Mr. Roth has been an exhibitor for several years, and prior to his connection with the Mutual was manager of the Park theater, Boston. W. H. Patten will continue as assistant manager. The sales staff consists of W. V. Hart, R. E. Riddick, F. G. Snodgrass and R. Pinkham. H. Hirsch is serial representative, R. F. Borroto is manager of the Bangor, Me., office, which is subsidiary to the Boston office.

HENRY REIMERS DEAD.

Henry Reimers, 43 years of age, died at the Bellevue Hospital, Tuesday, May 30th, 1916. His body was shipped to his brother in Chicago for burial. Reimers was with the Selig Polyscope Co. for eighteen years holding the position as general superintendent of laboratories. He was known as the father of cameramen, being the first man to use a motion picture camera and establish a laboratory in this country.

Reimers was not only the first cameraman, but one of the very best. He made several tours of the world, and everyone proved successful financially. He held the last position with the Diamond Feature Film Co., 1547 Broadway, New York City, for which company he photographed some of the best features that were ever produced. Communications can be addressed to his brother, Fred Reimers, 520 Jackson boulevard, Chicago, Ill.

UNIVERSALITES FOLLOW COURSE OF EMPIRE.

H. O. Davis, general manager of Universal City, who has for several weeks been in New York City, departed for the West on Sunday, June 4. Preceding him to Los Angeles, as the result of the adoption of the concentration policy by the Universal, were Jane Gail, Matt Moore, William Welsh and Joe Gerrard. On Saturday, June 10, Ben Wilson, Hobart Henley, William Barwood, Irene Hunt, Howard Crampton, Edith Roberts and Mrs. Roberts will also depart.

Women Indorse Open Booking

Chicago's Political Equality League Declares Scheme Gives Exhibitors Chance to Avoid Improper Films.

AS the result of a city-wide campaign in Chicago to expose exhibitors who persist in showing immoral moving pictures and thereby to force manufacturers to produce cleaner and better film plays, the Women's Political Equality League of that city has just issued a report giving the Vitagraph-Lubin-Selig-Essanay, Inc., first place in the list of producers working toward that end. In the report, recently compiled by Mrs. Guy Blanchard, chairman of the Motion Picture Investigation Committee, following a canvass of every theater, large and small, in the greater city, the V-L-S-E is shown first in the percentage of good, clean plays produced.

With a view to ascertaining the cause of this situation in the hope that the solution would lead the way to better pictures in general, the members of the league instituted a second inquiry. As a result of this inquiry the open-booking policy of the Big Four, which permits individual exhibitors to select those pictures best suited to their clientele, was declared to be the dominating influence responsible for V-L-S-E's good showing. A fact worthy of note in the report is that the oldest and largest exhibitors in the city were those who lead the list striving for cleaner pictures. This is taken as conclusive proof that progressive exhibitors throughout the country are harkening to the public demand for film plays that can be shown alike to children and grown-ups.

The investigation of the League had its inception last November. Under the direction of Mrs. Blanchard the city was divided into districts and a competent woman placed in charge of each. Each district manager was in turn provided with a corps of assistants, who were detailed to visit the forty-five theaters in her respective district. From November 25 to April 10 1,755 visits were made and 4,563 reels of film inspected. The investigators were provided with blanks for a complete report of the film plays and the houses in which they were shown.

Many investigators, appending comments to their reports, told of encountering frequent assertions of exhibitors that they were unable to play clean features at all times because it was impossible for them to select them. They had to take what they could get, owing to contracts for long periods which they had signed up with various exchanges. A meeting was called to discuss the matter. M. A. Coynski proprietor of the Newberry and Vision theaters, one of the oldest exhibitors in Chicago, surprised the gathering by the declaration that the excuse of exhibitors that they had to take anything sent them would not hold—that there is one organization, the V-L-S-E, which permits exhibitors to select the features they desire and see them before playing them.

The members of the League then heartily indorsed the open booking policy of the V-L-S-E as the one manner in which to cleanse moving pictures.

WAR FILMS BOOKED 100 DAYS AT LOEW'S.

Samuel Cummins, of 1476 Broadway, New York, has closed the biggest individual war film booking contract by signing up the latest and what is considered absolutely the most sensational German war films ever shown in this country known as "Germany's Battles at Verdun" under the auspices of the New Yorker Staats-Zeitung.

The representatives of the Loew offices immediately upon seeing this picture booked it for 100 days—three sets of prints. They are to have the first run in their houses. This picture is in four reels, being cut down from seven and contains nothing but action. The titles are in English and in German and are up to the very last minute of the war.

R. R. NEHLS IN NEW YORK.

R. R. Nehls, general manager of the American Film Company, has been in New York for the past week or more looking after the interests of his firm.

"POP" ROCK CONVALESCING.

"Pop" Rock, known to the trade as the daddy of the Vitagraph Company, has about recovered from a slight indisposition that sent him to bed for a few days. "Pop" has practically retired from active participation in the Vitagraph Company and is enjoying himself at his beautiful country home at Oyster Bay, L. I. His son, John Rock, whose home is in Chicago, is here looking after business and is accompanied by his wife. They expect to return on Saturday.

AUSTRALIAN NOTES

A NEW picture theater, the King's Cross, was opened this week in Darlinghurst, a near suburb of Sydney. The new show has comfortable seating accommodation for 2,000 people, and is well fitted up, while exterior and interior decorations are tastefully carried out.

The management, Waddington's Ltd., are showing Paramount features, the opening attraction being the Lasky feature "The Secret Orchard," with Blanche Sweet.

* * *

"The Birth of a Nation" begins its season at the Theater Royal under the management of J. C. Williamson Ltd. next Saturday, the 25th instant. A special orchestra of twenty-five performers has been engaged, and will render the appropriate musical score. The prices of admission are the largest ever charged for picture entertainment in Australia, ranging from one shilling (25 cents) to six shillings ($1.50), the latter price being for reserved seats.

* * *

The first Universal feature was released this week. This was the four-part comedy drama "Mrs. Plum's Pudding," with Marie Tempest in the leading role.

The picture is not up to the standard of other brands of features shown in Sydney recently, but big things are expected from Universal in the near future. The next release is "Scandal," to be followed by "Business is Business," "Just Jim" and others.

The Fraser Film Company hold exclusive Australian rights for Broadway Universal Features, Red Feather Photoplays, and Bluebird Productions.

* * *

The present Triangle program consists of the seven-part Kay-Bee subject "Peggy" featuring Billie Burke; "Jordan is a Hard Road," with Frank Campeau; and a one-part Keystone entitled "Fido's Fate."

The Triangle Playhouse, which seats 1,600 persons, has been packed nightly with this program, which is an illustration of the growing popularity of Triangles.

Australasian Films Ltd. announce that the next program will be headed by the Kay-Bee production "The Disciple," starring William S. Hart, supported by "His Picture in the Papers," a Fine Arts comedy-drama with Douglas Fairbanks in the leading role, while a Keystone comedy will also be on the bill. The press has given very fine reviews of the last two double programs, and it is expected that the new one will be received even more favorably.

* * *

The George Willoughby Photograph Co. has finished its second production "The Woman in the Case," and is now engaged on another five-reeler "A Pearl of Great Price," from an original scenario by Randolph Bedford, a prominent Australian writer. Much of the action in this story takes place in the South Seas.

* * *

Current screenings include "The Christian," an eight-part adaption of Hall Caine's famous novel, by the London company. Derwent Hall Caine, son of the author, and Elizabeth Risdon have leading roles.

"Pennington's Choice," a splendid Metro feature, starring Francis X. Bushman and Beverly Bayne. Though these two stars are not quite as popular here as in America, they nevertheless have a large following, which assures the success of any picture in which they appear.

"The Secret Orchard," the Lasky production. This subject is likely to prove more popular than others from this studio, being a much deeper play, in addition to being dramatically stronger.

"The Master of the House," an Equitable five-reeler, of average entertaining qualities.

TOM S. IMRIE

Sidney, N. S. W., Australia, April 19, 1916.

RUSSELL SMITH WITH TRIANGLE.

Russell E. Smith, the well-known writer of feature film stories, has just been added to the staff of the Triangle-Ince Scenario Department and has already started work on a new feature in which it is more than likely Douglas Fairbanks will be starred.

Exchange Man Stern is Producing Pioneer

WOULD a chap that manufactured film in 1905 be considered something of a pioneer in a business that is itself little over one decade old? Well, back in 1905, —eleven years ago, which is an age, in this business!—Herman Stern was making moving pictures with Fred S. Balshofer. Why he didn't stick to film making isn't told, but it must have been Stern's loss as Balshofer and everybody else making moving pictures at that time are in the "magnate" class today. Laemmle, Lubin, Powers, Kessel, Selig!—but why make Mr. Stern feel bad?

Herman Stern.

Stern strayed into the producing of advertising films in 1910, making him somewhat of a pioneer in that field also. He showed these films at, among other theaters the Prospect Hall, Brooklyn. Then he became assistant manager of Prospect Hall, staying there three years. Then he went with the Universal 23rd street exchange in New York City. There he has just won the first competitive sales prize offered by the management of that exchange to hustling representatives, aforesaid prize consisting of a gold watch fob suitably inscribed. Perhaps that compensates for missing on the "magnate" distinction. Anyway, Stern's forte seems to lie in getting more business for his exchange than most of the other representatives, and there may be money after all in following the line of least resistance. Time and his growing strength with the exhibitors will tell, in Herman Stern's case.

FOOTE AND DEXTER WITH MOROSCO.

Courtenay Foote and Elliott Dexter have been engaged by the Oliver Morosco Photoplay Company and are now at work at its West Coast studios. Mr. Foote is known as a leading man of more than ordinary talent and has a large following among patrons of the photoplay in this country. With Bosworth, Inc., he appeared with great success in "Hypocrites" as Gabriel, the monk who carved the statue of "Truth." In "Captain Courtesy" he portrayed the heavy character opposite Dustin Farnum, while in several of the Elsie Janis photoplays he also appeared to advantage as leading man for the famous comedienne.

Elliott Dexter is another actor of accomplishment and has a large following both as a screen and stage player. On the speaking stage he has appeared in many successes during his ten years in this field. On the screen he has portrayed important roles before Paramount patrons. Both Courtenay Foote and Elliot Dexter will appear for the first time under the Morosco management in "An International Marriage," now being produced with Rita Jolivet in the stellar role. This photoplay is planned for release on the Paramount Program early in July and is the initial George Broadhurst play to be adapted to the screen.

KNICKERBOCKER PICTURE ON BROADWAY.

Negotiations are pending whereby the General Film Company will secure a theater in Times Square, New York, for the week of June 18 to exhibit the new Knickerbocker Star Feature production, "Pay Dirt," in five reels. The deal was closed early this week.

This latest strategic move of the General Film Company must be credited to President George Kleine, who conceived the idea of establishing a criterion whereby eastern exhibitors may ascertain the strength of the features released on the General program.

"Pay Dirt" is a story of the gold fields, adapted from a drama which had a successful run a few years ago. Henry King, the star, has a strong following in the east, and it is expected the success of his latest production on Broadway will inaugurate a standing policy whereby General Film features will be frequently exhibited for a week's run in a leading New York theater.

"For Idea Only"

By Epes Winthrop Sargent.

COMMENTING upon a recent story a manufacturer remarks "I would gladly pay a thousand dollars for the working manuscript of a good feature. The trouble is that I never can find them. Practically all of our purchased ideas must be reconstructed." We will accept his statement, but let us also look into the matter. First of all, a little arithmetic. Suppose that we split with him fifty-fifty and agree that he would be willing to give five hundred dollars for a good working script. That means one hundred dollars a reel for a five reel subject. The idea in proper action is worth that much. As a matter of fact it is cheap at that price.

But what really happens?

The good idea comes in, perhaps not in the manner the editor approves of. The idea is liked. The editor writes the author that they like the idea but that the script must be entirely reconstructed. For this reason they can offer him merely the nominal price of forty or fifty dollars. Suppose that the offer is accepted.. A staff man is put on the job and spends perhaps forty dollars worth of time making a working script. For ninety dollars the studio has a five hundred dollar idea. It has saved four hundred and ten dollars.

But has it?

In the first place the script is not as good as the author's crude continuity. It has been taken and debased. All originality of thought in the development of the action has been edited out. The story has been robbed of a certain charm of individuality and has been reduced to the dead sameness of all the other ideas this studio has offered. It is much the same as the story the staff man reconstructed the week before. It is very like the idea he will "fix up" next week. The little flashes of fancy that are the expression of individualism in the author are thrown aside. Perhaps the reconstructor has not even looked at the continuity. Some men even brag that they never read continuities. In place of this novel bit of business or that new twist, which the reconstructor does not see or cannot appreciate, we get the same old recourse to diaphragming, to close-ups, to dissolves, to hackneyed light effects. It has come to the point where a five reel story without hampering trick work would be a positive novelty. All of the special tricks have their uses, but in an effort to gain semblance of novelty, they are overworked.

As a result, the idea that might have been new if the author's ideas had been followed out, has become as stale as any studio-made idea. The imagination that was the sole excuse for the purchase of the story has been thrown away. It is no longer a story by John Jones, it is the same old stuff that Sam Smith always writes.

This confirms the manufacturer in his belief that it is no use trying to buy on the outside. What is the use of paying Smith a salary to reconstruct stories that are no better than the stories Smith can write himself? The practice merely represents the additional payment to the author for which absolutely no return is had. In a way the manufacturer cannot be blamed for the stand he takes. He is to blame that he puts the fate of his entire business enterprise so completely into the hands of incompetent persons who, for their own sakes, cannot afford to encourage the free lance. They want to hold their own jobs. They must maintain the fiction that all scripts must be reconstructed by the staff. They must make certain their own positions, and this works two ways. They cannot encourage the free lance author with decent payments or the script room would cost so much that salaries would be cut, and if they encouraged the free lances to the point where the right sort of men went to work and learned the technical side of the business there would be a reduction in the staff anyway.

All the manufacturer knows or sees is that his editorial staff is "saving" him money. The average cost of his features is well under two hundred dollars whereas he knows others who pay five hundred and a thousand dollars. It must be a good staff. Perhaps he even goes through the bunch of submissions and finds that there is little worth while. He cannot know that the best ideas go to the men who pay the best and who give the author the most courteous treatment. He does not know that the "idea only" policy is keeping from the work men who can and will give good work for a fair price.

Even where the editor and his staff are honest in their belief that they are serving their employer's best interest the situation does not change. Good intention is no excuse for incompetency. Many editors are utterly unable to visualize scripts. They can see nothing that is really new. Here is a story like one that pleased when Biograph made it. They purchase that. Here is another that was a hit with a Lubin trade mark. They buy that. Here is a third story that is better than either of the others, but the idea is so new that the editor never heard of one like it. Back it goes to the author. It may be marked "Not in our line." In reality it is too original. It contains a new thought. The editor cannot realize the idea or its value.

Sometimes the editor does see the value of a new plot and yet is unable to purchase because the director will not take it. The director is unable to comprehend anything that is out of the ordinary. He declares that it will not make a good story, and it will not—in his hands—because of his inability to grasp the thought. He is too unintelligent to think. He can only copy. At that, he can only copy badly. And the man he works for backs up his director because, since the earliest day of the director there has been the tradition that a director cannot make a good story from a script he does not like. This is perfectly true, but why not get directors whose mental capacity permits them to grasp the ideas of others? If the manufacturer has a pair of shoes that pinch his feet, he gets another pair. If he has a director who cramps his stories, who wedges all productions into the narrow compass of his own mind the manufacturer cuts down the ideas to suit the mental capacity. He never thinks of getting a broader gauge director just as he got a larger pair of shoes, though he would never dream of having a couple of his toes amputated to make his feet fit smaller shoes.

There is only one way to get good stories in proper variety. Get an editor who really knows stories. Get a story man; not a dramatic man, because he is buying stories and not plays. But not all story men are well qualified. Get men who can see good in the work of others. Permit them to pay reasonable prices for good stories. Let them encourage the promising writers just as the editors of 1910 developed the present stars. Cut out the idea of paying only for the plot suggestion. Favor those who can give individuality to their development, and then, if the director cannot follow the author's thought, get men who can. There must be such men. If there are not, they can be trained. They are not broken down stock company directors, they are more likely to be authors, but they can be had and trained, and they and they only, can bring novelty to a business that sadly needs it.

RUBINSTEIN RE-ENTERS PRODUCING FIELD.

Leon J. Rubenstein ("Ruby"), the Thanhouser publicity director, has resigned his position, with two weeks notice. It has long been rumored that Ruby would make this move, yet his resignation caused no mild surprise.

Rubinstein has been at New Rochelle for almost two years, since Edwin Thanhouser returned from Europe. He engineered Mr. Thanhouser's re-introduction to the industry and then started a series of spectacular publicity stunts. His advertising won quick recognition by its originality, and his knack of playing to the theater man produced results. While at the helm in New Rochelle he made a specialty of stunt work, and in the past year he gathered in a number of scoops. Florence La Badie will no doubt be sorriest of all to see him go, for Ruby was particularly successful in securing publicity for her.

Before taking up his work at Thanhouser's, he was in the producing business as head of the Ruby Twinplex Studio, which he built. When the time came he sold out, which later transpired to be wisdom on his part. Now he will practically resume where he left off, but declines to give any details of his plans except that he will show the trade an entirely new style of production. Rubinstein leaves New Rochelle with the best wishes of the company and the board of directors.

VON KLEIN OUT OF HORSLEY STUDIO.

Bert H. Von Klein, since last October the general manager of the David Horsley motion picture studios, has severed connections with that institution. David Horsley, sole owner and director-general of the studios, has elevated John Jasper, formerly the purchasing agent at the plant, to the position made vacant by Mr. Von Klein.

In discontinuing, Mr. Von Klein stated that he had not made up his mind for the future but that he was negotiating for a similar position with one of southern California's film concerns. Mr. Von Klein vacated his office at the close of business, Saturday, May 27.

"How Britain Prepared" Draws Well.

Al Lichtman Declares Many Film Men Could Not See Possibilities of Picture Now at the Lyceum.

"SUCCESS!" exclaimed Al Lichtman, general manager of the Patriot Film Corporation, which controls the rights for the United States of "How Britain Prepared," the official British film now being shown at the Lyceum theater, New York. "Success! Well, if turning them away by the hundreds every night and a chorus of enthusiastic praise from the entire New York press isn't a success, then I do not know what the word means."

"We have got a 'winner' for sure," he continued; "although one after another film man turned it down and it would have been lost to America had not a group of serious business men been invited to take a last look at it before Charles Urban—under whose direction the pictures were made by authority of the British Government—took it back to London disgusted with his reception by 'the trade' here."

"So these gentlemen just snapped it up," went on Mr. Lichtman. "In a day or two they formed a $100,000 syndicate to finance the pictures. The Patriot Film Corporation was born and the patriotically demonstrative houses that have been greeting 'How Britain Prepared,' at the Lyceum, are the result."

"And some people thought that the 'war film' had seen its day," was remarked.

"This is not a war film," retorted Mr. Lichtman. "This is a Preparedness-for-War film—something totally different. That's one of the elements of its success. It shows us exactly what we Americans must do if a war cloud should threaten our tranquillity. And, indeed, as the Evening Sun critic said, in that respect, it is 'calculated to stir the spirit even of a pacifist.' As for Urban's wonderful films showing Admiral Jellicoe's great North Sea Fleet on guard and in action—something to which recent events have given an increased importance—such an authority as Commander Crank of the United States Navy said to me that they are simply incomparable."

"And now that you have this big success," Mr. Lichtman was asked, "what are you going to do with it?"

"A pertinent question. Answer: Although we have had many offers for rights, including the largest legitimate theater circuits, we propose sending out 'How Britain Prepared' ourselves, as a big road attraction. We intend choosing the best theaters in every city, but we will always give preference to the big first class moving picture houses with good orchestras. You may be sure we will play fair with everybody. The gentlemen behind the enterprise would not stand for anything else."

RICHARD HARDING DAVIS' LAST STORY IN PICTURE.

"Somewhere in France," the last story from the pen of the late Richard Harding Davis, is now being arranged for filming at the Triangle-Ince studio. The story is a particularly virile one and it promises to be one of the film sensations of the year. As now being written, it is likely that Louise Glaum, the well-known Triangle star, will be seen in the featured part.

CUB COMEDY COMPANY CELEBRATES.

A celebration in honor of the fiftieth anniversary of the Cub Comedy Company and the successful completion of half a hundred pictures in as many weeks was held at the David Horsley studios, Los Angeles, Saturday night, May 27, the guest of honor being Director Milton H. Fahrney. The big stage at the north end of the plant was transformed into a huge ballroom, and when the festivities started fully three hundred persons were present, the assemblage being composed of the entire working force of the studio as well as many prominent lights of the film colony of southern California.

David Horsley, sole owner, and director-general of the studios, planned the event, in recognition of the faithful services of Mr. Fahrney and his associates. Sharing the glory of the occasion with Mr. Fahrney were five members of the Cub Comedy Company who made up the cast of the first picture, a year ago. This honor fell to George Ovey, star of the company; Louis FitzRoy, assistant to Mr. Fahrney; Janet Sully, Jefferson Osborne and Ross Fisher, the cameraman who turned the crank throughout the entire five thousand scenes or more used in making the fifty productions.

One of the surprises of the evening was the appearance of the Cub Company band, consisting of twelve pieces, under the leadership of George Ovey. It was the first public appearance of this aggregation and they made an excellent showing from the start.

A program made up of talent from the celebrating company occupied a good portion of the evening, it being so arranged that it alternated with the dances, thereby making the activities continuous. At midnight the grand march took place, the procession being headed by Mr. and Mrs. Fahrney, followed by the Cub band and then the company.

ACORD SERIOUSLY INJURED.

It was entirely an accident, and not because the horse proved capable of unseating Art Acord, that he was badly hurt during the filming of a scene for a Mustang picture entitled "Sandy, Reformer," at the Santa Barbara studios of the American Film Company, Inc., recently.

The Mustang company was on location—in one of the densely wooded valleys of the Santa Ynez Mountains. Acord's part called for him to ride down a steep slope among boulders and through thick underbrush. At one of the most perilous points, the horse lost its footing and fell sidewise down the incline. Feeling the horse going, Acord attempted to spring off on the upside. One of his spurs caught in a worn cinch, and he was dragged after the rolling, pitching, struggling horse. Before the animal could regain its feet, it had rolled over the rider inflicting severe internal injuries

"THE PRIMA DONNA'S HUSBAND."

The Triumph Film Corporation has secured the Lyceum Theater for a trade showing of "The Prima Donna's Husband," Monday, June 12th at 10.30 a. m. This is said to be an exceptionally strong photoplay, directed by Julius Steger and Joseph A. Golden, with Holbrook Blinn heading a cast that includes Clara Whipple and Kathryn Browne Decker.

Scene from "Sorrow of Love" (Ince).

Scene from "The Capture of Red Stanley" (Kalem).

BRITISH NOTES

JOHN D. TIPPETT, the managing director of the British "Universal" Company—the Trans-Atlantic,—promises to become an inveterate exhibitor. The week has seen his second venture in London in screen presentations with "The Dumb Girl of Portici" at the Philharmonic Hall and incidentally in a style calculated to command the attention of the aristocracy. The first day's proceeds of the exhibitions of the Pavlowa film were in aid of war charities and considering the ultra-selectness of the audiences—it was I believe Queen Alexandra's first visit to a public kinema entertainment —and such delightful little impositions as cigarettes at ten-shillings each, the results were most gratifying.

* * *

"Are we going to master the Kinema and direct it into useful channels or are we going to allow it to master us?" is a question that has been exacting much thought and discussion from a few perplexed prelates of the Established Church. Says one, "it is worse than useless, it is foolish and short-sighted, to rail against the pictures. They are the outstanding social fact of our time and it is for us to make the best of them, which we have hitherto been very far from doing. Especially do we wish to see the kinematograph used in schools. It is now being pressed upon the Imperial Council at Delhi for acceptance by the Indian Government for use in all public schools and it has been suggested that in England and America, schools might combine by using a common building and so not incur great expense. Picture-house proprietors would probably welcome cooperation to this end."

* * *

The concluding observation is for once accurate and coming from the one-time most formidable opponents of the motion-picture is, to say the least, interesting. But the experiences of many exhibitors with designs upon the educational development of the kinematograph have not been happy ones. Instead of cooperation from the authorities, ecclesiastical or educational, dissenting cranks have frustrated many praiseworthy propositions and I have known cases where special facilities arranged for school chiildren to see educational films have been actually resisted through the domination of the text-book fads. It is unnecessary to wade through Plutarch or Gibbons to find that war is as great a revolutionary factor to mind as body so it is not surprising that this along with other old cherished prejudices should have gone to the wall. The educational authorities might do much to encourage the idea. In one Northern city they have made a laudable start by permitting 25,000 school-children to see the "Britain Prepared" series of war-films. The children attended the exhibitor's hall at nine in the morning, accompanied by their tutors, and were clear before the ordinary performances. The local education authorities arranged the collection of the kiddies "twopences" and, it is most gratifying to observe, not a single parent amongst the 25,000 refused the wherewithal of admission to his offspring or voiced any objection to the innovation.

* * *

The time of writing is the second week of the administration of the Amusements Tax and there is no gainsaying that its imposition last week, coming simultaneous with a spell of brilliant weather, an hour's extra daylight, and the ratification of the general conscription bill for all men of military fitness, was conducive to anything but good business. The country and suburban showmen appear to have been hit hardest through the new exaction but this week conditions are more promising all round.

* * *

The first Kerrigan serial was unspooled to the trade in London last week. Two of the villains in different episodes of "Terence O'Rourke" have been furnished with Teutonic attributes for the more palatable assimilation of the British film fan. There is no point upon which Trans-Atlantic publicity scores oftener than upon these little touches of topicality.

* * *

A journalistic friend who was amongst a privileged few invited to see a recent War Office acquisition from the official camera-men at the front gives a vivid account of a wonderful film of the St. Eloi battle. He states that the military authorities think it the most realistic war-film yet issued, particularly because it shows close views of concentrated artillery fire and a Fokker biplane in flames. The film will be shown to the trade here in London in the course of a day or two and will be released for exhibition next month.

* * *

Mr. Geo. H. Smith of the Vitagraph Co. returned to the London offices from his American tour on the eve of the release of his company's big subject "The Battle Cry of Peace."

* * *

At a meeting the other day of the London County Council theatrical sub-committee one member described the principle of compelling Sunday kinemas to devote part of their proceeds to charitable funds as one of blackmail and suggested that along the same system of reasoning the L. C. C. tram cars should give their quota of Sunday fares!

J. B. SUTCLIFFE.

Octavia Handworth Returns

Old-time Favorite Comes Back in Important Role in "Who's Guilty?"

IT ALWAYS is a pleasure to welcome the return of old friends. This is particularly true in the world of the theater, where "here today—gone tomorrow" seems so inevitably the rule. And so it is with unusual delight that the host of admirers who so long have followed the career of Octavia Handworth on stage and screen note her reappearance in the silent drama.

Octavia Handworth.

Miss Handworth was some years ago the first star of the American company which the famous house of Pathe established. Under the guiding hand of her husband, an extremely popular and capable director, Miss Handworth climbed slowly but steadily into the dizzy eminence of stardom. Then she went to Europe, to appear there for several years in pictures and on the stage.

Upon her recent return to the United States she was engaged —"gobbled up" might better describe the process—by W. E. Shallenberger, president of the Arrow Film Company, which is producing the "Who's Guilty?" series for Pathe. So that really Miss Handworth has but returned to her first love in the motion picture field.

To those who see her for the first time as the scheming housekeeper in "Sowing the Wind," one of the "Who's Guilty?" series, it will seem as if Miss Handworth has eclipsed her part, as if she were, if anything, too convincing in a difficult and rather unsympathetic role. But those who have made the previous acquaintanceship of this clever young woman will realize that with her return to pictures she merely has set a new mark of dramatic attainment.

The average "adventuress"—we mean the stage type of adventuress—is usually dark, with solemn, sullen eyes that seem to brood as if over darkest Egypt's past. Yet Miss Handworth is a true blonde. Nor is there aught in her eyes when they are not conscious of the camera's work, of anything save kindness and good humor. Also an "adventuress" is supposed to be a wicked woman of fixed and daring purpose; Miss Handworth rather gives the impression of subtle cunning and masterful design.

All true "adventuress" types are—or they say should be—a dominating force. In this, at any rate, Miss Handworth fills the prescribed defines, except that she carries domination to the point of regalness. For regal she is, rather than masterful; dominant rather than dominating.

Under the careful direction of Lawrence B. McGill, who staged "Sowing the Wind," all of the cleverness of this unusually clever woman is brought to the fore. So sincerely has her work been done that, at the conclusion of the "Who's Guilty?" series, President Shallenberger of the Arrow Company plans to present Miss Handworth in a stellar role in a feature drama now being written for her.

Reviews of Current Productions

Exclusively by Our Own Staff

"The Destroyers"

Lucille Lee Stewart Makes Debut as Leading Player in Vitagraph V. L. S. E. Picture

Reviewed by George Blaisdell

THE V. L. S. E. released on June 5 "The Destroyers," the five part Vitagraph feature in which Lucille Lee Stewart has made her debut as a leading player. The subject, the script for which was written by James Oliver Curwood, was produced by Rollin Sturgeon. Mr. Sturgeon has made an effort to make his story appeal to the people in fact there are few who will not readily sympathize or attend an adventure such as he has portrayed, but the story lacks originality as to the opportunities as a leading player. The

Scene from "The Destroyers" (Vitagraph)

cast of characters portrayed is more or less ordinary and Miss Stewart as well as the others appear to greater interest at the latter parts.

"The Destroyers" is a good subject. The opening is in the north woods snow covered. The sitting of the principal characters at the end of the first reel is in death. It is at this point that the story reveals to the discouraged beginning and for more than one there is enticing the story with the story, the complication to be met the accompanying behind them a schools and so to why the young woman is so far from the understanding a good picture and a breathtaker. It is a dramatic subject and holds throughout. When the tale fades into the present the result is a strong climax and it is cleverly handled.

Huntley Gordon has the role of McLeod and later of Peter and the numerous reformer who is present of his activities is framed up by a detected scoundrel for the immorality. As the result of a struggle in which his parents are killed he goes to the woods away from civilization believing himself a murderer and hated by the world. His Protector is a trapper and hated by the world. His Protector is a murderer and hated by the world. Lawler the politician who succeeds in destroying the reputation of the man who caused his misfortune. Virginia Borden is Cecile the girl who is the working instrument of Lawler. It is an excellent cast.

The opening of the story is effective. Even the snow covered trails speed the six dogs and their sled with its human freight. They are seen from head and front. The staging of the fort, with its log buildings is realistic. The location of the woods is well sustained throughout the subject.

"His Brother's Wife"

Premo World Film Drama Presenting Three Players of Marked Ability in an Adequate Story

Reviewed by Lynde Denig

THE three players at the points of the triangle in this five part drama—Ethel Clayton, Paul McAllister and Carlyle Blackwell—complete as strong a combination as any producer could desire. It would not be fair to credit the author of the story—or to the director Harley Knoles to state that the actors are the making of the picture, but surely they do their share, and each has a drawing power worthy of consideration. If Miss Clayton is new to World Film and more, she may be assured by the way critics and theatregoers in general speak of her work in numerous latest productions Mr. Brownell is of course well known to all picture patrons, whereas Mr. McAllister has proven himself to be an effective actor on the screen as on the stage. In point of broad possibility in the present instance, the featured players were a happy selection.

From the point of viewpoint if not always from the more exacting one of camera art "His Brother's Wife" as a production offering is that it contains certain refreshing elements of subject. There is Helen Burton the wife, ready to sacrifice herself for her husband's career with humiliations after his financial ruin there is the husband's dashing young brother, who magnanimously foregoes a tempting affair with the sorely persecuted wife and when it is decided to advise a domestic role calculated to arouse a sympathetic response in the audience, there is a photo-play, an innocent victim of the tragedy threatening the parents.

That the author did not always avoid the appearance of convenient employment in the progress of the plot is true, and at times the director permitted scenes not essential to the action such as those of an Apache dance and a spirited race on snow covered car but in the main the story advances with commendable directness. First we meet the Burtons in the time of their prosperity, suddenly ended by the disastrous fire started by a discharged employe. Then we meet the brother,

Scene from "His Brother's Wife" (World).

who, having amassed a fortune on an Australian ranch, visits New York and we see we follow the events dependent upon his chance encounter with Helen. When the action shifts to Saranac Lake there are opportunities for beautiful scenes and enchanting bits of drama. The separation of husband and wife, as the result of an unjust suspicion is not improbable, according to photo-play standards, and the reconciliation on the night that Helen scores as an actress in a stellar role is within reason.

"The Code of the Hills"

Lubin Western Studio Produces Three Part Subject Containing Good Situations.

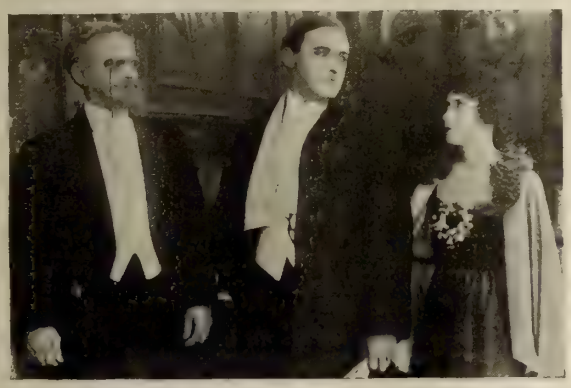
Reviewed by George Blaisdell

THE Lubin Company released on June 1 "The Code of the Hills," a three part subject treating of life in a primitive community and also in the city. The story is written by Millard Wilson and is directed by Melvin Mayo. Mr. Mayo would have added materially to the illusion of his picture had he seen fit in staging it to have incorporated backgrounds containing mountains or even hills. So far as this writer observed, there was not present the faintest suggestion of these.

Lucy Payton plays the dual role of mother and daughter. Rod Hopkins is the lawyer who on vacation meets and marries the former. The union is an unhappy one and the mother returns to her home. A daughter is born and the mother dies. The father is unaware of the existence of the newcomer. In later years the daughter goes to the home of the lawyer, now a judge to kill him in revenge for his having sentenced to

prison a man who had been the child's protector as he had also been the unsuccessful suitor for the hand of the mother.

The daughter, unaware of the identity of her father, stands beside the painting of her mother in the judge's study and with pistol in hand. It is a situation of dramatic power. The design of Nan to kill the judge is aborted by the intervention of the actual murderer, the brother of the man sentenced, who has come to the judge to confess. The story told by the visitor unites father and daughter and steps are taken to free the one in prison. As the crime for which he had been sentenced



Scene from "The Code of the Hills" (Lubin).

was the shooting of a man who had insulted the daughter of the judge the code of the hills is accepted by the latter, there is no further prosecution, and all ends happily.

"The Code of the Hills" will make an acceptable three-part subject.

"The Three Godfathers"

Six-Part Bluebird Photoplay Presents Story of Strong Appeal by Peter B. Kyne.

Reviewed by Margaret I. MacDonald.

THE exceptionally human character of this story allows of its extension over six reels of film without becoming tiresome. The regeneration of three crooks through the enforced adoption of a lone infant born on the desert and left to their care by a dying mother, forms the main theme of Peter B. Kyne's story, cleverly adapted to the screen by Harvey Gates. Director E. J. LeSaint with Stella Razeto and Harry Carey in the leading roles, and George Berrell, Frank Lanning, Joe Rickson and Hart Hoxie in the supporting cast, has made the production one of the welcome sort that the exhibitor may show with impunity before any audience.

The introduction of the main theme of the story has been done in a most satisfactory manner. We are thoroughly well acquainted with Ruby Merrill of the western dance hall, Bob

Scene from "The Three Godfathers" (Bluebird).

Sangster, the cowpuncher from nowhere, and the three strangers, who, it transpires, knew Bob in the Yuma "pen" when he was "doin' time for smugglin' horses," before the safe-breaking episode and the flight into the desert. Bob Sangster, trying to make a stake with which to return and marry Ruby, takes a last chance on a crooked game, flings the girl from him to safety, refusing to "lay down at the pinch," and rushes through the bullet-swept street with the horses at the signal from the other three. The dark street scene at this juncture of the story presents a remarkable spectacle, excited action under the cloak of night, with indistinct forms hurrying from the saloon, and guns flashing fire as the strangers make a getaway with their loot. The scenes on the desert where the men do their best with the new-born babe will be found both pathetic and amusing, and sometimes singularly gruesome. The double exposure work representing the spirits of the two older men who died on the desert that the babe might be brought to safety by the younger man, driving a couple of burros toward the tottering last one, are very effective.

June 19 is the date set for the release of this excellent feature.

"The Lotus Woman"

Five-Reel Kalem Release Containing Many Picturesque Scenes—Alice Hollister in a Vampire Role.

Reviewed by Edward Weitzel.

THE line in George R. Sims' "Ostler Joe" descriptive of the lady "who lured men's souls to the shore of sin by the light of her wanton eyes" applies equally as well to Juana, the Lotus Woman. This lady vampire is a native of South America, and was reared in rigorous seclusion by her haughty old father, Don Roberto, until the arrival of a dashing rebel chief at the hacienda. Whereupon she is found the next evening in the garden by her sire clasped in the arms of the rebel gentleman, Lopez by name. When Don Roberto voices his disapproval he is shot down by Lopez, and the couple is next seen in camp, with Lopez in command of a conquering army. Jerry Mandeville, an American soldier of fortune, disappointed in a love affair at home, joins the rebel, and the Lotus Woman tries her fascination on him. She is repulsed and vows vengeance. Mandeville's successful rival next appears on the scene, and Juana makes a quick conquest

Scene from "The Lotus Woman" (Kalem).

of him. The way is thus opened for Mandeville to prove himself the better man and win his lady love as the final picture is thrown upon the screen. The path leading to this proper consummation of the tale is a bloody one, however, and strewn with the bodies of Lopez, the Lotus Woman and the faithless American. During a perfect whirlwind of strictly melodramatic action the rebel chief is killed by Don Roberto just as he is about to finish Juana; the American is shot down while trying to escape a squad of soldiers, and Juana performs "the happy dispatch" by the aid of her own stiletto. An embarrassment of riches in the way of plot makes the story somewhat slow in getting under way, but, the exposition once over, events move forward at a rapid and compelling pace. Judged from its own viewpoint, "The Lotus Woman" is a photoplay of merit. Like all plays of its class, the characters are dominated by the melodramatic exigencies of the situations, but have been outlined with a steady hand. The atmosphere of Latin America is sustained in the locations and accessories throughout the five reels.

Alice Hollister's performance of Juana is consistent, admirable in expression and physically attractive, although she does not attempt to make this last quality unduly prominent. A vampire who depends upon her mental appeal to entice her victims is a novelty in this day and age. Harry Millarde, who had charge of the production, is quietly effective as Mandeville, and Arthur Albertson, John E. Macklin, James B. Ross and Faye Cussack give an excellent account of the other important characters.

"Bogus Ghost" Was by Gardner.

Through an error in the announcements concerning "The Bogus Ghost," a single-reel Ethel Teare comedy, released by Kalem, May 24, the authorship was credited to S. A. Van Petten. The story was from the pen of Louis B. Gardner.

"Civilization"

A Most Powerful and Compelling Film Spectacle Contrasting the Apparent Peace of Civilization with the Grim Reality of War.

Reviewed by W. Stephen Bush.

AS A SPECTACLE "Civilization" is an undoubted success. The spectacular has been rather emphasized on the screen these last few months. Exacting standards have been set, but even judged by these exacting standards Mr. Ince's production bears the severest test. It is altogether probable

Scene from "Civilization" (Ince).

that the spectacular element in this feature will assure its popularity and its commercial success, and if there were no other criterions this review must end right here. An attempt has been made, however, to produce an allegory and to convey a great idea. Whatever criticism is attempted here will confine itself entirely to that aspect of the production. Mr. Ince has endeavored to use the artistic and psychological power of the screen, and his laudable and ambitious efforts in this direction call for a just but sympathetic analysis.

Of all mediums of expression, of all forms of literature, nothing is more difficult than allegory. In all the literature of the world, ancient and modern, the successful allegories may be counted on the fingers of one hand. The use of the supernatural requires little less than genius. In "Civilization" the most daring use is made of the supernatural. Mr. Ince takes us to "The Borderland" which he informs us "flows" between Earth and Eternity. What we see there is by no means clear,

Scene from "Civilization" (Ince).

though it is weird and picturesque. In this "borderland" we meet the figure of Jesus. The inventor of a submarine, "Count Ferdinand," has refused to fire a torpedo at a peaceful passenger ship, and though he was the commander of the U-boat, he preferred to kill most of the crew and blow up the boat to executing the orders of his inhuman king. He is drowned and his soul is presently found wandering in the "borderland." Jesus meets him and addresses him as "Count Ferdinand." He praises the Count for the service he has rendered to humanity and announces that He will reappear upon earth in the form and shape of the Count and preach peace.

Before this strange transformation takes place the Count is led to a spot in the "borderland" which is palpably copied from the Dante film and is told that "Here abides Immortal Hate chained to herself." The Count seems much impresed and then disappears from the story except as to his outward and visible form. Before the audience reaches this remarkable scene it has been profoundly impressed by the horrors of war. The early scenes of war, the terrible contrast between the apparent peace of civilization and the grim presence and reality of war, have been portrayed with a realism and an art rarely surpassed in film history. No stronger appeal on behalf of suffering humanity has ever been made in words or in pictures.

Toward the end of the picture, when we have supped our fill of horrors, a new series of horrors is shown, strong, artistic, realistic, overwhelmingly powerful but withal anti-climactic. The titles with negligible exceptions are good, but there are altogether too many of them, and the long narrative which introduces the pictures is apt to become tedious. The picture, except in the purely allegorical attempts, is clear and powerful enough to tell its own story and unnecessary titles only interrupt.

With all its confusion of ideas the feature has a compelling interest, which could have been greatly enhanced with the right sort of music. In spots the music was suitable enough, in other places it was altogether out of place. The success of the music depends entirely on a skillful use of crescendo and diminuendo. The composer, it seems to me, has overlooked most of his opportunities.

The acting surely was not up to the height of Mr. Ince's "great argument." Herschell Mayall was an impossible King of Wredpryd and strutted most of the time. Howard Hickman had a most unenviable part as Count Ferdinand and did the best he could. Miss Enid Markey as Katheryn Haldemann may eventually develop into a good actress. There were moments when she encouraged such a belief, and of her ambition and her conscientious effort there can be no doubt. She, too, had an almost possible part and never seemed quite clear just what to do with it. George Fisher acquitted himself well in the extremely delicate and difficult part of Jesus.

The pantomime preceding the film at its first showing at the Criterion on the night of Friday, June 2, was exceedingly well done and deserved the rich applause it received. The audience was extremely lavish in its demonstrations, as may be judged from the fact that the quotation of one of the ten commandments brought forth a storm of applause.

At the end of the performance Mr. Ince came uopn the stage in response to the noisy demands of his friends. He was evidently much moved by the favorable reception of his most ambitious effort and made a short speech acknowledging his gratitude.

"The Spider and the Fly"

Robert Mantell and Genevieve Hamper in Well Acted Melodrama by the Fox Company—Five Reels.

Reviewed by Hanford C. Judson.

THE spider in this picture, "The Spider and the Fly," is played by Genevieve Hamper. It is a five-reel offering full of the old-fashioned melodrama's high lights and deep shadows. The spider, after wrecking the lives of several men, among them a gentleman who loved her too well, played by Robert Mantell, is converted and becomes a slum worker, but is too late to save the poor, broken gentleman.

The juvenile parts are taken by Claire Whitney and Walter Miller, two guileless young folks who see only enough evil in the world to come through their trials and tribulations safely. Stewart Holmes plays the chief helper of the "Spider." In the early scenes there is a most charming child, one of those kiddies, it seems, who are earnest and sensitive and who can be played upon even to tears of sympathy as sweetly as a piano.

One notices the Fox skillful workmanship in the picture abundantly. There is a wonderfully effective use of close-up scenes that pick out the faces where the drama values are highest for the instant. There are sets and backgrounds that are unobtrusively perfect. The quality of the story will, as an offering, depend on the taste of the audience—it is the old-fashioned melodrama, nothing more or less, but well acted (for the most part) and well produced. It is not a picture that those who are asking for substantial offerings would seek, nor would those who want pictures significant of real life care much for it.

Second Year for Editor Mitchell.

When he put his final OK upon Mutual Weekly No. 75, which has just been given to the screen, Pell Mitchell completed his second year as editor of this motographic news reel. The Mutual Weekly is manufactured by the Gaumont Company at Flushing, N. Y. Mr. Mitchell has edited one hundred and four issues. Since he began, he has secured for the Mutual Weekly the enviable reputation as the standard. During his incumbency the Mutual Weekly has recorded a number of scoops which testify to his enterprise and alertness. Even away from the office Mr. Mitchell remains "on the job," since a second office is maintained in his New York apartment that he may keep constantly in touch with the news of the world.

"Gloria's Romance"

Chapters IV and V Arouse the Keen Interest of the Spectator in Gloria's Preference for Freneau and in the Web That Is Being Spun Around Him.

Reviewed by James S. McQuade.

I WAS not mistaken in foretelling in my review of Chapters II and III of "Gloria's Romance" that the indications pointed to increased action and keener interest in the chapters soon to follow.

Chapters IV and V cannot fail to stir spectators into the belief that the story is very much worth while, notwithstanding the luke-warmness that may have been created by the first three chapters because of their simple reasonableness

Scene from "Gloria's Romance" (Kleine).

and tameness of action, necessitated by the avowed purpose of Mr. and Mrs. Rupert Hughes to write a moving picture novel that would show life as it is reasonably lived.

It is pertinent here to submit the opinion that it might have been better, in the first filmed novel of this type, had Chapters I, II and III been all included in the first release. It seems to me that if this plan had been followed the disappointment of many who were not prepared for a story of this type would have become hearty interest and support. It now appears evident, after viewing Chapters IV and V, that interest henceforth will be cumulative and that the new type of film novel—instead of unfolding its greatest thrill in the opening chapters and then gradually dwindling into monotony and wearisomeness until the close—will continue to exercise greater influence as it proceeds. I expect to see finer opportunities for acting on the part of the principals and of all the other important characters and to witness a denouement that will be worthy and satisfying.

Chapter IV is headed "The Social Vortex." Here Freneau, the gentleman adventurer who plays havoc among the hearts of women, renews his attentions to Gloria, and through her girlish cunning succeeds in being a guest at her coming-out party, notwithstanding that her aunt Hortensia had blue-penciled his name on the list. He had made his peace with her over his failure to recognize her at the opera by paying her the artful compliment, "You've grown so wonderfully beautiful that I didn't know you," and while her father slept in his chair during the first act he had conducted a wireless conversation with her by means of his and of her opera glass and taken her off to the refreshment room, where he fully reinstated himself in her favor.

There is a fine touch of comedy in this scene (or scenes), in which Miss Billie Burke's Gloria is a girlish, radiant creature, who throws social decorum to the winds at the dictates of her heart and makes of her doting old millionaire father a stern keeper, who fumes over his powerlessness to keep her in her cage.

The scene in the Stafford mansion showing the initiation of Gloria as a debutante is animated and picturesque, and Miss Billie Burke is the star toward which all eyes are directed. Gloria refuses to give her opening dance to any of the young gallants who press her for the favor, and finally selects her old Dad for that honor, but his heart trouble soon makes logs of his feet and he resigns to another. Freneau is her favorite, and the jealous Dr. Joyce registers in his mind that Gloria dances with him just a bit too often and makes it his duty to have a talk with him and threaten him.

Chapter V, "The Gathering Storm," introduces a new character, Gideon Trask, who promises to interfere more effectively with the plans of the wily Freneau than does either Gloria's father or Dr. Joyce. A sight of this stranger by Freneau recalls a chapter out of his reckless past life, but that is soon forgotten, and we see him sleighing with Gloria the following day behind her new ponies. Billie Burke handles the ribbons like a prize winner at a swelldom's horse show and looks stunning in her winter garb. On the trip, at the inn, where they stop for a cup of tea that is never drunk, so far as the pictures show, Freneau holds Gloria to her promise of marriage, made five years before, and the unsuspecting girl accepts him.

This scene is very well acted. Freneau's proposal is made in a most original way, the dominating impression being cold, intellectual forcefulness, with an artificial show of deep sentiment. Billie Burke's Gloria is just what we would expect on this occasion. She listens to his words in silence, looking at him all the time out of eyes filled with a trustful tenderness—and their lips meet in the first kiss.

Pneumonia seizes Gloria as the result of the sleigh ride, and the old fogy family doctor is called in. He comes near putting an end to the story right here, but Dr. Joyce comes to the rescue, the old fogy fires himself, and our heroine is spared to encounter whatever joys or ills the future may have in store for her.

"The Evil Thereof"

Unpleasant But Powerful Famous Players Subject Is Well Made and Well Acted.

Reviewed by George Blaisdell.

THE Famous Players released on June 5 "The Evil Thereof," a five-part adaptation of the drama by Channing Pollock and Rennold Wolf. It is a "morality drama"; an unpleasant subject is treated in a powerful way. The object of the story is to show the widely divergent uses to which money may be put. There is shown the contrast in which the spendthrift showers money on those who share his orgies and the scant consideration he bestows upon the wife of a laborer fatally injured by his machine. The picture is directed by Robert G. Vignola in the Famous Players style.

Two characters stand out in the story. Frank Losee is seen in the role of the wealthy man who is in business not because he needs the money, but because he believes it to be expedient to get away from the possibility of the charge of being one of the "idle rich"; the broker is altogether despicable, a libertine without a saving grace unless it be the lavish manner in which he throws money, hundred-dollar bills, to his women friends. Grace Valentine is a manicurist who is seduced by the broker and, disowned by her father, afterward has no interest in life; her subjugation is complete; there is nothing for her to do but heed the "beck and call" of the broker. It

"Scene from "The Evil Thereof" (Famous Players).

is a strangely contrasting pair. The two roles are splendidly played. The smooth villainy of the one is matched by the deep despair of the other.

The story is a succession of tragedies—of the soul and also of blood. The culmination is near the close of the banquet where the broker entertains seven of his friends, or associates if you will. The brooding manicurist, repentant, rebellious, overcome by shame, plunges the carving knife into the breast of the host.

"The Evil Thereof" is realism—gilded brutality. The story grips.

MABEL TALIAFERRO IN "GOD'S HALF ACRE."

Mabel Taliaferro, the famous stage and screen favorite, has signed an engagement with Metro-Rolfe to appear in at least eleven more five-part productions. The first of this number, "God's Half Acre," is now in production, and will be released the middle of July. Edwin Carewe, who has been directing Miss Taliaferro, and who appeared with her in "The Snowbird," her last feature on the Metro program, will direct all the Taliaferro productions.

CLIFFORD ELFELT WILL DIRECT "MUGGINS."

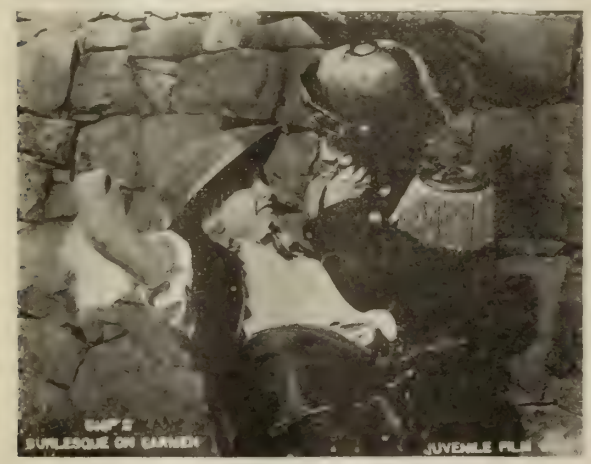
Clifford Elfelt has been selected to film "Muggins," a one reel comedy drama in which Gretchen Lederer will play the lead, with N. Myles opposite, and supported by Adele Farrington and little Elizabeth Jaynes. The filming of this picture play will require at least another week.

"Chip's Carmen"

Children Appear in Juvenile Film Corporation Burlesque on Famous Charlie Chaplin Picture.

Reviewed by Lynde Denig.

HERE is a burlesque on a burlesque depending somewhat, though not entirely, on the supposition that prospective audiences have viewed the original. To thoroughly appreciate Charlie Chaplin's comedy version of "Carmen" it is wise to see one of the serious productions first; likewise the meaning



Scene from "Chip's Carmen" (Juvenile).

of these two reels, made by the Juvenile Film Corporation, under the direction of James A. Fitz-Patrick, will be grasped more completely if the incidents in the famous Essanay burlesque are recalled. An exhibitor who has shown the Chaplin picture would not go far wrong in booking "Chip's Carmen," while the impression left by the original is still fresh, especially if the taste of children, or that of adults with a childish sense of humor, is being considered.

The spirit of this picture is ingenuously youthful and therein lies most of its charm. It is very much as though a party of clever youngsters had been inspired to adjourn to the back yard and spend the afternoon playing "Carmen," having secured an assortment of costumes from their elders. Indeed, something of this idea is carried out in the introduction of Joseph Chip Monahan, the juvenile imitator of Chaplin. His mind filled with memories of the "Carmen" burlesque, he returns home and wanders out into the fields with his goat. Presently he falls asleep and the scene dissolves into a fantastic distortion of the picture just witnessed.

In the dream, Chip Monahan becomes Bon Doze, who is fascinated by the wiles of a nine-year-old Carmen, cleverly presented by Chip's sister, Janethel Monahan. Then all of the lad's playmates enter into the action as bandits, toreadors, or just plain spectators of Bon Doze's heroic encounter with the bull. The scenes are brightly acted by the children, among them Dolores Mitrovich, a dancer of rare grace.

"The Gutter Magdalene"

A Lasky Feature with Many Admirable Points Featuring Fannie Ward in the Leading Part.

Reviewed by W. Stephen Bush.

DESPITE its absurd and ill-fitting title, this production may be ranked as a thoroughly successful Lasky feature. In its clever seizure of profound psychological moments, in its portraiture of phases in underworld life, in its inspirational devotion to perfect details, this feature stands in the first rank. I must qualify the statement right here in order to give the exhibitor the right perspective: Fannie Ward is not at her best. She starts well as the victim of the young gambler's flashy deceit, but her conversion and her entrance into the Salvation Army was far from convincing. Conversion implies a triumph of sincerity, a welling up of the spiritual nature, a change of soul. There was indeed a splendid opportunity for the display of high histrionic gifts and there was much in Miss Ward's past performances to encourage the belief that she would meet the highest expectations. As a matter of fact, she never got further than looking unnaturally demure. With this qualification the highest praise is none too high for the merits of the film. Jack Dean, Billy Elmer, James Neill, Gertrude Kellar and Robert Bradbury made a most satisfactory cast. The story is a strictly modern one, and the settings as well as the atmosphere lend great force and interest to the production. The pictures and scenes of low life while never in the least offensive are startlingly true to life. The whole situation is handled with extraordinary skill. The feature, I am pleased to add, is remarkably free from padding.

"His Great Triumph"

William Nigh Gives Vivid Portrayal of Underworld Character in Columbia-Metro Drama.

Reviewed by Lynde Denig.

FOR about two-thirds of its five-reel course, "His Great Triumph" holds true to a tense story of an unusual nature; but after that, after the climax in the life of Buttsy Gallagher has been reached and passed, there is considerably less to engage the attention. Had the plot been allowed to run its natural length, it is probable that we should have had a three instead of a five-reel picture, and the impression left by William Nigh's complete portrayal of a pathetic weakling would have been stronger in consequence.

Although Marguerite Snow is given a prominent place in the cast, this is essentially Mr. Nigh's picture. His is the character that stands out in unchallenged prominence, attracts sympathy and justifies the story. Buttsy is a mental and physical incompetent, possessing a craving for the pleasant things in life without even the ability to maintain the respect of his associates in the slums. Abused by everyone with whom he comes in contact, his one pleasure in life is gained by skulking around the homes of the wealthy, where the lights and the luxury awaken dreams in his unbalanced mind.

This accounts for his presence at the mansion of Judge Winters when a man is shot by burglars, who escapes leaving Buttsy in a compromising position, although the judge's daughter and a fortune-hunting count know that he is blameless. Thus far there has been nothing extraordinary; but with the progress of the trial the nature of Buttsy is revealed in a quite unprecedented light. When it comes to a choice between the electric chair and a return to the old life of misery, the defective chooses the chair and urges his guilt for fear that the luxury of death may be denied him.

It is here and in scenes immediately following that the story reaches a logical climax, the effect of which is lessened by the last reels, designed to show the ultimate good fortune of Buttsy—a man destined by nature for misfortune. The direction of the picture indicates care and the acting of Miss Snow, Robert Eliot, Julius D. Cowles and others suffices.

"The Window of Dreams"

Three-Reel Thanhouser Presenting a Simple Story Artistically Treated.

Reviewed by Margaret I. MacDonald.

MORE of an impression than a drama, a production in which we are scarcely conscious of the number of its parts, which, by the way, are three, a simple theme clearly outlined and not overburdened by detail other than that which has a direct bearing on the story is what constitutes this perfectly natural and deeply pathetic picture.

Agnes C. Johnson is responsible for the scenario which was directed by Howard C. Mitchell with a cast consisting of Grace De Carlton, Bert Delaney, Clifford Gray, Betty Lawson and Carey L. Hastings. The production teaches a valuable lesson to the oversuspicious wife and sweetheart by showing the untold sorrow which the jealous disposition is capable of causing to all concerned. In the instance presented in the picture a mere trifle is the cause of a terrible tragedy. A lover late for his appointment with his sweetheart because he is engrossed in leaving at her home a canary which he names "Joy," suggesting that she can always keep it in its

Scene from "The Window of Dreams" (Mutual).

cage so that it will never escape from her, meets his death a few minutes later through the pettishness of the sweetheart, who, absorbed in her fancied grievance, allows him to wander on a hillside that is about to be blasted. In attempting all too late to make him understand his danger she herself is made a cripple for life.

The remainder of the story shows the invalid observing from her window the domestic life of a newly-married couple who have come to live next door. At the moment when their bark

strikes the breakers she is able from her superior knowledge and the part played by circumstances to smooth their path and be of use in a financial crisis.

Grace De Carlton is to be especially commended for her intelligent work in this production.

Triangle Shows Two Subjects

"An Innocent Magdalene," Fine Arts, an Unusually Fine Picture—"The Dividend," from Ince Studio, Shows Structural Weakness.

By Louis Reeves Harrison

"An Innocent Magdalene."

As sweet and dignified as its main characterization, ideal in conception, well designed and artistic in execution, "An Innocent Magdalene," by Roy Somerville, is more than an enchanting story—it is a valuable contribution to the support of the moving picture business. The new art would drag along through a sickly youth if nourished only by the general run of makeshifts and plagiarisms. Bright hopes of

Scene from "An Innocent Magdalene" (Triangle).

its future and vigor of present existence depend for sustenance upon such occasional examples of true artistry, as "An Innocent Magdalene," true and shining gems among a lot of lusterless paste imitations.

The story starts off with an exquisite characterization. It makes us well acquainted with a tender-hearted little Southern girl placed in small-town environment and brought up in strict seclusion by an egostical father, an aristocratic gentleman of the old school, at odds with progress as well as with his unpretending neighbors. He represents the fast-decaying idea that distinguished ancestry must dominate present merit. Pride of family is all he has to sustain an assumption of superiority that lacks other reason for existence. Unable to meet conditions as he finds them, lacking in both mental breadth and gracious tact, the soured old pretender lives in a state of semi-retirement and obtrusive respectability and attempts to keep his daughter from soiling contact with ordinary people, very much to their general amusement and occasional derision. This characterization presents some interesting contrasts and is so decidedly American that it gives atmosphere to the play.

The girl is inspired by the better part of her father's pride. She carries herself with a fine deportment that results more from purity and elevation of mind than from over-estimation of herself. The characterization is complex, is that of a human being rather than of an ideal, and Lillian Gish presents it so clearly that the impersonation may justly be called the best she has ever done. Pure, sweet and grave, the Southern girl falls in love with a handsome stranger, and he boldly asks the father for her hand in marriage. He is turned out of doors. The lovers are married without parental consent, and the old aristocrat writes his daughter's name in the Bible among dead members of his family.

The young wife is not hurt by discovering that her husband is a man of light morality, a gambler in peril of arrest, for she inspires him to a change of occupation, though too late to save him from arrest. She is not broken down when he is sentenced to a year's imprisonment. She exhibits great courage when a woman out of her husband's past appears as his first wife, but she gives up her home and goes back to her father because she is with child. He rejects her as a soiled thing. Small-town society turns upon her the finger of scorn. The church points to her as an example. She finds refuge in a negro cabin and gives birth to a child, but the strain of sustained ignominy proves too much for her fortitude after she has served her divine mission, and her mind begins to weaken. She is finally saved from self-destruction by her husband, who finds an impostor in her place on his return from prison, and the cruel egotism of her father is bitterly punished. The whole story moves with clarity and vigor through its scenes, but there is no forced effort to rouse and sustain attention. Interest grows constantly and naturally out of fine development of a beatuiful character.

"The Dividend."

A play of social criticism with a strong theme, "The Dividend," a five-reel Ince subject written by C. Gardner Sullivan, is admirably handled and interpreted with skill, William H. Thompson carrying off the honors as a hard old capitalist who judges everything in the world, everybody, including his own son, and even himself by one standard of valuation, that which affects his property interests. Outside of this marked characterization, one not intended to attract sympathy, there is lacking some form of compensation for the almost continuous injustice done by the father to his weakling son and to those wage earners who earn his dividends. But the play's chief weakness lies in the fact that a wholly unexpected and unconvincing fit of repentance is forced upon the old capitalist in order that he may be punished by the spectacle of his dying, decadent son.

Such abrupt conversions are jarring in the extreme. Dickens took the pains to lead his hard old characters through fear to a change of sentiment and conduct, and there are plenty of facts and motives through which the transformation can be made plausible. That of the old capitalist at the last moment, for no very apparent reason, reminds one of the hard-hearted parents in conventional comedy, when they suddenly turn from their original intention to oppose the happiness of a young couple and say "God bless you, my children," after all. That a playwright so capable as Gardner Sullivan should base his conclusion on such unsafe grounds indicates that he is going at too high a speed, trying to do too much in a very limited time.

"The Man from Nowhere"

Five-Reel Red Feather Offering Features King Baggot as Falsely Imprisoned Convict Who Wins Pardon.

Reviewed by Robert C. McElravy.

In construction and general story-value this is one of the best of Red Feather releases. The author, William H. Clifford, and director, Henry Otto, have wrought a harmonious production which gets up an unusual amount of interest. Even one of those unbeknighted wretches (watch your step, F. P. A!) who profess to find it difficult to concentrate on moving pictures ought to enjoy this.

King Baggot is featured in the leading role. The first reel introduces him as a young man just returning to his Virginia home, where he is welcomed by his sister, Betty. In a few

Scene from "The Man From Nowhere" (Universal).

short, graphic scenes is shown the tragedy which sends him to prison, convicted of shooting his sister, who had been lured away by the real villain of the piece.

His years of imprisonment; the saving of a prison outbreak; the friendly interest of the governor's daughter, and then his release by the warden to show up a card sharp at an evening entertainment, all make good, well-handled incidents.

The production is particularly strong in plot and original situations. It succeeds in making improbable incidents probable, avoids obvious, hackneyed scenes and blends humor and drama entertainingly. There is no conscious striving for effect on the part of the very capable cast, and this helps strengthen the effects achieved.

In the cast beside Mr. Baggot are Joseph Granby, Helen Marten, Frank Smith, Joseph Gerard, Johnnie Walker and others.

Director Lloyd Carleton has finished a two-reel drama, entitled "The Days of The Missions," featuring Dorothy Davenport and Emory Johnson. This photoplay deals with the early days in California, and carries a heart interest theme throughout. He is preparing to begin the production of a new picture next week, the title of which has not been announced. The leads will be played by Miss Davenport and Johnson.

"The Committee on Credentials"

Three-Reel Western Number, Based on Story by Peter B. Kyne, Proves a Sensational Success.

Reviewed by Robert C. McElravy.

MANY moving picture performers have risked life and limb in falls over cliffs in order to provide sensations for the screen, but it is doubtful if anyone ever made a wilder plunge than the one accomplished by Joe Rickson at the close of this Bison release. He plays the part of a squatter who shoots up a town in a fit of drunken rage, brought on by unreasoning jealousy. He escapes, under the fire of many

Scene from "The Committee on Credentials" (Universal).

guns, in a small rig, and is thrown over the cliff in this vehicle. Few performers would care to imitate this feat.

The story, based on a tale by Peter B. Kyne, is a strong one, both in general atmosphere and presentation. Harry Carey has the part of Ballarat Bob, a gambler. Rickson plays the squatter and Olive Fuller Golden the wife.

The first two reels are a trifle slow in action, but provide a good psychological preparation for the action when it comes. The events of the last reel are fast and furious. Clem, the squatter, insists on playing the roulette wheel in spite of the gambler's remonstrances. The latter, knowing the needs of his wife and child, takes Clem's savings to her.

Clem conceives the idea that the gambler is a rival in his wife's affections. He shoots first an old prospector and then Bob. This arouses the camp and there is a free-for-all gun fight, winding up with the tragedy as told.

"Myra" a Big Hit Everywhere.

Last week the Princess theater, Chicago, was the scene of a pre-showing of three episodes of "The Mysteries of Myra." More than nine hundred people, film magnates, exhibitors, newspaper and trade paper representatives attended. J. K. Burger, manager of International Film Service exchanges, who staged this great performance, states that this is the largest audience ever gathered to view a pre-showing. "The Exhibitors," states Mr. Burger, "are tremendously pleased with the 'Myra' series. At the finish the entire audience gave us continued applause. All trade paper people say our exhibition is the largest ever held, and that it makes history for Chicago."

A similar pre-showing of "The Mysteries of Myra" was given at the New York theater roof on Tuesday, May 23, at 10:30 o'clock in the morning. Twenty-six hundred invitations were issued to this performance.

The "Myra" series from its initial release has been a continued triumph of photoplay production and merchandising. The story becomes more intense and vivid as episode follows episode, and successful exhibitors fortunate enough to secure a booking are daily writing the International to tell of the unprecedented business done with this great feature series. The huge success of the New York and Chicago performances augurs well for the remaining episodes of "Myra."

Park Theater, Boston, Gets "Brady-Mades."

Through an arrangement entered into early this week by William A. Brady of World Film and Thomas D. Soriero, manager of the Park theater, Boston, the forthcoming "Brady-Made" pictures on the World program will be housed in that theater. The deal was consummated by Mr. Soriero during a short visit to New York. The Park theater, Boston, located on Washington street, near Boylston street, is one of the most important houses in the New England territory devoted to film presentation and for the past two years a varied program, but beginning July 3 with Alice Brady in "La Vie De Boheme" the place will play World Film production exclusively.

Ivan Exchange Owners to Convene.

The great success enjoyed by the Ivan productions and the enthusiasm with which they are greeted throughout the country has caused the owners of franchises as distributors of this brand to desire more features along similar lines. With a view of increasing the output, the exchange owners from all over the country are coming to New York, where the executive and production departments of the Ivan Company are located.

Among those already in New York are: William Hershberg, president of the General Feature Film Company of Chicago; Mayer Silverman, of the Liberty Film Renting Company of Pittsburg; Harry A. Samwick of the Merit Film Corporation of New York; E. W. Lynch of the E. W. Lynch Enterprises of Boston, and H. Schwalbe of The Electric Theater Supply Company of Philadelphia.

Among those who are en route to New York and who have signified their intention of being present are: C. D. Struble of The Monarch Feature Film Company of Kansas City, Mo.; A. T. Lambson of the Reelplay Feature Service of Seattle, Wash.; H. L. Charnas of The Standard Film Service of Cleveland; J. F. Cubberly of The Zenith Feature Film Company of Duluth; L. J. Santikos of the Central Feature Film Company of Waco, Tex., and A. M. Graham of The Queen City Feature Service of Birmingham, Ala.

Variety Prepares Series.

What was merely regarded as an interesting experiment by President Louis Rosenbluh of Variety Films Corporation turned out to be a conclusive demonstration of the desire and ability of motion picture patrons to furnish acceptable scenarios for a series of productions to form a sequel to the five-part feature, "Should a Baby Die?" which is being distributed by this company. A cash prize offered by exhibitors in conjunction with Variety, for the best suggestion, and adequately advertised prior to the showing of the picture, did not fail to draw interested patrons to a number of houses.

The overwhelming evidence of the popularity of such a contest, which at the same time might mark a new departure in picture production, prompted President Rosenbluh to secure an additional force for the handling of scenarios by movie fans, who found the requisite inspiration in "Should a Baby Die?" for the unfolding of their hitherto hidden talents.

George Szirmay was put in charge of the scenario contest department of Variety Films Corporation, and has already begun active work on the production of a "series of picturizations for and by film fans."

Good Bluebird Features Coming.

General Manager M. H. Hoffman has arranged a series of summer-month releases which will keep public interest in Bluebird Photoplays at high tension, if the advance promises shall be fulfilled—and thus far the Bluebird people have always furnished features that lived up to their announcements. Exhibitors may, therefore, expect during the summer a series of releases that will maintain an even standard, and keep their clientele in line for the further good things the regular season will afford.

Among the attractions for July will be four plays that Mr. Hoffman believes will create an unusually good impression, introducing three of Bluebird's pretty girl stars and showing Warren Kerrigan, the matinee idol, in what is considered to be the best work he has done for the screen. Violet Mersereau will be seen as the star of "Broken Fetters"; Ella Hall makes her second appearance as a Bluebird star in "Ambrosia," and Louise Lovely is seen in her regular order as star of "The Grasp of Greed." Kerrigan's vehicle, this time, is "The Silent Battle," and there will be Lois Wilson in his support to add a charm of feminine loveliness to the situations.

Standard News Film Has Unique Subject.

Miss Nan Hathaway, the famous English emotional actress now in this country, assumes the leading role in the spectacular photoplay production, "The Price of Liberty," which the Standard Newsfilm will release on American flag day, June 14. The publishers of this new production describe it as a "drama of 'Americanism.'" They state that it will be unique in that actual and not fictitious events in the great world war will be shown as they apply to this country; a new device has been used to combine two "actualities." In the scenes showing the destruction of New York monster aircraft now in use by the warring nations will be shown in the skyline and also the uses of the different kinds of aircraft in attempting the annihilation of the American metropolis. Private showings of this somewhat "different" photoplay will be held in New York this week.

Much Interest in "Who's Guilty?" Contests.

Several live exhibitors out west have found in the Pathe series "Who's Guilty?" produced by Arrow Film Corporation, opportunities for unique and forceful advertising such as do not often exist. J. A. Berst, vice-president and general manager of Pathe, has recently received three letters, one from an exhibitor in Milwaukee, another from St. Louis and still another from Seattle, which show that without collusion or any outside suggestion each exhibitor had hit upon the same idea of intensifying public interest in the series.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

ANIMATED NOOZ PICTORIAL, NO. 10 (Essanay), May 24.—Preparedness is one of the subjects cartooned by Wallace A. Carlson in this number of his comic pictorial. The artist's clever drawing is shown in other timely topics. Half of the reel contains a western scenic.

THE BATTLER (Vitagraph), May 26.—Hughie Mack has the title role in this one-reel comedy by C. Graham Baker and Lawrence Semon, and knocks out a bunch of fighters, with the aid of a newly-invented gas bomb. The picture is a good comic offering. Ed. Dunn, Billy Baxter, Claire McCormick, Danny Hayes and Doc Donohue are members of the cast.

THE CAPTURE OF RED STANLEY (No. 81 of the "Hazards of Helen" Railroad Series) (Kalem), May 27.—Helen, the operator at Lone Point, performs a new stunt in this installment of her adventures. As usual, she risks life and limb as though high-priced leading ladies of skill and daring could be replaced without loss of time and at little expense. The story grades up to the average "Hazard."

A FIVE THOUSAND DOLLAR ELOPEMENT (Selig), May 27.—Two crooks attempt to steal five thousand dollars from the father of Tom's sweetheart, and find that they have carried off the young lady as well. Tom is mixed up in the affair, but manages to win the girl. An interesting one-reel western drama. Tom Mix, Victoria Forde, Joe Ryan, Sid Jordan and Chet Ryan are the familiar names on the program.

FRILBY FRILLED (Lubin), May 29.—Edwin McKim directs this broad farce or burlesque, as its name implies, on "Trilby." Davy Don is Svengarlic, the wonderful "hyp," who gathers his singular power from surrounding sizzling electric cocktails and inhaling "juice" from dynamos. The show goes to smash when the engineer, bribed by Frilby's lover, shuts off the power. The picture contains absurdities that will move to mirth.

THE SELIG-TRIBUNE, NO. 43, 1916 (Selig), May 29.—National Guard Tournament at Sheepshead Bay, L. I.; classic dancing, Boston; running race, New York; leopard gives a tea in Lincoln Park, Chicago; canoe races, Auburndale, Mass.; largest dams in the world, Elephant Butte, N. M.; Vincent Astor's first flight in aeroplane, Marblehead, Mass.; dog show, Belmont Park, L. I.; aeroplane race, Sheepshead Bay, L. I.

THE RICH IDLER (Vitagraph), May 29.—Joseph F. Poland has written a bright one-reel comedy-drama and filled it with the wholesome incident and character that so many plain folk find to their taste. It is a homely little romance, but the poor girl marries the rich young man, and all ends happily. Mary Anderson and Webster Campbell are youthful and sincere as the lovers. Director, Dave Smith.

A BUNCH OF FLIVVERS (Kalem), May 30.—A review of this "Ham" comedy was printed in the issue of June 10, page 1901. The reel is well stocked with fun.

THE FABLE OF THE WILLING COLLEGIAN WHO WANTED TO GET A FOOTHOLD (Essanay), May 31.—The subject of this one-reel fable is one that George Ade has treated with great familiarity. George loves to take a good-natured fling at the young man starting out in life with a profound belief in the efficacy of his nice new diploma, and the lanky humorist has not lost any of the fun of the matter by sticking close to the truth.

A SMOKEY ADVENTURE (Kalem), May 31.—The efforts of a cigar salesman to get his goods indorsed by a millionaire is the original theme of this one-reel comedy. The gentleman's wife has to come to his aid, and Ethel Teare does it in her usual whole-hearted fashion. The picture has been adroitly directed by Harry Millarde. Victor Rottman, Gus Leonard and Myrta Sterling complete the quartet of leading actors.

THE SELIG-TRIBUNE, NO. 44, 1916 (Selig), June 1.—President Wilson attends wedding of Dr. Cary T. Grayson and Miss Alice Gordon, New York, Col. House and Secretary of the Treasury McAdoo among the guests; Bay Shore, L. I., one hundred ton house loaded on scows; dress parade at West Point; celebration in honor of Drake, Kentfield, Cal.; Gov. McCall visits training ship, Boston; with the U. S. Troops in Mexico; buying horses and mules for the Allies, San Francisco.

SIS, THE DETECTIVE (Kalem), June 2.—The scenes in this one-reel "Sis" shift from the Hopkins farm to the city, and the lady of the pigtails has many amusing adventures as a detective. A review of the picture was printed in the issue of June 3, Page 1709.

THE SPIKED SWITCH (No. 82 of "The Hazards of Helen" Railroad Series) (Kalem), June 3.—Edward W. Matlack, the old reliable writer of "Helens," is the author of this one-reel drama. He has supplied the necessary sensation and led up to it in an interesting manner. Helen Gibson risks her neck in the same reassuring fashion as in the preceding reels. G. A. Williams, Pearl Anibus and P. S. Pembroke are members of the cast.

PICKLES AND DIAMONDS (Lubin), June 3.—This single reel comedy is based on the desire of Adolph Pfefferschnitzel, one-time pickle magnate, to recoup his declining fortunes by marrying his daughter into wealth. The young man selected as the goat is also ambitious to make an alliance, as he, himself, is without funds and assumes the pickler's daughter has them. The picture is photographed at Atlantic City and carries the atmosphere of the big shore resort. It contains a few laughs.

HICKS IN NIGHTMARELAND (Edison), May 31.—Two subjects are given in this number of The Animated Grouch Chaser, "Hicks in Nightmareland" and "Cook vs. Chef." The "Hicks" cartoon is particularly amusing. "A Trip Through Uganda, British South Africa," is on the same reel.

THE SCHEMERS (Vim) June 1.—Plump and Runt are rivals for the hand of a fickle young woman and Plump is the loser. Not satisfied with winning the lady, Runt turns villain and tries to ruin the weighty but always virtuous Plump. The way in which the fat person is rewarded by fate is highly edifying. It is also a pleasure to state that the reel has the additional virtue of being equipped with frequent and well-developed laughs.

THE LAND LUBBERS (Vim), June 2.—The familiar but none the less effective device, the revolving stateroom, is the big comic hit of this one-reel farce. Pokes and Jabbs are the leading funmakers, and the finish is rapid of movement and prodigal of laughs.

THE LONELIES (Vitagraph), June 2.—Lillian Walker and Evert Overton form the happy pair in this bright one-reel comedy. Wm. Shea and a serious-minded little monkey are two more worthy members of the cast. The story is a reflection of certain phases of city life and is both entertaining and amusing.

CROOKED TRAILS (Selig), June 3.—A Tom Mix production in which the author plays the "lead" and the entire cast does riding "stunts" of a hair-raising character. Victoria Forde, Pat Christman, Sid Jordan and Joe Ryan all show how well they can stick to the saddle of a flying broncho.

General Film Company Specials

THE SCHEMERS (Essanay), May 27.—Joseph A. Roach is the author of this three-reel comedy and has written a snappy and amusing photoplay. Two college youths, whose poor school records turn their friends against them, are forced to shift for themselves. They become stock brokers and win a fortune on nothing but nerve. They also win a wife apiece. Their display of high finance is more laughable than impressive and the complications are cleverly handled. John Junior, Harry Dunkinson, Elizabeth Burbridge, Frances Raymond and Josephine Sylvester form a speedy cast.

THE PRIMAL INSTINCT (Vitagraph), May 27.—Mrs. Owen Bronson has hit upon a novel plot for this three-reel screen drama. The theme is well worth the telling and belongs to the class of drama that is built upon character and not upon theatric situations. Leah Baird portrays the heroine skillfully, and Don. Cameron, Jack Ellis, Leila Blow, Van Dyke Brooke are satisfactory in the other important roles. Director, Van Dyke Brooke.

UNMASKING A RASCAL (No. 10 of "The Social Pirates") (Kalem), May 29.—An attempt to defraud a young girl out of her fortune is neatly stopped by Mona and Mary in this installment of the George Bronson Howard serial. A review of the picture was printed on Page 1709 of the June 3 issue.

THE HARE AND THE TORTOISE (Selig), May 29.—In writing this three-reel photoplay, Wm. Anthony McGuire has maintained the directness and simplicity of plot to be found in an Aesop fable. The hare and the tortoise of the picture are two brothers, and their progress in life is a repetition of the famous race in which steady plodding won. The love interest dominates the theme, one brother being the possessor of all the virtues, and the other endowed with every vice. The scenes are varied and interesting, and Harry Mestayer, Edward J. Piel, Harry Lonsdale, Fritzi Brunette, Lillian Hayward, Edith Johnson and Wm. Scott keep the acting at a high level. Wm. Robert Daly directed the picture.

THE SONG IN THE DARK (Essanay), May 30.—This two-reel reissue, with Richard C. Travers, Gerda Holmes, Bryant Washburn and John Cossar in the cast, has a blind heroine and a generous share of sentiment. The earnest acting of the principals gives the picture an air of reality.

THE FINAL PAYMENT (Lubin), May 30.—This two-part subject can hardly be described as original in conception or convincing in its working out. Too many coincidences rob it of plausibility. In the cast are L. C. Shumway, Helen Eddy, Velma Whitman and Melvin Mayo.

THE WOMAN IN BLACK (Biograph), May 31.—A five-part adaptation of a play presented on the stage by Klaw and Erlanger. The picture makes first rate melodrama, capably acted by Lionel Barrymore, Millicent Evans, Alan Hale and others. A review appeared in the issue of May 27.

THE CODE OF THE HILLS (Lubin), June 1.—A three-part subject

containing good situations. A review will be found in this week's issue.

HELEN OF THE CHORUS (Edison), May 30.—Although the heroine of this three-reel photoplay becomes one of those familiar screen characters, a member of the chorus, the incidents surrounding this situation are novel. They are also of decided dramatic value. A fireman is the hero of the story and performs a gallant rescue for the big scene. William Adison Lathrop wrote the scenario and George Ridgwell was the director. Sally Crute has the title role and Herbert Prior plays the fireman.

Bluebird Photoplays, Inc.

THE THREE GODFATHERS, June 19.—An excellent six-part feature with Stella Razeto and Harry Carey in the leading roles. A full review of this production which is an adptation of the magazine story by Peter B. Kyne, will be found on another page of this issue. The adaptation was made by Harvey Gates, and directed by E. J. LeSaint, with a splendid supporting cast. The story treats of the regeneration of three crooks through the finding and enforced adoption of a newborn babe on the desert.

Fox Film Corporation.

THE BATTLE OF HEARTS, May 21.—A fishing village melodrama that is pleasing and exciting. It is freshly interesting, yet has the oldtime are sure fire quality that makes it easily commendable as an offering for the average house. A longer review will be found on another page of this issue.

THE SPIDER AND THE FLY, May 28.—A five-reel melodrama with Robert Mantell and Genevieve Hamper. Well acted for the most part and beautifully put on, this picture, though an old-style kind of story, should prove a safe guess for the average theater. A longer review will be found elsewhere in this issue.

Metro Pictures Corporation.

THE COME-BACK (Quality-Metro) April 24.—While the plot in this five-part picture is rather slight, most of the scenes, very well staged and acted, with Harold Lockwood and May Allison in the leading roles, are interesting. Much of the action is laid in a lumber camp in the winter, where a youth who has led a dissipated life in New York develops a manly character. For a photoplay using such familiar material, "The Come-Back" is surprisingly good. Subtitles are written in a pleasing vein.

THE SNOWBIRD (Rolfe-Metro), May 8.—Released in six reels instead of the customary five, "The Snowbird," written by Mary Rider and directed by Edwin Carewe affords an excellent opportunity for the wholly delightful Mabel Taliaferro, also for Mr. Carewe, who plays the chief character in her support. Miss Taliaferro depicts a pampered society girl, who, to save her father from financial ruin, journeys to the Canadian wilderness in search of papers needed to make good his title to valuable property. In the wilds she meets a dominating man and the result is according to precedent. There are scenes of dramatic strength and others of picturesque quality.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 74 (Gaumont), May 31.—A launching at Charleston, opening of a new causeway, drills, celebrations, classic dances and other events are pictured in this entertaining number.

THE COMET'S COMEBACK (Beauty), May 31.—This is one of the most original ideas that has been put in comedy for many a day. Many of the scenes have been taken by a rapid camera, representing what takes place after the passing of a certain comet when the world slows up. No finer analysis of motion from the movements of people walking on the street to the rough-and-tumble fist fight could be imagined than is seen in this picture, which is excruciatingly funny.

NAILING ON THE LID (Vogue), June 4.—A moderately amusing farce comedy in which a man's love of money leads him to submit to being placed in a coffin to verify a report that he has been murdered by an employee of a crooked politician, who is anxious to get this particular employee out of the way to prevent his telling tales out of school.

ADVERTISEMENTS (Falstaff), June 5.—A nonsense number, with a knockabout finish. Two rival restaurants employ sign carriers and a girl to bake pancakes in the window. Oscar and the girl fall in love and disrupt the rivalry, or rather bring it to a head. This has numerous amusing moments and is pleasingly presented.

SEE AMERICA FIRST, NO. 39 ("Montgomery, Ala."), June 7.—This number gives some excellent views of Montgomery, Ala., and surroundings, including the home of Jefferson Davis, scenes on the Alabama and Tallapoosa rivers, and various other points of historic and scenic interest. On the same reel with "Escapades of Estelle."

ESCAPADES OF ESTELLE (Gaumont), June 7.—A cartoon number from the pen of Harry Palmer giving a continuation of the colored woman, Estelle's remarkable adventures. This time she places rather too much faith in the sayings of a phrenologist who tells her that the first man she meets after leaving his office is to be her husband. Very amusing.

Mutual Film Corporation Specials.

THE TRAIL OF THE THIEF (American), June 1.—A three-reel number, by J. Edward Hungerford, featuring Winifred Greenwood, Edward Coxen and George Field. The girl and hero are in service as detectives and their quarry is a gentleman thief. The opening action is slightly mechanical, picturing the theft of a necklace at a reception. Later the action comes up well. The abduction of the girl and her timely rescue while being assailed by the villain are handled in an intensely melodramatic way. The number is not particularly new, but works up good suspense and holds interest well.

A MAN'S FRIEND (Mustang), June 2.—A two-reel number, by Hal Coolidge, featuring Nita Davis, Lawrence Peyton, Robert Hannum and Art Accord. Later a dog and a baby do much to monopolize the attention; the dog is very clever and performs some really notable stunts. The story, which is Western in setting, gets a strong natural development. The opening scenes, showing the unhappy wife and her worthless husband, are close to life. The events of the second reel are exciting and will have wide appeal, particularly to children.

CLOUDS IN SUNSHINE VALLEY (Centaur), June 3.—A fine two-reel story of the "dry" country, where water for irrigation purposes is the basis of warfare. Wm. Clifford and Margaret Gibson play the leading roles. Carr, owner of the irrigation ditch, makes an unjust raise in rates in order to force the settlers to sell. There is a battle fought between opposing sides, in which the girl's father and others are killed. The atmosphere is excellent and the photography bright and pleasing. The situations contain a good deal of natural drama and are well handled.

WHISPERING SMITH (Mutual Masterpicture De Luxe—Signal), June 5.—A five-part production featuring Helen Holmes and J. P. McGowan. The scenario from which the film was made is an adaptation of a novel by Frank H. Spearman, and the material which it affords for a stirring picture is abundant. The situation around which the story centers is an attempt to stop the looting of wrecked freight trains. The foreman of the wrecking gang is discovered to be the ringleader among the looters, and the detective sent out on the job being a former sweetheart of his wife's, and is run out of town, a circumstance which eventually ends in the murder of the detective's brother, and the return of the detective to avenge his blood. The final conquering of the gang is accomplished with the installation of a new superintendent, and the persuasion of the foreman to join his wife again and ride straight.

JOHN BREWSTER'S WIFE (Thanhouser), June 6.—A two-part production featuring Ernest Howard and Ethyle Cooke, with pretty Ethelmary Oakland, a tiny tot of possibly five years, attracting as much attention as the older players. The story on which this picture is based is not an exceptionally well balanced one, and in spite of careful work on the part of the director and players does not ring quite true. According to the story a wife whose early ambitions savored of the stage grows tired of her home and leaves her husband, with unhappy results.

THE FLAMES OF VENGEANCE (Gaumont), June 8.—A three-part melodrama of the old school featuring Gertrude Robinson with Iva Shepard, supported by a capable supporting cast. Judging the production from a purely melodramatic standpoint it is well produced and entertaining. It treats of how a woman on the eve of her marriage is discovered with a former lover, is cast off by her fiance, and marries the other man. Later her daughter becomes an employee of the man her mother had intended marrying, falls in love with him and saves him from death at the hands of the workers in his mill. He then foregoes his intention of treating her as her mother has treated him, discovering that he is really in love with the girl.

SOUL MATES (Mutual Masterpicture de luxe), June 8.—A five-part production from thee American studios featuring William Russell, Charlotte Burton and other well-known American players. The story treats of an unhappy domestic situation brought about through the actions of an unfaithful wife. In some respects the picture is artistic, but too much has been shown of scenes that are extremely suggestive.

THE WINDOW OF DREAMS (Thanhouser), June 15.—This three-part production is one of rare artistic treatment. The theme is simple, and concerns in the first place a tragedy caused through a young woman's jealous disposition, when her lover is killed and she becomes a cripple for life, and in the second place her opportunity to avert a domestic rupture between a newly married couple whose life she is able to observe from her window. A full review of this excellent production will be found on another page of this issue.

Paramount Pictures Corporation.

BURTON HOLMES TRAVELOGUES (Paramount), June.—"Visiting the Sultan of Zulu in Jolo" is the title of this issue of the travel pictures being made by Burton Homes. The explorer and his party enter Jolo, said to be the smallest of fortified cities, are entertained by the Sultan and have an opportunity to study the Moros at close range. An interesting number in a valuable travel series.

FARMER ALFALFA'S TENTLESS CIRCUS (Paramount), June.—Paul Terry is responsible for this spirited comedy drawing bearing the stamp of the Bray Studios. It is certain to amuse; but the more important subject on the reel is reserved for the second part, entitled "Mimi, a Study in the Mentality of a Chimpanzee." Here we have close views of a chimpanzee doing many astounding things, all indicating mental processes generally supposed to be exclusively human.

PICTOGRAPHS (Paramount), June.—Some extraordinarily fine pictures of a motorboat being tossed about in the rapids of Snake River, Idaho, are included in a well varied number of Paramount Pictographs. The Better Babies department, always carefully edited, treats of the benefits of outdoor exercise for children, whereas an unusual subject with an effective comedy touch, shows the meaning of various signs used by tramps, William Wadsworth impersonating the tramp.

Triangle Film Corp.

THE BUGLE CALL (Kay-Bee), June 4.—A story of military life, with Willie Collier, Jr., in the leading role. Sure to be popular with women and children all over the land.

GOING STRAIGHT (Fine Arts), June 4.—An old story of a reformed crook's temptation, but well played and fairly interesting.

REGGIE MIXES IN (Fine Arts), June 11.—A comedy melodrama with Douglas Fairbanks in a role well suited to his genial interpretation of character and athletic ability. Full of adventure and movement.

THE SORROWS OF LOVE (Ince), June 11.—A tragedy of love resulting from the weak character of a nun who twice broke her vows. Its principal merit lies in picturesque backgrounds and artistic treatment.

Universal Film Mfg. Co.

TWIXT LOVE AND THE ICEMAN (Nestor), June 9.—A farce-comedy, by W. H. Ratterman, featuring Billie Rhodes, Stella Adams, Neal Burns and Harry Rottenberry. The jealous iceman substitutes spoiled meat for the widow, in order to queer the butcher. But the trick is discovered and trouble follows. A pleasing little number, with some very fair character work in it.

THEIR AWFUL PREDICAMENT (Nestor), June 12.—A comedy number, by W. and M. Trost, featuring Billie Rhodes, Eddie Lyons, Ed Burns and Lee Moran. A stolen necklace brings confusion to the house party, the thief being one of the guests. The girl is arrested, but later cleared. Rather conventional in plot, but has amusing moments.

WHEN THE WOLF HOWLS (Rex), June 14.—Cleo Madison and Wm. V. Marg appear in this story of an artist who wins success with starvation staring him and his wife in the face. The wife is about to commit suicide when he makes good. The tone of this is a little depressing, but it is strongly handled and achieves a happy ending.

AN ANGEL UNAWARES (Imp), June 13.—A pretty little romance, by Wm. Addison, featuring Edith Roberts and Harry Benham. There is a touch of novelty in the situation in which the hero finds the girl trying to get a dinner for her father's visitor without killing her pet rooster. The plot is not strong, but it proves entertaining and enjoyable.

ALMOST A WIDOW (Nestor), June 16.—A comedy number which revives an old favorite situation. The young husband misses his steamer and sits in a card game. The steamer is reported sunk and he returns with a big story of his personal bravery; later it develops that the steamer did not sink at all. This is amusing in spite of its familiarity and is presented by a pleasing cast, including Neal Burns, Betty Compson and others.

THE GOLDEN BOOT (Victor), June 16.—The angry housewife throws an old boot at an unwelcome tramp. It contains a fortune in money, hidden there by her miserly husband. The tramp's experiences would have been more amusing if not handled with such a strong touch of burlesque. A fair subject.

LOVE QUARANTINED (Joker), June 17.—Gale Henry, Wm. Franey, Lillian Peacock and Milburne Moranti appear in this comic number, by Allen Curtis. Dr. Killem, in love with the girl, has her quarantined for smallpox. He also refuses to treat the father's aching tooth until he consents to the marriage. This is a characteristic number, with some funny spots in it.

Universal Film Mfg. Company Specials.

JIM SLOCUM, NO. 46393 (Imp), June 2.—A two-reel number, featuring King Baggot and Edna Hunter. This tells a story that is entertaining and gets hold of the sympathies. There is good suspense in the opening scenes, where the taxi driver loses his job and then makes a losing fight to save the life of his child. He plans to have revenge on the doctor who refused his child's case in favor of another. But his career as a burglar never matures, as he saves the doctor's wife from danger instead of robbing the house. The closing scenes are happy ones. Well-constructed and entertaining.

THE ROSE COLORED SCARF (Gold Seal), June 6.—A two-reel number by Eleanor M. Ingram, featuring Herbert Rawlinson and Agnes Vernon, who are getting some splendid results in polite comedy. This pictures the love affair of a wealthy young girl and the financially embarrassed young man who acts as her chauffeur. The situations are very entertaining and the number is handled in a very attractive way. The offering is a good example of the better type of love story.

OBJECT MATRIMONY (Victor), June 7.—A two-reel number, by Paul West, featuring Harry C. Myers and Rosemary Theby. The engaged young man, out of a job, employs himself as a professional husband-to-be at a matrimonial agency. He has some very funny experiences. There is considerable vulgarity in some of the situations, but it is of the comparatively harmless sort and carries enough genuine humor to make it excusable. His girl learns what his occupation is and soon puts an end to it. A laughable burlesque offering.

ALIAS JANE JONES (Rex), June 8.—A two-reel crook story, by Wm. V. Mong, who appears with Edna Maison, Roy Hanford and others. This follows the operations of two male and one female crooks. The latter hides in a trunk and gets into Gentleman George's room. She turns out to be a detective and hands him over to justice. This has no great dramatic moments, but the element of surprise at the close is pleasing. It makes a fairly strong offering.

PHONEY TEETH AND FALSE FRIENDS (L-KO), June 11.—A knockabout number, featuring Reggie Morris as a young dentist. His assistant creates trouble by maltreating the girl's father in the dental chair. Some characteristic chase and slapstick scenes follow, the assistant finally falling into the lake from a high bridge. This has humorous moments and is a characteristic number.

WHAT LOVE CAN DO (Red Feather), June 12.—A five-reel offering by Gertrude H. Andrews, featuring Adele Farrington as a newspaper woman of years and experience. She presents a well drawn character in the opening scenes. Later the plot takes on a melodramatic tinge, and the scenes in which the scorned woman fills up on liquor and goes to Paige's home for an accounting are not quite so convincing. The break in this particular character tends to weaken the production as a whole. The atmosphere of the newspaper office is good and the strike scenes, while lacking any particular continuity, are well staged. A near-tragedy results at the close, but the happy ending is achieved. A fair offering.

THE MELODY OF LOVE (Gold Seal), June 13.—A three-reel number, featuring J. Warren Kerrigan as a young Irishman who pursues the open road. He stops at a mountain cabin, where he falls in love with the daughter of an old man known as Hardpan. He discovers gold in a creek near the cabin and this, together with rivalry over the girl, leads to trouble. The construction is not very strong at times, which causes the action to move slowly. The scenic effects are perhaps the strongest feature of the production, these being very attractive. The offering is one of about average strength.

HER SOUL'S SONG (Laemmle), June 15.—A two-reel number, by Calder Johnston, featuring Dorothy Davenport and Emory Johnson. The story is that of a young opera singer who marries a young man and loses her voice when the baby is born. She dislikes the child, but later returns to it when it is ill; she regains both her voice and her happiness. The story is a good one and is given a fine presentation. The ornamented title and subtitles are decidedly artistic and the two principals are pleasing. The baby also shares the honors, being uncommonly attractive.

THE DEVIL'S IMAGE (Imp), June 16.—A two-reel number, featuring Hobart Henley, Irene Hunt and Curtis Benton. In the story the young husband dreams that he has become a dope fiend. Hobart Henley does some very creditable work in this repelling part. Such a picture, though a little unpleasant to the average observer, should have a powerful effect on the mind of anyone tampering with drugs. Such efforts are not usually particularly commendable, but this one carries a good plot and is sincerely and forcibly handled. It should prove a valuable sermon of the screen in these days when drug addiction is so common.

A RAILROAD BANDIT (Bison), June 17.—A splendid two-reel Western number, by Wright Roberts, featuring Lee Hill, Marie Walcamp, L. C. Shumway and others. A bandit organization, a box of gold bullion and some decidedly attractive Western mountain scenic effects are among the ingredients. The action is good and some stirring stunts of one kind and another are performed. The photography is unusually good.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 43, 1916 (Vitagraph), May 30.—Riots in Dublin; auto race, Chicago; blind soldiers at Otto Kahn's London home; canoe race by girls at Auburndale, Mass.; Col. W. F. Stone and James B. Reynolds preparing for Republican Convention, Chicago; Ithaca students training; Children's Pageant, Sacramento, Cal.; Gov. McCall of Massachusetts visits training ship; pursuing bandits in Mexico.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 44 (Vitagraph), June 2.—Memorial Day parade, New York; girls play water football, Venice, Cal.; Preparedness Parade, Boston; fete for crippled children, Haverstraw, N. Y.; delegation visits Roosevelt at Oyster Bay; G. A. R. meet at Danville, Ill.; hippo taken to tank, New York Zoo; military exhibition, Governor's Island; athletic meet at Harvard; military drill, Culver Academy, Culver, Ind.

World-Equitable.

HIS BROTHER'S WIFE (Premo), June 5.—Very well acted by Ethel Clayton, Paul McAllister and Carlyle Blackwell, this five-part drama makes an interesting offering, carefully directed and properly staged. A review appears on another page of this issue.

Miscellaneous.

CHIP'S CARMEN (Juvenile), June.—A two-reel burlesque on Charlie Chaplin's burlesque of "Carmen," brightly acted by a company of children, headed by Joseph Chip Monahan. The picture is likely to appeal to the youthful members of an audience. A review may be found on another page.

"LOTUS WOMAN" IN REGULAR SERVICE.

In order to definitely remove doubts apparent in the minds of some exhibitors Kalem wishes to make emphatic announcement that "The Lotus Woman," the coming five-reel feature, will be released in the regular program service of the General Film Company.

Exhibitors may thus book "The Lotus Woman," which features Alice Hollister, the original vampire of the photoplay, without extra charge. Advance showings of this picture are now being given to exhibitors at all General Film Company offices.

Manufacturers' Advance Notes

MYSTERY ABOUNDS IN LATEST BLUE RIBBON.

"The Man Behind the Curtain," Vitagraph's Blue Ribbon Feature for June 19, is an excellent photoplay of the type that holds the breathless attention and admiration of the audience from start to finish. It is in five parts and comes from the pen of Minnie Krakauer.

Lillian Walker, who is featured in this picture, portrays the role of Edna Hall, a beautiful young girl, who, after marrying Harry Leland (Evart Overton) in the country, is horrified at being brought to live in a house which holds terrible connections for her. In her mind's eye she sees once more the body of Mrs. Stanhope as she has found it in this house months before. Then she recalls how the curtains had parted while she stood as if transfixed and a man (William Dunn) had stepped forth and told her that things looked very bad for her and she had better escape. Frightened at the apparent hopelessness of convincing a jury of her innocence, she had taken his advice and gone into hiding. Next day, in the papers, she read that a female accomplice of a dangerous band was suspected of the murder, but she was afraid to refute the statement. Then she had married Lelanu, Mrs. Stanhope's son by a former marriage, and he had brought her back to be tortured by the accusation which hung over her. She finally meets the man who had stepped from the curtains on that day, and, with clever manipulation, she manages to prove his guilt. She now returns to her husband, able once more to look him in the eye with sincerity.

Scene from "The Man Behind the Curtain" (Vitagraph).

Miss Walker's lovable personality is plainly evident throughout the picture. Templer Saxe and John Costello round out a capable cast. The picture was directed by Cortland J. Van Deusen.

AT THE PENAL COLONY OF PALAWAN.

Before his return to Europe for an extended journey through the countries of the Old World, Burton Holmes takes his screen admirers to one more beauty spot among the distant islands of the Philippines.

Unusual in scenic and photographic features and unique in human interest is this Paramount-Burton Holmes Travel-Picture, "At the Penal Colony of Palawan and Up the Underground River," the final release in the Philippine cruise. For two miles up the dark, winding river which penetrates into the heart of the Island of Palawan, film audiences will travel—part of the time under its verdant mountains. Through the glass bottom of Mr. Holmes' boat are seen the marvelous submarine forests of coral and sea plants and their inhabitants. This scenery, however, is only incidental to the main journey to the Penal Colony.

In the Bilibid prison of Manila Mr. Holmes showed the regeneration and rebuilding of Filipino manhood in its highest development. Inmates of Bilibid who have passed beyond its walls through their own merit are sent to Palawan, where through the humanity of Uncle Sam they are permitted to live lives of comparative freedom, each having his own home, in which he is surrounded by his family, and his own farm.

Palawan is the last step of the convict in the Philippines toward freedom. Here Uncle Sam's officials live unharmed without locks or bolts on their houses and prisoners are not even confined in a stockade. This release is unique in its interesting views and descriptions of two remarkable places.

TO THE CREDITORS OF THE PICTURE PLAYHOUSE FILM COMPANY, INC.:

The Picture Playhouse Film Company, Inc., has been adjudged a bankrupt by the United States District Court for the Southern District of New York. We represent the receiver appointed by the court and also some of the creditors. If this estate is efficiently and economically managed, we believe a dividend will be paid on the claims of all general creditors. It is our desire to continue the receiver as trustee and to that end we seek your co-operation.

If you wish to co-operate with us, please send us an itemized statement of your claim and we will prepare your proof of debt and power of attorney.

Awaiting the favor of an early reply, we beg to remain,

Yours very truly,

WILLIAM F. CARELL.

ABRAMSON WRITING SCENARIO FOR NEXT IVAN PLAY.

Having finished "Her Husband's Wife," the newest Ivan feature, Director General Ivan Abramson is working on the scenario for his next production, which will be put into work within the next two weeks. The theme for the new Ivan production will treat of an evil in modern society life and will present the facts as only Mr. Abramson can illustrate them. As yet no title has been decided on for this play, but the working name of the story is "The Faded Flower."

"THE TWO ORPHANS" (Selig).

Probably the most pretentious cast of characters ever appearing in a picture play released in regular service is that presented in "The Two Orphans," a Selig Diamond Special. This will be released through the regular service of General Film Co. on Monday, June 12th. This play marks a new era in film production, for it presents a strictly all-star cast, including Kathlyn Williams, Winnifred Greenwood, T. J. Carrigan, Myrtle Stedman, Charles Clary, Adrienne Kroell, Lyllian Leighton and others. The mere announcement of these stars should be enough to crowd any motion picture theater.

Scene from "The Two Orphans" (Selig).

The Selig revival of "The Two Orphans" is taken from the world-famous play of Kate Claxton. The production abounds in wonderful scenic effects gorgeous costumes and talented acting by a noteworthy company of stars. The Selig Company is certainly to be commended for its consistent policy to raise the standard of regular motion picture programs and to introduce real-for-sure feature films in regular film service. The Kate Claxton vesion of "The Two Orphans" is the best version and one that should appeal to those who remember the wonderful success attained by this actress in the play.

"FRIDAY, THE 13TH" (Paragon).

"Friday, the 13th," the novel which stirred Wall Street, and State Street in Boston, to its very depths, and by far the most talked-of novel dealing with the intricacies of the Stock Exchange, from the prolific pen of that master financier, Thomas W. Lawson, will be Robert Warwick's next photoplay vehicle, in which this celebrated actor will play the role of Robert Brownley, whom on account of his phenomenal success on the Stock Exchange, became known as "the Napoleon of Wall Street." It is a role eminently befitting such a sterling actor as Mr. Warwick, who was, by the way, Mr. Lawson's personal choice for the part.

Scene from "Friday, the 13th" (World).

When William A. Brady announced his intention of producing for the World Film program the biggest stories ever written, and that these would be produced under his personal supervision, in their proper atmosphere and with all their details most accurately and minutely carried out, "Tom" Lawson, who has for many years been one of Mr. Brady's staunchest friends, suggested the filming of his story of the Stock Exchange. Details were discussed and it was decided to film this story which thrilled financiers of this country as they had never been thrilled before. Robert Warwick and his director, Emile Chautard, made a trip to Boston, where they outlined the details of importance with Mr. Lawson, such as the characters, the scenes and the sets which would be required to give the story its proper staging. Through Mr. Lawson's influence the World Film was able to secure from the brokerage firm of Flagg & Stone, the privilege of taking the Stock Exchange scenes in their offices. The Astor was also used one Sunday morning for the pit scenes, which attracted thousands of pedestrians to the scene.

As a whole, this is by far one of the most satisfying productions in which Mr. Warwick has ever been seen. Director Chautard spared neither pains, time nor money in producing the picture according to Mr. Lawson's own ideas, and when Mr. Brady saw the finished picture, he said that he could place his stamp on it with the utmost satisfaction that it would please all beyond description, and Mr. Brady is known for his ability to pick the material that will take the country by storm. "Friday, the 13th" will be the regular release on the World Film program for July 17.

GOOD REPORTS ON GLORIA'S ROMANCE.

No matter how inclement the weather, Billie Burke in "Gloria's Romance" is proving such a box office magnet the country over that capacity business is being done by nearly every house playing the picture. Below are just a few reports from different Kleine exchange managers selected at random from a long list of similar reports:

B. T. Hardcastle, manager of the Kleine office in Atlanta, says: "The Piedmont opened Monday in a drizzling rain which continued throughout the day and night, but played to full houses all day long. It was the only house in the city doing any business, most of the others not having at any time more than a handful of people. The following day it cleared up in the afternoon, but a hard rain throughout the morning and noon hours and an overcast sky frightened the people against coming out. However, at night the Piedmont was jammed, and every one went away delighted with the production they had witnessed."

Foster Moore, of the Kleine branch office in New York, writes under date of May 25: "F. G. Hall, proprietor of the Hall Circuit in New Jersey, states that the Billie Burke in 'Gloria's Romance' business at his Hoboken U. S. Photoplay theater was an absolute turnaway for the three days, Monday, Tuesday and Wednesday, though Tuesday night there was a heavy rain. At his Palace theater in East Orange, where he charges 25 cents admission, his opening Monday night was to capacity, and on Tuesday night, in a rainstorm, the house record was broken."

Charles M. Thall, of the Minneapolis Kleine exchange, reports: "The New Princess theater in St. Paul opened the third chapter of "Gloria's Romance" last Monday to over 8,000 paid admissions and the New Palace theater in Minneapolis is showing to hold-out business right along."

THE TRIANGLE KIDDIES.

The other day a brand new moving picture on which the producers had spent much time and money was shown for the first time. The reviewers spoke in glowing terms of the picture and then as a sort of climax to their criticism, took occasion to speak of the work of the Triangle Kiddies. There are five of these interesting youngsters in all. In some pictures only one or two will appear, but in many of the pictures all five are used and what's more, picture goers have come to look forward to the laughing, tumbling, frolicking children in the pictures and when they don't all appear, the admirer of this one or that one is certain to voice his or her disapproval.

The children have appeared in such well known pictures as "Let Katy Do It"—the five grew to seven in that picture, by the way—"The Children of the House," "Going Straight" and scores of others. Not that the children care or that it is likely they will ever be called anything but just "Triangle Kiddies," it might be mentioned that their names are George Stone, Violet Radcliffe, Carmen de Rue, Francis Carpenter and Ninon Fovieri. Now watch for them and see if you don't fall in love with every last one of 'em. If it matters in the least, it might be added that the eldest is eight.

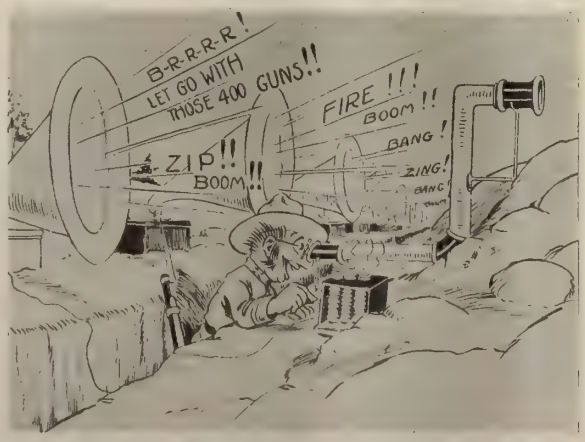
ROLIN FORCES MAKING BIG BURLESQUE.

The Rolin Film Co., makers of Pathe's Lonesome Luke comedies, put special effort and a large sum of money on a burlesque of "Julius Caesar," which it is making. To show the magnitude of this one-reel production the company has utilized among its hundreds of extras the several hundred pretty dancing girls who took part in the Actors' Fund presentation of the great Shakespearian tragedy which was enacted on May 19 in Hollywood. The whole studio is being utilized in one giganitc set for this production.

"HEEZA LIAR OUTWITS MEXICAN BANDITS" (Paramount-Bray).

Having failed to capture the elusive Villa in his first sortie into the heart of Mexico, Heeza Liar returns to the border to confer with Scott and Funston. Hearing that Pershing has been surrounded and is in danger of annihilation, the entire force of American troops goes to his rescue, leaving the Colonel to defend two miles of border single-handed, in "Colonel Heeza Liar and the Bandits," a coming release of the Paramount-Bray Animated Cartoons.

Plotting of the Mexicans to make a raid the following night is disclosed to Heeza Liar and he quickly collects all of the phonographs for miles around, places them at intervals along the border, thoroughly concealed, and puts into each one a record prepared long before for just such an emergency. At the psychological moment the Colonel turns on the switch and a vast battery of machines begins to shoot off records of artillery and infantry in action, frightening the bandits away in a mad flight.



Scene from "Col. Heeza Liar and the Bandits" (Paramount-Bray).

Retribution follows fast at the Colonel's heels, however. He is captured by the bandits and tied to a cactus, then left to starve in the desert. An eagle rescues him as food for her young, but in aeroplaning to the eagle's nest, Heeza Liar is able to locate the bandit's headquarters. Later he makes his escape with the aid of an unruly mule, stolen from the bandit camp, then delivers his information at headquarters and gets his reward.

"THE ADVENTURES OF PEG O' THE RING" (Universal).

Grace Cunard and Francis Ford are back on the coast after their flying trip to New York, and work on the latest episodes of the Universal Special Feature, "The Adventures of Peg o' the Ring," is progressing rapidly. The seventh episode of the serial is set for release during the week of June 12.

Other Universal serials have been great box office successes, but "Peg o' the Ring" promises to surpass all records. The mere fact that Miss Cunard and Ford will play the principal

Scene from "Peg O' the Ring."

roles alone assures the success of the feature, but, in addition, seventeen hitherto untried stunts will be worked into the circus serial.

These hair-raising episodes were suggested to Mr. Ford and Miss Cunard by veterans of the sawdust ring from real life happenings. Since the serial was started hundreds of circus people have written to the Universal stars offering suggestions, and many of these will be adopted. In addition, when Miss Cunard was in New York, she conferred at Madison Square Garden with representatives of a big internationally known circus regarding special circus stunts for the picture. Startling developments can be expected before "Peg o' the Ring" is finished.

UNIQUE STUNT BY WHARTONS.

Ordinarily in studio work Cooper-Hewitt violet ray lights are used overhead and on the sides of the "set"—the lights themselves do not show in the picture, the rays being reflected downward upon actors and settings.

The seventh episode of "The Mysteries of Myra," however, afforded opportunity for a distinct novelty in photoplay craft, and the Wharton brothers were quick to make the most of it. In this episode the Black Master's spirit enters the Maynard home and materializes under a red light—red light being conducive to materialization and violet light antagonistic. After

Stunt in "The Mysteries of Myra."

materializing, the spirit of the Black Master attempts to turn on the gas in Myra's room and in so doing throws a flood of violet rays full upon himself and dematerializes in great agony.

In producing these scenes a set of Cooper-Hewitt lights are shown both before and after installation. During the action Howard Estabrook turns the current on and off several times for the benefit of the camera, and the effect is both novel and startling. All this is shown in the seventh episode of this remarkable feature series.

Experts who have viewed a pre-showing of this part of the picture state that the scenes in which the Cooper-Hewitts are used are entirely new to the screen and that they have never before seen anything like the photographic effects attained.

"THE PROMISE LAND" (Essanay).

This three-act photoplay has a story fully as strong as many five-act photoplays and tells it in a straightforward manner that is sure to appeal to any group of spectators. Bryant Washburn and Marguerite Clayton appear for the first time together in this piece. Both have been with Essanay since their first experience in pictures, but never had been cast together until this time. "The Promise Land" is but the first of several pictures in which they will perform, so well do they appear as opposites. With Mr. Washburn and Miss Clayton, two stars of international reputation, in the leading roles, this play offers an example of President George K. Spoor's plan of putting his best players in short-reel productions. Edmund F. Cobb and Harry Dunkinson, each of leading-man caliber, top the supporting cast. The story is one of small-town sweethearts, the boy a drug clerk with ambitions. As he goes away to study medicine a young traveling salesman wins the girl. Some years afterward the drug clerk is a surgeon of recognized ability at a city hospital. The girl, deserted by her husband, becomes a nurse to support her child. It so happens that when the victim of a railroad wreck is brought in the new surgeon gets the case and the nurse is sent to help him in the operating room. They recognize each other and then

Scene from "The Promise Land" (Essanay).

identify the victim as the former traveling man and the nurse's husband. They strive to save him, but in vain. The surgeon shows the girl that the promise land is their little home town rather than the city of which they dreamed, and they return together.

ESSANAY GETTING SCENICS.

The scenic beauties of Canada from Nova Scotia to British Columbia and from the Georgian Bay country to the Yukon will be filmed by several squads of Essanay camera men during the summer months.

Great preparations are being made for the Yukon pictures. Animal life in this great north country will be given as much attention as scenic, and the camera staff has orders to get a series which will show how polar bears live, regardless of the difficulties. So thorough will be the canvass of this country for appropriate scenery and animal studies that the party is not expected to return until late in August or even in September. All scenics will be released in split reels with the Canimated Nooz cartoons by Wallace Carlson and other 500-foot productions.

PARAMOUNT "SHELL PLATE" WEEKLY.

The Paramount Pictures Corporation issues its "shell plate" weekly. The page contains all sorts of matter—"shorts" and "longs," pictures of stars and scenes in each of the two weekly Paramount releases. This page, in proof form, goes to every exhibitor and to the newspaper in his town or small city. Circular letters have told the exhibitor the advantages of the proposition—that if his newspaper receives shell plate, it will be more likely to print publicity for his pictures than if it has to set up the story. Shell plate does away with composition charges, and the editors of this class of newspaper using Paramount Publicity have welcomed the new page.

"A RAILROAD BANDIT" (Universal).

It is nothing new nowadays for the Universal to engage a train consisting of an engine and fifteen or twenty box cars or a dozen passenger coaches. The Southern Pacific, Santa Fe, Union Pacific, Oregon Short Line and other western railroads have even turned over local passenger and freight stations to the picture people from Big U town. In fact, the relations between one great trans-continental line and the Universal are very close. This company, the Santa Fe, recognizing that

Scene from "A Railroad Bandit" (Bison).

Universal City is one of the coast's greatest attractions to Eastern tourists, has issued special folders describing the city and urging tourists to visit it as one of the greatest sights in California.

In "A Railroad Bandit," a two-reel Bison railroad drama featuring Marie Walcamp and Lee Hill, a western railroad turned over an engine and train crew and a dozen coaches to the Universal merely for the privilege of having the name of their line in Universal moving pictures. There is no doubt that Universal pictures receive a tremendous circulation in all parts of the world, and the advertising departments of many railroad companies have come to realize that it is a paying proposition to have the name of their road roll across the cinema screen painted on their coaches.

WALTHALL IN "THE LITTLE MUSKETEER."

Picture patrons familiar with Henry B. Walthall's rich interpretation of Southern character leads may await with expectancy his newest production on which Essanay has just begun construction.

"The Little Musketeer," to be filmed in five acts, gives Mr. Walthall the wide opportunity necessary for the display of his unique ability, and the chance to offer a powerful portrayal of a part which requires just such acting as his to be successful. A cast composed of many stage stars will support him. Antoinette Walker, famed for her parts in Belasco productions, principally with David Warfield, will take the feminine lead. Director J. Charles Hayden will handle the new piece. One thousand infantrymen and several hundred horsemen to take guerilla foraging parties, will be utilized. Exteriors will be taken at Camp Logan, the artillery and rifle range of the Illinois National Guard.

"The Little Musketeer" is a drama of Civil war times, without bringing the war topic directly into it. It was written by Charles Mortimer Peck especially for Mr. Walthall, and the latter takes the double role of two brothers. Both love the same girl. A murder is committed and each believes the other is guilty and attempts to shield him. The climax is in keeping with the rest of the story, a strong point reached after numerous intense situations.

WOMEN FOR LEADING ROLES.

Something new in motion picture dramas—two women essaying the principal roles—is presented in "Flames of Vengeance," a three-act Gaumont-Mutual production. Miss Gertrude Robinson and Miss Iva Shepard are the principals, the former in the role of a young girl and the latter as the "vampire." Teamed together in this production, these young women give an exceptionally stirring interpretation of the difficult roles assigned them. The success of the two women in the leading roles has prompted the Gaumont-Mutual studios to prepare several other dramas for them in which they will appear as the principals.

"BROKEN FETTERS" (Bluebird).

New York and the Orient provide scenes and settings for "Broken Fetters," the Bluebird for July 3, in which Violet Mersereau makes her regular appearance as a star in that popular series. Rex Ingram has directed the production, going to China for the early scenes and locating the final action in New York's Chinatown and upper Fifth avenue. By clever artifice the Oriental atmosphere has been pleasantly infused, and as there is always a mysterious interest in Chinatowns, in whatever city they are located, the element of novelty will provide a strong appeal to the fancy of the populace. Considerable success has been attained in providing sensations, and there is an element of excitement to accelerate the interest and speed the concluding incident to an emotional climax. Kittens Reicherts plays, in the first act, the role which Miss Mersereau, as a grown up, carries through the four remaining reels. Wm. Garwood is featured as Miss Mersereau's leading man, and Paul Panzer and Isabel Patterson have been assigned to important roles in developing the interesting plot.

FROHMAN COMPANY TO SCREEN "JAFFERY."

"Jaffery," William J. Locke's most popular novel, is to be screened by the Frohman Amusement Corporation. As the author of "The Beloved Vagabond," more than from any of his other writings, Locke has been associated in the public mind in the past. Yet this new book, "Jaffery" has already outsold "The Beloved Vagabond" and will certainly retain at least equal place in the hearts of his many admirers. The story lends itself to very beautiful dramatic treatment, and forms in essence a pictured play that might, with only the loss of scenic variation, be quite as effective on the stage.

For the name part the author's own friend, whom he had in mind in writing the book, has been engaged. This is C. Aubrey Smith, the English actor who played with Marie Doro in the play from another Locke book, "The Morals of Marcus." Mr. Smith has done some strong picture work before, notably in "The Builder of Bridges" and "John Gladye's Honour."

Others in the cast have been chosen with as much care, the familiar names including Eleanor Woodruff, Eric Blind, Florence Deshon, Doris Sawyer, Paul Doucet and Stanley Dark.

HOLMES TO TOUR CANADIAN ROCKIES.

Burton Holmes, the celebrated traveller and lecturer, whose journeys are shared by screen audiences each week in the Paramount-Burton Holmes Travel Pictures, has left for a trip through the Canadian Rockies. Through the land of Evangeline Mr. Holmes will travel during peach-blossom time, later going to Newfoundland and for a visit to the historic shrine of St. Anne de Beaupre. The journey, which will cover all of Canada, will be made in the car of the late Lord Strathcona, and Mr. Holmes will be entertained by Lord Shaunnessy. He has also been invited to be the guest of the Duke of Connaught during his Canadian visit.

MARGUERITE CLARK STAR OF "SILKS AND SATINS."

Marguerite Clark makes her next screen appearance in the Famous Players production, "Silks and Satins," which is released on the Paramount Program June 12. The play is an unusual one, opening in the present and then reverting to the Napoleonic era as the story of the romance of the great-great-grandmother of the little bride is related to her and furnishes her with the solution of her own grave problems.

J. Searle Dawley, who directed "Silks and Satins," has gathered an exceptional cast about Miss Clark, including Vernon

Scene from "Silks and Satins" (Famous Players).

Steel, Clarence Handysides, Thomas Holding, W. A. Williams, and Fayette Perry. Some of the most elaborate settings ever erected in the Famous Players studio were built for this production, among them a three-story interior of the De Sagen Chateau, and another interior view of the chateau which was over one hundred feet in depth. The picture is a delightful blending of the present and the past, in which Miss Clark plays both diminutive heroines in her inimitable way.

"THE SHERIFF OF PLUMAS" (Mustang).

Because her rare type of beauty fitted exactly the heroine of William Piggett's stirring story of the West, "The Sheriff of Plumas," Helene Rosson was especially selected by Director Warren Ellsworth to portray this role in the picturization of this popular story by the Mustang-Mutual studios. Her appearance in this production will mark Miss Rosson's first effort as the heroine of a short-length feature in many months.

Scene from "The Sheriff of Plumas" (Mustang).

William Stowell and Harry McCabe, the latter a newcomer to Mustang-Mutual releases, appear at the head of a capable company supporting Miss Rosson. "The Sheriff of Plumas," which was put into scenario form by Karl Coolidge, is an unusually appealing story of the Far West, replete with stirring situations and presenting an exceptionally novel domestic situation.

RALPH HERZ IN METRO'S "THE PURPLE LADY."

"The Purple Lady," a five-part Metro-Kolfe production in which Ralph Herz is starred and Irene Howley is featured, will be released on the Metro program June 26. This Metro feature will serve to introduce Mr. Herz to the silent drama. He has had a long and successful career on the speaking

Scene from "The Purple Lady" (Metro).

stage, and is perhaps best known for his work in "The Soul Kiss," "Madame Sherry," "Dr. De Luxe," and recently in "Ruggles of Red Gap." He is truly an international artist as he was born in Paris, has German relatives, was educated in England and is now a naturalized American citizen. He came to America with Mrs. Patrick Campbell, playing with that star in "The Joy of Living," "The Second Mrs. Tanqueray" and "Aunt Jeannie."

Miss Howley is another stage favorite who won added fame on the screen. She was last seen on the Metro program in "A Yellow Streak" with Lionel Barrymore, which was pronounced one of the best features produced last year. She was known for several years on the vaudeville stage as "The Manhattan Girl." There is a strong supporting cast in "The Purple Lady," which includes Alan Hale, Howard Truesdell, George Pauncefote, Guido Colucci, Gretchen Hartman, Mrs. William Bechtel, Cora Williams and other well-known stage and screen artists.

"The Purple Lady" is a picturization of the play of the same name by Sydney Rosenfeld, which enjoyed a successful run on Broadway.

RUTH ROLAND STARRED IN PATHE'S "A MATRIMONIAL MARTYR."

In Ruth Roland and Andrew Arbuckle, the two players featured in "A Matrimonial Martyr," the five-part Gold Rooster play made by Balboa and treated to the exquisite process of Pathecolor in the Pathe company's Paris laboratories, we see that rarity of screen art—actors physically and temperamentally in accord with their parts.

In the double role of Erma Desmond and Mrs. Hugo Stanley, Ruth Roland is happy. The play calls for her happiness only as Erma Desmond; but Ruth's volatile temperament revels happily in her interpretation of the irascible, waspish termagant, Mrs. Hugo Stanley; for her chameleon feelings conduce to making each part more real for contrast with the other.

Miss Roland first won the admiration of countless screen enthusiasts by her consistent playing in the now famous "Who Pays?" series, released by Pathe about a year ago. A native daughter of California, which has produced so many favorites of the stage and screen, Miss Roland has been before the public since she was four years old.

After finishing her education in Hollywood, she had considerable stock experience and wound up in vaudeville before going into pictures. She joined the Balboa forces about a year and a half ago and rose rapidly. Only recently she made a great success in "The Red Circle" serial and in the Gold Rooster play, "Comrade John," wherein she co-starred with William Elliott.

"LA VIE DE BOHEME" (World).

"La Vie De Boheme," in which Alice Brady, the charming World Film star will make her appearance late in June, received its directorial patronage at the hands of Albert Capellani, the famous French producer, creator of "Les Miserables,"

Scene from "La Vie De Boheme" (World).

"Camille" and at one time the foremost operatic director of the French capital.

For the making of this exceptional subject, Mr. Capellani did not rely on his own knowledge of Murgur's story, but called into conference a number of his friends among the Metropolitan Opera House singers and directors, and they were asked to look at such of the film as had been completed and suggest for forthcoming scenes, with the result that a most artistic atmospheric production is seen.

As an opera, under the name of "La Boheme," Murgur's story has become a classic of the music world. The tale itself, torn with the heart yearnings is of the young girl, "Mimi," who, as a baby is left at the "Motherless Home," later taken from there by an inn keeper and given a place as domestic. She is assaulted by a drunken inmate and rescued by a Bohemian musician. She leaves the inn and takes up flower-making and meets her destiny in Rudolph, the scion of a notable family—honorable withal and loving as a true spirit.

Alice Brady as "Mimi" responds to the high tense, tempo called for by the story. Her sublime sorrow, her majestic manner of flitting from gloom to joy and her death-bed request for "a muff to warm my hands" sees the film dissolve itself and leave the auditor struggling to hold back the tears.

In addition to Miss Brady, Paul Capellani, Zena Keefe and a specially selected cast of players, have important parts. The scenic environment is perfect, the detail and atmosphere carries out the general effect, and as it was aptly described by one of the Metropolitan Opera House singers, "La Vie De Boheme" is a symphony of art.

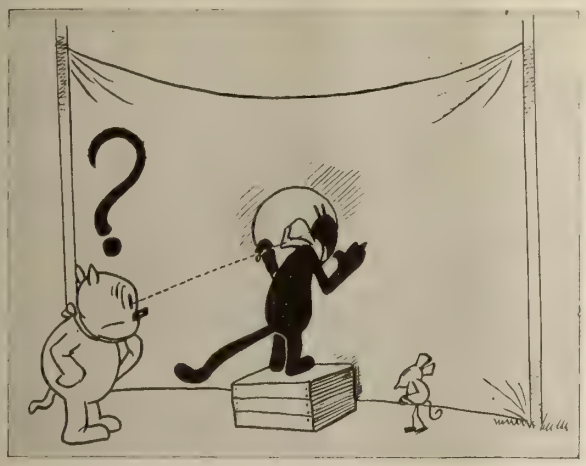
"La Vie De Boheme" is in five acts and will be released as "Brady-Made" June 19 on the regular World program.

John Junior, Essanay juvenile leading man, has another comedy part in "The Schemers," a forthcoming three-act comedy-drama.

INTERNATIONAL ANIMATED CARTOONS.

"A Quiet Day in the Country" by the famous F. Opper, and George Herriman's "Krazy Kat at Looney Park" are the new International animated cartoons booked for release June 5.

These split-reel comedies grow better every release and the late offerings are quite the best yet turned out by the well-known cartoonists. With vastly improved situations and action both comedies are riots of laughter from title to finish.



Scene from "Krazy Kat at Looney Park" (International).

Krazy Kat's trip on the roller coaster is a scream and Cousin Willie in pursuit of the pig are just about the funniest objects we have seen in animated cartoons. Opper and Herriman seem to have hit upon a style of navigation for these characters that classes with the "Chaplin Shuffle" in its palmiest days. Watching these pictures on the screen it is hard to believe that they are not actual living beings, but only children of the artist's imagination, taking on life and expression at the whim of the originator.

CHANGE IN A GAUMONT TITLE.

After announcing as its photoplay for June 22 "The Spatulate Thumb," the Gaumont company has decided to change the name to "The Criminal's Thumb." This is the three-act drama which had its ending changed by vote of the women of the Gaumont stock companies. The authors, Lionel Barrymore and Wright Huntington, wrote that the heroine was to marry the young attorney who secured the acquital of the wea young man with whom she had been in love when the story opened. Miss Iva Shepard, Miss Gertrude Robinson, Miss Gertrude Mc-

Scene from "The Criminal's Thumb" (Gaumont).

Coy, Miss Lucille Taft and Miss Mathilde Baring were a unit in declaring the heroine would stick to the man to whom she had first given her love. The story was then changed to get it in tune with the feminine psychology of the Gaumont actresses.

NOVELTY NOTES FOR JUNE.

"Novelty Notes" for June contains an exhaustive special article, entitled "Percentage Pictures," which is important to all who are interested in the future careers of Anita Stewart, Mary Pickford and Charles Chaplin and their probable effects on the motion picture industry. "Novelty Notes" is mailed to exhibitors only; but any of our readers may obtain a copy of the June issue if they will send their names and addresses to "Novelty Notes," 115 East Twenty-third street, New York.

UNITY MARKETS SERIAL ON UNIQUE PLAN.

"The Yellow Menace," the sixteen-episode serial starring Edwin Stevens, the famous dramatic artist, which is being distributed through the Unity Sales Corporation, is the first serial ever to be sold on a State's right basis, according to Andrew J. Cobe, vice-president and general manager of the Unity.

Mr. Cobe reports that the entire country has been practically sold on "The Yellow Menace," within a week of the announcement of its acquisition by the Unity concern. The extreme timeliness of the subject has no doubt a great deal to do with this, as orators in the House of Representatives and presidential candidates are at the present moment striving to arouse the country to a sense of its danger from across the Pacific.

NEW KNICKERBOCKER-VIM BULLETIN.

Two bulletins in one is the result of a novel method adopted by the Melies Manufacturing Company in its latest issue of the house organ advertising Knickerbocker Star Features and Vim Comedies. The new bulletin is a saddle-stitched booklet of twelve pages and covers the Knickerbocker and Vim advertising matter occupying opposite halves of the publication and meeting in the middle, upside down to each other. Thus the information the exhibitor requires is provided in a form that obviates confusion and is handily preserved in a binder supplied for the purpose.

ROONEY REACHES UNIVERSAL CITY.

Pat Rooney has reached Universal City and will be directed by Roy Clements in a series of comedies, the first one being entitled "The Bell Hop." Rooney has been appearing on the vaudeville stage, and is one of the best-known comedians in the country. He was at Universal City once before for a brief engagement. Additional film plays are being written for the comedian. Work will be commenced on the first episode next week.

NEW "VIM" POSTER TRADE MARK.

Vim Comedies have dropped the cartoon style of poster so long distinctive of the Vim brand, and have adopted a new device, consisting of a Shakespearean fool with a bauble. The device is used as a border for one-sheet posters, the Vim name appearing on a balloon which the fool holds tethered with a string. In the panel is inserted a comedy scene from the subject, posterized in three colors with photographic reproduction of the players' faces.

NOTES OF THE TRADE

COMING a week or ten days ahead of the Gaumont stock companies, Gertrude Robinson, one of the stars of these aggregations, has reached New York. As she is not cast in any of the final productions in work at Jacksonville, Fla., it was possible for her to get away ahead of time. Her first photoplay to be made at Flushing, N. Y., will be announced within a week.

* * *

Two sisters, Helen and Queenie Rosson, are employed at the American Mutual studios in Santa Barbara. Despite the year's difference in age, the two bear such a striking resemblance that it is with difficulty they are told apart. Both are stars, Helen in strong dramatic roles and Queenie in comedy parts. Their brother, Dick, is also a member of the studio forces, making it quite a family affair.

* * *

Director Smiling Billy Mason has completed the fourth episode of "Base Ball Billy," made in one reel, in which he plays the featured lead, supported by a large cast, and is now preparing to film the fifth chapter of this series of pictures dealing with the national game and full of comedy situations.

* * *

The U. S. Department of the Interior, which is releasing scenic film of National Parks through the Gaumont company, has a most remarkable series of views of the Yellowstone which will be released as a Mutual Picture June 14. These are equal in photographic excellence to the pictures of Yosemite, which proved such a popular Gaumont scenic release through Mutual. The pictures of the geysters, the stupendous falls, and the other beauties of nature with which the park is filled, made a wonderfully popular release.

Charles Chaplin is now at work on his third Mutual feature, the name of which as yet is undecided. In this release, the famous laughmaker will be seen in the role of an itinerant musician, in which the violin, which he plays so well, and an accordion furnish the chief music. Edna Purviance, Eric Campbell, Leo White, Charlotte Minneau and the other members of his company appear with him in this production.

• • •

American Director William Bertram in "Like a Knight of Old" put Nita Davis through a strenuous week in shooting that stage robbery picture. Nita is used to being dragged by runaway horses, flung over cliffs and plunged into icy cold mountain streams. "The director certainly made us earn our keep this week," Nita was heard to tell one of the extra men. "I've been in tight places many a time, but today he had me hanging on by my imagination. That's all I had left to cling to."

• • •

"The Fourth Tree" is the title of a one-reel comedy drama being produced by Director Clifford Elfelt, the featured lead being Vola Smith, with Hayward Mack opposite. Elfelt already has finished his first one-reel production at Universal City, entitled "Muggins," the lead being taken by Gretchen Lederer with Norbert Myles opposite. Clever work was done in this drama by Elizabeth Janes, one of the child actresses of Universal City, and Adele Farrington in the heavy role.

• • •

Helen Holmes and her company of Signal-Mutual players are now far out on the Pacific, bound for Hawaii and the Orient, where they are to enact a number of scenes for "The Diamond Runners," a Mutual Star Production, to be released in five acts late this summer. About twenty persons, including players, cameramen and assistants to J. P. McGowan, who is directing the production, made up the party.

• • •

Lone Star Deitz, the famous football coach, who some years ago captained the Carlyle team when it defeated Harvard, has a small part in the next American Audrey Munson picture, "The Gem of the Western Seas." All the men that appear in this feature are six-footers. The celebrated model they support is a slight American girl of about five feet two.

• • •

With his company working in the lumber camps of Humboldt county, California, Director Jay Hunt is filming "The Wilderness Creed," featuring Lu Cille Younge, with Jack Holt playing opposite. Hunt already has filmed a one-reel sea drama, made en route to Eureka, and will make two mountain dramas of two reels each before his return to Universal City.

• • •

So powerful a means of education has the art of cinematography become that many large manufacturers throughout the country are adopting it is a medium of education. The Willys-Overland company was among the first of the automobile manufacturers to look with favor upon the screen in connection with its work in disseminating knowledge of motor car construction. A lecture descriptive of the Knight sleeve valve motor, illustrated by 2,000 feet of motion pictures made by Essanay Film Manufacturing Company, is being given in various cities throughout the country by Henry H. Hower of Willys-Overland. The picture, many of them interior views of a motor in actual operation, are declared by exhibitors to be remarkable for their sharpness and clearness of detail. Without them, according to Mr. Hower, it would be extremely difficult to drive home many of the points of vital interest.

• • •

Alan Forrest, who recently joined the forces of the American-Mutual studios, has had an eventful career as a screen actor. One of his most notable successes was as the heavy in the serial "The Master Key." Leaving the Universal he joined Lubin, where he worked in many releases, including several features. He achieved a signal success in "A Sister of Cain," and in "Jackstraws" features. At present he is working in "The Sign of the Spade," to be released shortly in five reels.

• • •

Murdock McQuarrie, one of the most widely-known character actors on the Coast, has come to the American Studios to direct the company headed by Helene Rosson. His first picture will be "The Sign of the Spade," by Kenneth B. Clarke.

• • •

It will be at least ten days before Director Otis Turner completes the five-reel drama entitled "The Seekers," by Olga Printzlau, and featuring Flora Parker DeHaven, with the well-known character actor, Charles Mailes, as leading man. A strong cast is provided Director Turner, in support of the dainty little star, who plays the part of a nurse in a quaint religious community. The heart interest story runs throughout, with plenty of action.

• • •

Two women, Gertrude Robinson and Iva Shepard, play the principal parts in "Flames of Vengeance," a forthcoming Gaumont-Mutual three-part feature. A production in which the two principal roles are handled exclusively by women, are rare, indeed, in picture fields.

• • •

King Clark, who recently joined the American forces, is to be seen in "The Dancer" as his introduction to the public under the "Flying A" banner, with Vivian Rich and Margaret Nichols playing the principal feminine roles.

An automobile and a bicycle furnish the thrills for "Daredevils and Danger," a Beauty-Mutual comedy, featuring that trio of Carol Hallowoy, John Sheehan and John Steppling. The story has to do with an invention of a self-aiming gun and an excitable chase after the inventor by a herd of foreign representatives.

• • •

Constance Crawley has written a story entitled "Fear" which is now being filmed in two reels under the directions of Frank Borzage, with Mr. Borzage, Anna Little and Jack Richardson in the important roles. It is now expected that "Fear" will be offered to the public on June 30.

• • •

The Smalleys nearly have completed the five-reel society drama, entitled "The First Stone," written by Lois Weber and starring Mary MacDonald, with Horace Morgan appearing opposite her. A big cast of Universal players appear in this film story, including Maude Emory, Jack Mulhall and Ernie Shields. Many of the scenes were taken at the wonderful Elliott-Brandt Rancho, said to be one of the finest ranches in the United States. Other scenes were taken at San Diego and at a huge cattle ranch at Oceanside. Many beautiful sets were erected at Universal City for the use of the Smalleys for this production.

• • •

"Killed by Whom?" is a two-reel "Flying A" sociological drama written by William Parker and directed by Carl M. Le Viness. Vivian Rich, Alfred Vosburgh and George Periolat play the principal parts, and the story is very interesting from the standpoint of modern legal justice.

• • •

Alan Forest and George Bebhardt are the most recent additions to the American-Mutual studios. Their initial appearances will be in support of Helen Rosson in "The Sign of the Spade," a forthcoming American-Mutual feature in five acts. Forrest will appear in juvenile role opposite Miss Rosson, while Gebhardt will essay the "heavy."

• • •

"Smiling" Billy Mason has completed the fifth episode of "Base Ball Bill," a series of one-reel comedies surrounding the diamond and in which Mason plays the featured lead.

• • •

The famous collection of Bostock animals appearing in Horsley-Mutual releases are now en route from the studios at Los Angeles to New York, where they will appear during the summer months at Luna Park in Coney Island. A "Horsley-Mutual Special," consisting of twelve cars, is bringing the animals East. During their stay in Luna Park, visitors will be given an opportunity of seeing just how motion pictures in which animals are used, are made. Captain Jack Bonavita is in direct charge of the transportation of the collection. At the close of the summer season at Luna Park the animals will be returned to the Los Angeles studios.

• • •

"Love's Bitter Strength" is an American photoplay without a villain. Edward Coxen, Lizette Thorne and George Field constitute the important cast, under the direction of Alfred Hollingsworth, who has taken over the Ricketts company. This subject is a film adaptation arranged by Anthony W. Coldewey from a story by Nelle Brown Duff.

• • •

Director William Worthington is preparing to take over the direction of Ruth Stonehouse, the well-known star, who will be featured in a five-reel film play taken from Mendelssohn's "Spring Song," introducing Miss Stonehouse as a girl who dances, full of vivacity and life. The supporting cast has not been determined, and will not be until the film version is completed.

• • •

Director Murdock McQuarrie, who for the past six months has been directing Signal-Mutual five-reel features, has transferred his baggage to the American-Mutual studios. His first production under his new employers will be released shortly under the title of "The Sign of the Spade." Helen Rosson has the leading role in this production, supported by George Gebhardt, Alan Forrest and a strong company of players.

• • •

Early next week Director Lynn Reynolds will finish the picturization of his own story, written in five reels, entitled "The Deacon's Demise," featuring Myrtle Gonzalez. Val Paul appears opposite Miss Gonzalez, with a strong supporting cast including Nanine Wright, Lule Warrenton, Fred Church, George Hernandez, Frank McQuarrie and Jack Curtis. Miss Gonzales does some notable work in this film play, and some very beautiful sets have been provided by Manager Charles Rankin of the production department at Universal City.

• • •

"The Wasted Years," next of the Horsley Mutual features, starring Crane Wilbur, will be released shortly in five acts. Thelma Salter, who boasts but six years of age, will be Mr. Wilbur's chief support. This production will mark Miss Salter's first appearance as a Mutualite.

• • •

"Flames of Vengeance" will be the second of the new three-reel features produced at the Gaumont studios in Flushing for release through the Mutual. Gertrude Robinson and Sydney Mason, popular Mutual stars, are to be the featured players.

Iva Shepard, famous Mutual "vampire," John Reinhard, John Macklin, Albert Macklin, Mathilda Baring, Charles W. Travis and James Levering are the other players in the cast. Edwin Middleton is staging the drama.

* * *

Edward Schulter, technical director at the Rolfe-Metro studios, is getting things in readiness for the production of "Romeo and Juliet," in which Francis X. Bushman and Beverly Bayne will be starred.

* * *

Now it is the "homeliest boy" who is to make his bow as a star of Mutual releases. Gertrude McCoy, star of Gaumont-Mutual feature releases found him at the recent motion picture exposition held at Madison Square Garden. He introduced himself as "Tommy McCarthy." "It's not me real monicker," Tommy explained, "but it will have to do. I've got to have a phoney title, like all the other picture players." Tommy, they say out at the Gaumont-Mutual studios, where he is now working in his first release, has real ability and a wealth of talent. Tommy will shortly depart for the Vogue-Mutual studios in Los Angeles, where he will become a regular member of the playing forces.

* * *

Director Jay Hunt is in the woods of the northern part of California filming two logging camp photoplays, in which the lead is played by Lucille Younge, with Jack Holt appearing opposite. Albert MacQuarrie also appears in the cast. En route to Eureka, Hunt filmed on the steamers a one-reel story entitled "On the High Sea." Ben Cohn accompanied the company as scenario writer. The director and his company will be away for at least ten days more.

* * *

Edwin Guetlein, the Gaumont-Mutual cameraman, is now touring the South securing pictures for "See America First," released each week by the Mutual. After Atlanta, Savannah and Montgomery, Ala., were the first of the cities visited. His tour will occupy about ten weeks, during which he will obtain views of not less than twelve of the principal Southern cities.

* * *

"Any Youth," a psychological society drama, has been filmed by Director Allen Holubar from his own story. Holubar plays the lead, with Dorothy Phillips opposite, and supported by Hector V. Sarno as the heavy. This one-reel picture required a great deal of double and triple exposure, depicting as it does the thoughts of a man as they flash across his brain.

* * *

Following "Flames of Vengeance," the Gaumont company will release "The Criminal's Thumb," a melodrama written by Lionel Barrymore and Wright Huntington. The leading roles will be taken by Alexander Gaden and Iva Shepard. A peculiar twist to the story is given by the fact that the heroine does not marry the strong man, but says that the weaker of the two needs her. Others in the cast are Lucille Taft, Mathilde Baring, Charles W. Travis, Henry W. Pemberton and James Levering. The drama is being directed by Edwin Middleton. It will be released June 22.

* * *

Within a few days, director Joseph De Grasse will have finished the picturization of "The Grasp of Greed," a five reel production, featuring Louise Lovely and Lon Chaney. Some very beautiful sets have been used by DeGrasse in this picture, many of them being his own conception. His next story has not been announced, but it is being prepared for his use early next week.

* * *

The meetings, and ceremonies attendant upon each of the several conferences held, between General Scott and Funston, representing the United States, and General Obregon, Mexican Minister of War, were photographed by L. N. Burrud, a Mutual Weekly cameraman who has been in Mexico with Gen. Pershing's expedition. In order to obtain these pictures, a special permit had to be obtained from both the United States and Mexican authorities and signed by each of the three participants in the conferences. General Obregon posed several times for the camera.

* * *

"The Silent Battle," a five reel feature production in which J. Warren Kerrigan is starred, with Lois Wilson opposite, has been completed by Director Jack Conway. He is now working on his next production, which will start early next week, with Kerrigan as the featured lead, supported by Miss Wilson, Maude George, Harry Carter, and others of the Universal City stock company.

* * *

Millions of dollars have been spent, countless lives sacrificed, fortunes made and lost and feuds born, in the big reclamation projects engineered on the desert regions of the great west. All is lived again on the screen in "The Reclamation," a Mutual Masterpicture, De Luxe feature, filmed at the American studios and starring Winnifred Greenwood and Franklin Ritchie. The author was Enneth B. Clarke. Margaret Nicholas, Dick La Reno, and Clarence Burton are the principals in the cast supporting the stars. The piece was staged by Director Edward Sloman and most of the exteriors were filmed on the outskirts of the great Mojave Desert.

In "She Was Some Vampire" the featured leads are played by Gale Henry and William Franey, a comedy in one reel which is being filmed by Director Allen Curtis at Universal City. The story was written by Curtis and is a satire on the vampire woman, many of the scenes being taken at the seashore. Others in this laughable screen play are Lillian Peacock, Milburn Moranti and Charles Conklin.

PICTURE THEATERS PROJECTED

SAN FRANCISCO, CAL.—The Sunset theater is now being conducted by the Bodin Amusement Co.

WASHINGTON, D. C.—Greenburg & Garfunkel, 103 O street, N. W., plan to erect a one-story moving picture theater, 37 by 35 feet.

FORT PIERCE, FLA.—Hall & Saunders, Fellsmere, Fla., will erect a moving picture theater, 55 by 100.

CHICAGO, ILL.—Richard W. Owens, care Jackson Brothers' Real Estate Co., 513-15 N. La Salle street, is having plans prepared for a two-story moving picture theater, to cost about $175,000.

CLINTON, ILL.—W. B. Sudduth, 5 Jackson avenue, plans to erect a one and two-story moving picture theater, including stores and apartments, 44 by 120 feet, to cost $10,000.

INDEPENDENCE, IA.—The Isis theater has been taken over by Guy Curtis.

WATERLOO, IA.—The Crystal theater has been taken over by Nicholas Webber and is now being devoted to moving pictures exclusively.

WEBSTER CITY, IA.—W. Z. Zetterell has the contract to erect a two-story moving picture theater and apartment building, 44 by 124 feet, for E. H. Martin, to cost $20,000.

NATCHITOCHES, LA.—Natchitoches Opera House Co., Inc., D. L. Suddath, secretary, is considering plans for the erection of a commodious fireproof opera house.

NEW ORLEANS, LA.—William Klein will erect a one-story brick moving picture theater at 614 Canal street, to cost $40,000.

NEW ORLEANS, LA.—Orpheum Theater & Realty Co., of San Francisco, is reported as planning to erect a $40,000 theater in University place.

BALTIMORE, MD.—B. Friedmann, who recently took over the Aladdin theater at 930-32 West Baltimore street, plans to make extensive improvements to the house. It has seating capacity for about 500 persons.

BAY CITY, MICH.—Extensive improvements are being made to the Washington theater.

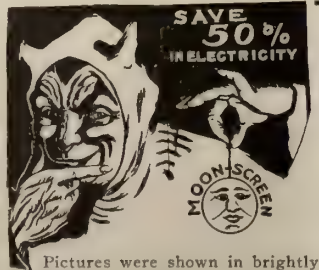
DETROIT, MICH.—The Catherine theater, operated by the Lincoln Amusement Company, has been remodeled, enlarged and the seating capacity increased.

RATON, N. MEX.—Extensive improvements have been made to the Princess theater and the seating capacity increased.

CLARKFIELD, MINN.—T. T. Thompson, who recently took over the moving picture theater formerly conducted by H. Kitchen, is making a number of improvements to the house. The seating capacity will also be increased.

MAHNOMEN, MINN.—H. F. Hanson has purchased the Grand theater.

VIRGINIA, MINN.—E. Springer has purchased the Lyceum theater and opened it as a first-class moving picture house.



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BROOKLYN, N. Y.—J. H. Ward, 226 Henry street, will expend $15,000 in making improvements to his one-story moving picture theater.

BROOKLYN, N. Y.—Sheffield Amusement Company, J. Miller, president, is having plans prepared for a one-story moving picture theater, 55 by 194 feet, to cost $40,000.

JAMESTOWN, N. D.—The New Ulm theater has been purchased by S. K. Leen.

VELVA, N. D.—The Isis theater has been taken over by L. K. Sivertson.

MARION, O.—J. A. Branden, who recently took over the Lyric theater, has made a number of improvements to the house and redecorated the interior.

YOUNGSTOWN, O.—About $3,000 will be expended in remodeling the Market Street theater. J. C. Leavitt is the manager

MUSKOGEE, OKLA.—J. A. Brophy, care Yale theater, plans to convert a business building into a modern moving picture theater. The alterations will cost about $16,000.

TULSA, OKLA.—W. N. Robinson will erect a ten-story theater and hotel building, 150 by 140 feet, to cost $65,000.

PHILADELPHIA, PA.—The Stanley Corporation is reported to have under consideration a plan for the purchase of 1900 to 1912 Market street and erecting thereon a commodious fireproof moving picture theater, with seating capacity for about 4,000 persons. The site includes a number of old store buildings and two storehouses on a lot 152 by 176 feet. The buildings are assessed at $305,000. In contemplating the erection of a moving picture theater at Nineteenth and Market streets the Stanley Corporation is believed to have in mind the possibility of the government erecting, as has been proposed, a new postoffice building on the south side of Market street, between Sixteenth and Seventeenth streets. If this project is accomplished, the present Stanley theater, just west of Sixteenth street, will be needed as a part of the postoffice site.

PROVIDENCE, R. I.—E. F. Albee plans to build a six-story theater and office structure, 168 by 81 feet, with wing 100 by 43 feet.

NASHVILLE, TENN.—Crescent Amusement Company will erect a moving picture theater on Fifth avenue; interior finish of white; walls in French gray; exterior French renaissance; dark red brick and terra cotta; ornamental iron marquise extending over entire front; four marble stairways; 15 private boxes; pipe organ with two sets of echo organs; indirect lighting system; fireproof; seating capacity, 1,500; cost, $100,000.

HOUSTON, TEXAS.—Extensive improvements have been made to the Pastime theater. The house is owned by Schulman & Sons.

DANVILLE, VA.—The Empire theater is now being operated by the Columbia Amusement Co.

CHIPPEWA FALLS, WIS.—C. M. Waterbury, of Pierpont, S. D., has taken over the Palace theater.

TOMAH, WIS.—The Unique theater is now being operated by C. J. Maxwell.

THERMOPOLIS, WYO.—The Isis is the name of a new moving picture theater opened by J. B. Bogard. It has seating capacity of 400, and cost approximately $15,000.

MONTGOMERY, ALA.—Strand Amusement Company will remodel its present building and bring its seating capacity up to 1,200. Construction work will not begin before October.

MOULTON, ALA.—Oscar Chenault is reported to erect a modern brick moving picture theater.

SAN FRANCISCO, CAL.—Extensive alterations have been made to the Haight Street theater. A new balcony has also been constructed. The improvements cost about $4,000.

SAN FRANCISCO, CAL.—Rosa & Bodania will shortly start work on the construction of a one-story moving picture theater at the corner of Twenty-ninth and Church streets. There will be seating capacity for about 450 persons.

SAN FRANCISCO, CAL.—The Regent theater, on Fillmore street, has been taken over by J. Hughes.

WASHINGTON, D. C.—Architect D. F. Meyers, Bond building, is preparing plans for a one-story moving picture theater, 30 by 80 feet, to cost $6,000.

LAMAR, COLO.—Lamar Opera House Company is considering plans for a two-story opera house, 50 by 140 feet, to cost $30,000.

BRISTOL, CONN.—The Bristol theater has been leased by Nathan M. Higbie. It is reported that Mr. Higbie will operate the house as a first-class moving picture theater.

WASHINGTON, D. C.—Architect Julius Wenig, 725 Tenth street, N. W., is preparing plans for a one-story moving picture theater, 48 by 105 feet, to cost $10,000.

FORT LAUDERDALE, FLA.—Mr. Sulzer, Miami, Fla., will erect fireproof reinforced concrete moving picture theater, 75 by 100 feet, to be operated by Frank Bartmus, proprietor of the Rex theater.

WEST PALM BEACH, FLA.—Fidelity Realty Company has let the contract to Clarence Wilcox to erect an addition to their theater building, 40 by 32 feet; fireproof; Carey roof, wood and tile floors; cost, $8,000.

CHARLESTON, ILL.—John J. Barton has disposed of his interest in the Majestic theater to Frank M. Francis.

KEWANEE, ILL.—The Majestic theater has been thoroughly overhauled.

FORT MADISON, IA.—J. B. Bandolak has taken over the Orpheum theater.

COFFEYVILLE, KAN.—J. B. Tackett is having plans prepared for a one-story moving picture theater, 60 by 140 feet, to cost $20,000.

NEW ORLEANS, LA.—Joseph Johnson has opened a new moving picture theater at the corner of Washington avenue and Prieur street. The house has seating capacity of 600.

SPRINGFIELD, MASS.—Plaza theater will be improved by the erection of a one-story addition, to cost $15,000.

CALUMET, MICH.—A new addition has been built to the Star theater and the interior redecorated.

DETROIT, MICH.—Frank Farrington Company has the contract to erect a theater building for the Boulevard Theater Company. It will be located at the corner of Gratiot and Mount Elliott avenues and be known as the Rialto.

IONIA, MICH.—A site upon which to erect a modern moving picture theater of fireproof construction has been purchased by Paul Ferrell. Work will probably be started within a few weeks. The house will have seating capacity of 1,000.

TRAVERSE CITY, MICH.—Contract has been let for the construction of a two-story brick and stone trimmed moving picture theater, store and office building, 73 by 125 feet, for Julius Steinberg. The structure will be fireproof and cost about $30,000. Fitzpatrick & McElroy Co., 118 North La Salle street, Chicago, are the lessees.

ST. PAUL, MINN.—Architect Arthur S. Devon, 705 Germania Life Building, is preparing plans for a modern moving picture theater, 50 by 100 feet, to cost, $10,000.

TRIUMPH, MINN.—C. H. Patsche, Fairmont, Minn., is preparing plans for a modern moving picture theater for Henry Bernhardt.

KANSAS CITY, MO.—Donald Franpenberger has purchased the Rex theater located at the corner of Thirty-ninth and Main streets.

ST. LOUIS, MO.—Kingsland Theater and Realty Company, organized by Harry W. Lohrum, Richard Zeppenfeld and Joseph Schneider, Sr., will erect a moving picture theater; fireproof; red matt brick and stucco; red Spanish tile roof; swinging sashes extending from floor to ceiling; cooled-air ventilating system. Will also contain two stores and two four-room suites. Cost, $35,000.

JERSEY CITY, N. J.—Dr. H. Charles Hespe, 390 Central avenue, plans to erect a one-story moving picture theater, 65 by 130 feet.

PENNS GROVE, N. J.—Penns Grove Improvement Company will erect a one-story moving picture theater, 60 by 120 feet.

TROY, N. Y.—Architect E. W. Loth, 253 Broadway, is preparing plans for the remodeling of a store property into a modern moving picture theater.

MANDAN, N. D.—Hartman Photo Play Company plans to erect a modern moving picture theater of fireproof construction, 50 by 125 feet.

CLEVELAND, O.—Reserve Photo Play Company, Robert M. McLaughlin, president; M. E. Beckwith, secretary; 635 Leader-News Building, is considering plans for a one and two-story moving picture theater, to cost $100,000.

CLINTON, OKLA.—Lon Covin will not at this time erect the Clinton theater.

BRISTOL, PA.—Smith, Hardican Co., 1606 Cherry street, Philadelphia, has the contract and will shortly commence work in building a one-story addition, 35 by 70 feet and making other alterations to the Forrest theater.

PHILADELPHIA, PA.—Myer Magil has conveyed the Imperial theater at 215-19 South Sixtieth street to Robert Bloomgarden for a nominal consideration, subject to a mortgage of $72,500. It is a one-story brick and concrete structure, on a lot 32 feet front by an irregular depth. The property is assessed at $70,000.

PHILADELPHIA, PA.—A one-story addition, 35 by 60 feet, and other improvements will be made to the Coliseum theater.

ABERDEEN, S. D.—C. W. Gates Amusement Company plan to erect a modern fireproof moving picture theater.

CANADIAN, TEXAS.—Humphrey Grocery Company has let the contract to John Bryan to erect a brick addition, 25 by 100 feet, to their moving picture theater, to cost $3,000.

The 1916 Convention Number of The Moving Picture World

¶ Pursuant to our custom for several years past, the *only* Special Number of THE MOVING PICTURE WORLD will be published current with the National Convention of the Motion Picture Exhibitors' League of America.

¶ The Convention will be held in the Coliseum, Chicago, the week of July 10th. Our Convention Number will be dated July 15th.

¶ We respectfully suggest that prospective advertisers reserve their space now. All advertising copy must be in our hands by June 24th, marked plainly so that it will receive proper publication.

¶ Please note that in spite of the unusual advantages offered through this number, because of its increased circulation and intensified interest, the advertising rates remain the same.

ADVERTISING DEPARTMENT
MOVING PICTURE WORLD
17 MADISON AVENUE
NEW YORK CITY

Trade News of the Week

Gathered by Our Own Correspondents

Old Town's Strand Sold

Well-Known Maine Theater Changes Hands When W. E. McPhee and O. B. Fernandez Buy the Strand Theater from Eugene Boucher—Latter Has Owned It Since It Was Built—W. E. McPhee Will Be the Manager for the Firm.

By John Flannagan, 147 Park View Ave., Bangor, Special Correspondent.

OLD TOWN, Me.—An important deal in theatrical affairs has just been consummated after days of consideration by the parties concerned, when the Strand theater was sold by Eugene Boucher, who has been its owner since it was built, to W. E. McPhee, owner of the New Central, and O. B. Fernandez, owner of the Bijou, who will be associated together under the firm name of McPhee & Fernandez, with Mr. McPhee as manager. Both the Strand and Bijou theaters were closed during the past week.

The New Central will be kept for road shows entirely, while the Strand will be devoted to a straight program of high-class picture shows, including regularly Paramount and Triangle plays. The Bijou will remain closed, at least for the present.

New Maine Film Company.

Portland, Me.—Lochren Film Corporation has been organized here for the purpose of conducting a general manufacturing, commercial, mercantile, mechanical, trading or real estate business. Capital stock, $1,000,000, of which $500,000 is common and $500,000 is preferred; par value, $10; paid in, $50. President, R. E. Monroe, Portland; treasurer, Carl W. Smith, Portland; clerk, Isaac W. Dyer, Gorham; directors, William Lochren, Stanley B. Houck, Minneapolis, Minn.; Carl W. Smith, E. R. Monroe, M. G. Connellan, Portland. Approved May 26.

W. U. Baker Opens New Theater.

Lubec, Me.—W. U. Baker opened a new moving picture theater here on Decoration Day, and is using Universal service. This new house has been built especially for Mr. Baker's use, and should prove profitable.

Pathe Comes to Bangor.

Bangor, Me.—Another film exchange, the Pathe, will be opened in Bangor shortly. Al Bevans, who is to be the manager of the local branch, is now looking for a location. Mr. Bevans has been in the business for the past ten years, having started with George Kleine when he opened his Boston branch. For the past few years Mr. Bevans has been managing exchanges. He was assistant manager of the Boston General Film exchange and was recently manager of the General Film exchanges in Albany, New Haven and Syracuse.

The local branch, which is to be established so that the company will be better able to furnish the people of this state with Pathe pictures, will control the territory this side of Lewiston. The Boston office has charge of the other territory in Maine. Mr. Bevans will be in position to furnish exhibitors in this section with features, serials and singles of all kinds made by his company.

Another benefit expected in having an exchange in this vicinity is that, with a man in Bangor, the company will be able to cover this territory for the Pathe Weekly. When anything of particular note happens in this vicinity, Mr. Bevans will have a camera man on the spot at once to take pictures for the weekly.

H. P. Smith to Manage General Exchange.

Bangor, Me.—H. P. Smith, of the Boston office of the General Film Co., has taken the Bangor exchange, on Franklin street, as manager, to succeed George H. Newhall, who was drowned a short time ago. Mr. Smith has been in the film business for the past eight years. He was formerly in the booking department, but for the past three years has been handling the work in the feature department.

Mr. Smith made a trip down through Eastport last week and is greatly pleased with conditions thus far. He likes the territory he has been placed in and thinks there are great prospects for business this summer.

Bluehill, Me.—The Century theater, Mason brothers, proprietors, has just contracted for Broadway features from the Bangor office of the Universal Film Company.

BOSTON REPORTS EARLY SUMMER BUSINESS GOOD

Barnum & Bailey's Circus Dents Week's Business in Boston—Business in State Prosperous.

By William Flynn, Boston Correspondent. Address Boston American.

BOSTON, Mass.—Barnum & Bailey's "Greatest Show on Earth" put a dent in the receipts of several Boston moving picture houses last week, but in spite of this counter attraction most of the larger photoplay theaters did a good business This was particularly true of the Park, Fenway and Modern theaters, in which the cooling systems have been given a thorough overhauling in anticipation of the approaching warm weather.

Both of the Olympia theaters, the Orpheum and the Boston, drew their quota of moving picture lovers, and the majority of the smaller houses held their own Judging from the present outlook the moving picture business in Boston and the rest of the New England territory this summer will be far better than it has been for years past.

Many of the local film exchange managers are enthusiastic over the prospects and their enthusiasm has been enhanced by the large increase in the number of summer moving picture houses that are due to be opened at New England summer resorts within the next few weeks. Edward J. Farrell, New England manager of the General Film Company, says the bookings of his office have held out remarkably well. Frank Vine, of the local International Film office; Frank Grady, of the World; W. H. Bradley, of the Triangle; George Balsdon, of the V-L-S-E, and Harry Campbell, of the Fox office, also report large bookings, and the general business aspect throughout the territory is encouraging.

BRAINS AND BEAUTY GIRL.

New England's Fair Representative, Phyllis Curl, Is a Blonde.

Boston, Mass.—Miss Phyllis E. Curl, the Boston girl who has been chosen to represent New England in the beauty and brains contest by the World Film Company, has received so many congratulations from her host of friends and persons she does not even know that she is in a quandary as to how she is going to answer them all.

Miss Curl is nineteen years old. She is a striking blonde with wavy gold hair and dark blue eyes. She is five feet six inches tall and has an erect and graceful carriage. Her father, who died some months ago, was a buyer of antiques, and with him she has traveled practically all over the world. She has been in Africa, Australia, Japan and Europe.

Following the death of her father the young lady was compelled to seek employment, and after working a short time as a stenographer she secured an engagement with William Hodge in "Fixing Sister." She was persuaded to enter the contest by her friends and is overjoyed to think she won. Miss Curl is a graduate of the Girls' High School in Boston, and those who have seen her predict a wonderful future for her on the screen.

An Organist of Fine Discrimination.

Boston, Mass.—Part of the success of Loew's Globe theater, in Boston, is due to the brilliant talent of Francis J. O'Connor, the organist. Mr. O'Connor has made a deep study of the science of interpreting motion pictures on the organ and his work augments the value of the photoplay on the screen to such an extent that he has built up a following among film devotees that few moving picture house musicians can boast of. He follows the theme of the picture on the organ in a manner that makes one feel as well as see the action as the reel unwinds on the screen, and discriminating audiences are loud in their praise of his efforts.

NEWARK NEWS LETTER.

By Jacob J. Kalter, 51 Strand Theater Building, Newark, N. J., Special Correspondent.

Airdomes Are Opening.

NEWARK, N. J.—The season for open air moving picture places was practically inaugurated in this city during the last week or so. The expectations of the airdome owners are much better this year than last. Weather conditions last year were deplorable. In a conversation with an airdome owner, the Newark correspondent of the Moving Picture World learned that thus far ideal conditions have prevailed as far as the open air places are concerned. The larger parks have also opened their season. Vailsburgh park, Newark; Olympic park, Belleville, and Hillside park, Irvington, all were opened last week. The wonderful business of the past week augurs well for the succeeding weeks.

Bayonne's New House.

Bayonne, N. J.—Plans have been prepared by Eugene Reilly, architect, for the erection of a one-story brick motion picture house to be built at 978 Broadway, Bayonne. The house, which will cost $6,000, is owned by A. Cohen.

Another Open Air.

East Orange, N. J.—James A. Endiso has built at 389 Dodd street, this place, a modern open air motion picture place at a cost of $500.

Success Company Chartered.

Trenton, N. J.—The Success Amusement Company, with registered offices at 135 East Hanover street, has just been chartered. The incorporators are: Charles C. Hildinger, George D. Bishop, Russell H. Lamont. The capital stock is $10,000, and the business of the concern is to do an amusement business.

B. S. Moss Interests Open Newark Office.

Newark, N. J.—The B. S. Moss Motion Picture Corporation has completed arrangements whereby they are to be represented in New Jersey by the Messrs. R. S. Clark and F. D. Hunt, who are to act as exclusive New Jersey agents.

Mr. Clark was with the V. L. S. E. Corporation for the past year as their New Jersey representative, and is now uniting with Mr. Hunt, who has been handling the Moss Features for several months.

The boys have opened an up-to-date office in the Proctor's Palace theater building, 114 Market street, Newark, N. J., where they will be glad to greet all their old friends.

Boyland at City, Irvington.

Irvington, N. J.—I. Boyland, well-known exhibitor around these parts, has taken over the City theater, 765 Springfield avenue, Irvington. Mr. Boyland has put on some extraordinary features in his house and he reports good business.

Atlantic Exhibition Company.

Newark, N. J.—With a capital of $10,000, the Atlantic Exhibition Company has been chartered at 828 Broad street, Newark. The members of the concern, which will conduct amusements, are Powell Crichton, Frank T. Matthes and Alex R. Fordyce.

Ruppert Opens Airdome.

Jersey City, N. J.—The Ocean airdome, at Bay River and Ocean avenue, has been opened by William Ruppert.

Madge Evans Popular.

Newark, N. J.—Madge Evans, recently shown at the Paramount theater, Broad and Hill streets, in "Sudden Riches," is probably now the pet of the city. The Newark correspondent of the Moving Picture World was informed that practically every theater booking World productions is making arrangements to have their house show this six-year-old wonder. The little film actress is very popular here in Newark, and it is expected that other playhouses will arrange for her personal appearance in the near future.

New Open Air Theater.

Newark, N. J.—An open air picture house has been opened at 267-269 Prince street by Morris Gold. He has installed a new operator's booth at a cost of $100. The booth was designed by M. B. Silberstein, architect.

Lakewood Incorporation.

Lakewood, N. J.—The Gem Amusement Company has been incorporated here with registered offices at 305 Sixth street. The capital is $3,000, which will be used for amusement purposes. The incorporators are Harry G. Hecht, Anna K. Otto and E. M. Firschbaum.

Syndicate at Penns Grove.

Penns Grove, N. J.—The New York theater Syndicate has been formed at this place with an authorized capital of $37,000. The incorporators are Frederick D. Doty, Giles S. Doty and E. S. Kilmer.

Regal Incorporated.

Paterson, N. J.—The Regal Amusement Company has been organized at 67 Main street, Paterson. The concern is capitalized at $10,000 and will probably take over the Regal theater, situated at the same address as the registered office. The incorporators are Salvatiore Peranio, Sanfelici Alexander and American V. Alexander.

New Camden Concern.

Camden, N. J.—The Cumberland Amusement Company has opened offices at 509 Market street, Camden, for the purpose of promoting amusements. The authorized capital is $5,000. The incorporators are S. MacGregor, Max Satinsky and Rose Black.

BALTIMORE ITEMS.

(For Baltimore Letter See Page 2078.)

"Gloria" at Strand.

Baltimore, Md.—The management of the Strand theater, 404-6 North Howard street, has booked "Gloria's Romance" and the first episode was shown this week for the first three days.

Ed Myrick presented all the lady patrons at his house, the Columbia, Portland, with a small bottle of perfume one Sunday recently.

To Exhibitors

Notice Changes in Addresses.

Below is a list of our correspondents and addresses. Send items of news interest about your work to the nearest correspondent—other exhibitors will be interested in what you are doing.

Atlanta, Ga.—A. M. Beatty, 43 Copinhill Ave., Atlanta, Ga.

Baltimore, Md.—J. M. Shellman, 1902 Mt. Royal Ter., Baltimore.

Boston, Mass.—Wm. N. Flynn, Boston American, Boston, Mass.

Buffalo, N. Y.—Jos. A. McQuire, 611 Erie County Bank Bldg., Buffalo, N. Y.

Chattanooga, Tenn.—George D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky.

Cincinnati, O.—Kenneth C. Crain, 610 First National Bank Bldg., Cincinnati, O.

Cleveland, O.—Hubert Persons, Standard Theater Bldg., Cleveland, O.

Dallas, Texas.—S. A. M. Harrison, 618 Comal St., Dallas, Texas.

Denver, Colo.—E. C. Day, Denver Times, Denver, Colo.

Detroit, Mich.—Jacob Smith, 503 Free Press Bldg., Detroit, Mich.

Illinois.—F. H. Madison, 6747 Emerald Ave., Chicago, Ill. (Also correspondent for Michigan, Iowa, Wisconsin & Nebraska.)

Indiana Trade News Service.—861 State Life Bldg., Indianapolis, Ind.

Kansas City News Service.—205 Corn Belt Bldg., Kansas City.

Louisville, Ky.—G. D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky.

Maine.—J. P. Flannigan, 147 Park View Ave., Bangor, Me.

Minneapolis.—Terry S. Williams, Minneapolis Tribune.

Newark, N. J.—Jacob J. Kalter, 51 Strand Theater Bldg., Newark, N. J.

New Orleans—George M. Cheney, 132 No. Jefferson Davis Pkway, New Orleans, La.

Philadelphia News Service, 326 Real Estate Trust Bldg., Philadelpnia, Pa.

Pittsburgh News Service, 6011 Jenkins Arcade Bldg., Pittsburgh, Pa.

Portland, Ore.—Abraham Nelson, 809 Journal Bldg., Portland, Oregon.

St. Louis.—A. H. Giebler, 236 Vanol Bldg., St. Louis, Mo.

Salt Lake City.—H. W. Pickering, Desert News, Salt Lake City, Utah.

San Francisco.—T. A. Church, 1507 North St., Berkeley, Cal.

Spokane, Wash.—S. Clark Patchin, E. 1811 11th Ave., Spokane, Wash.

Toronto, Ont.—W. H. Gladish, 1262 Gerrard St. E., Toronto, Ont., Can.

Troy, N. Y.—E. O. Weinberg, Novelty Theater, Troy, N. Y.

Vancouver, B. C.—E. C. Thomas, 821 Rogers Bldg., Voncouver, B. C., Can.

Washington, D. C.—Clarence L. Linz, 635 10th St., N. E., Washington, D. C.

Philadelphia Ball

Local Operators Give Brilliant Dance on Decoration Day at the Eagles' Temple—More Than Five Hundred Persons Attend—The Hall a Bower of Beauty—An Excellent Program—The Committee in Charge.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, Pa.—On Decoration Day more than five hundred Philadelphians attended the fifth annual ball of the Moving Picture Machine Operators' Union, Local 307, held in Eagles' Temple, Broad and Spring Garden streets. The occasion was one of festivity, and those present voted it a huge success, which fact was corroborated by the members of the executive committee both as to attendance and financial results. The crowd gathered early and everything was running at full speed long before the allotted time. The ballroom presented a remarkable sight as the b autiful gowns worn by the ladies in attendance blended with the gorgeous decorations. Special efforts were made to have the decorations of a character long to be remembered, and too much credit cannot be given to those in charge of that portion of the affair.

The moving picture industry in Philadelphia was strongly represented at the ball, exhibitors, supply men and folks from the various exchanges mingling together on the floor. Charles Segal, president of the Philadelphia Exhibitors' League, was easily to be distinguished as he moved from place to place greeting those present. He made a brief address in which he remarked that the exhibitors as a body wished to congratulate the members of the Union upon the most proficient manner in which their organization was conducted and stated that it was their sincere wish that Local No. 307 continue along the excellent lines already drawn.

A strange coincidence of the affair was the fact that the ball fell on the date of the birthday of William Katz, manager of the Stanley theater and a well known member of the union. Mr. Katz was showered with congratulations by those in attendance and this live film man was voted one of the most popular exhibitors in Philadelphia.

A Fine Program.

It would be unfair to state which form of entertainment was most enjoyed by those present, either the cabaret show or the dancing. A most excellent vaudeville program was offered, the talent being drawn from the members of the union, and it must be said that every act was well presented and the large crowd thoroughly appreciated the efforts of the operators. The dancing was enjoyed to the utmost, nobody seeming to tire, and it was noticed that there were more upon the floor as the evening progressed than during the early hours of the ball. While speaking of dancing, the grand march must be mentioned. It proved to be a beautiful procession led by Benjamin Harrison, a member of No. 8.

Much of the credit for the successful manner in which the ball was conducted is due the officers of the organization. B. F. Bache, John J. Stevens, Walter G Murray, John A. Harris, Louis Krouse, Abbot Oliver and William Hamilton all deserve special mention for the untiring manner in which they went about preparing for the affair and for the commendable manner in which they handled the actual festivities. It is hoped by many Philadelphians that the Moving Picture Machine Operators' Union, Local No. 307, enjoy unlimited success, and judging from the general trend of conversation at the ball any future entertainments offered by the union will meet with the same well-deserved success.

CENSORS ACTED "ARBITRARILY."

Court of Common Pleas Administers Sadly Needed Rebuke to Censors.

Philadelphia, Pa.—In a recent opinion handed down in Common Pleas Court No. 2, Judge Audenreid held that the Pennsylvania Board of Motion Picture Censors "abused its discretion and acted arbitrarily" in eliminating a number of scenes and sub-titles from a film dealing with motherhood. In effect the court held that motherhood was a fit subject for presentation upon the moving picture screen. The decision is hailed as a decisive victory by local moving picture interests, as it is established that their right of appeal to the Common Pleas Court from decisions of the censors may not be without effect. This follows closely upon the heels of a recent decision stating that the court was no place for viewing moving picture films and that the word of the censors was final except in extraordinary instances.

Joseph Graves' Airdome.

Water Gap, Pa.—Joseph H. Graves has opened an airdome on Main street, Delaware Water Gap, and announces that he has met with most gratifying results considering the earliness of the season. This form of entertainment is new to that place and the folks in that vicinity have taken a liking to the idea, all of which bodes well for the future prosperity of the airdome.

44th Street Airdome Opens.

Philadelphia, Pa.—Messrs. Somberg, Rosen and Geber have opened their airdome at 44th street and Parkside avenue, directly opposite to Fairmount Park, and report a very good patronage to date. This establishment has an ideal location and is frequented by many during the warm summer evenings.

Grand Will Be Larger.

Camden, N. J.—Announcement has been made in Camden to the effect that Abe Greenberg, owner and manager of the Grand theater, Broadway near Mickle street, has purchased the property of Charles Foulon, 205 Broadway, adjoining the Grand. It was stated that plans are under way to rebuild the Grand and make it larger. The new building will have a frontage on Broadway of 62 feet and a depth of 125 feet. The seating capacity of the house when completed will be about 1,600.

Silver in the Photoplay Business.

One of the odd features connected with the recent growth in the value of silver is the added expense which it has put on the moving picture industry. Silver is now selling around 72 cents an ounce, owing to heavy European and Asiatic demand. It is well known that it is an essential in photographic chemicals, and the Engineer and Mining Journal prints an estimate of the silver used by the moving picture industry as about 15,000,000 ounces yearly, or considerably more than $10,000,000 worth at the present price. If this calculation of consumption be correct the film producers now use about 7 per cent. of the world's annual production, which was estimated at 195,600,000 ounces for 1915.

Philadelphia Notes of Interest.

Steve Trumbette, well known exhibitor of Carbondale, Pa., was a recent visitor to Philadelphia, and paid his respects to many of his friends in moving picture circles before departing. He likewise purchased considerable new equipment from the Swaab Film Service, 1327 Vine street.

Manager Stamper, of the Tioga theater, is to be complimented upon his new choralcello. This marvelous instrument, combining an organ, piano and orchestra, is certainly a revelation in the way of good music and folks living in the vicinity of the theater enjoy listening to the music in the evening with the result that Mr. Stamper's receipts have increased accordingly.

Bids are at present being received for alterations and the erection of an addition to the Poplar theater, 903-907 North Sixth street, J. M. Kennedy, Jr., and M. Steeple and Brothers, owners.

MID-NEW YORK LETTER.

By E. O. Weinberg, Special Correspondent, Novelty Theater, Troy, N. Y.

New V-L-S-E. Manager at Syracuse.

SYRACUSE, N. Y.—F. F. Hartich, for a long time assistant to Mr. Partridge, New York branch V-L-S-E, has been promoted to branch manager at the Syracuse office for the same concern.

Philip Gentille in Albany With Pathe.

Albany, N. Y.—Philip Gentille, at one time assistant manager of the Regent theater, Buffalo, N. Y., is now located at Albany in Pathe exchange.

Sunday Shows in Cohoes.

Cohoes, N. Y.—Picture theaters in Cohoes will soon try to open on Sundays. There is considerable agitation on foot at the present time for and against Sunday opening.

Leases Mechanicsville Houses.

Cohoes, N. Y.—Louis Beuttner, now interested in both theaters in Cohoes, has secured options on the two houses in Mechanicville, owned by C. Meyerson and F. Howland. It is expected that the deal will be closed by June 1.

E. J. Schmidt With Bluebird.

Albany, N. Y.—E. J. Schmidt, formerly road man for Rex film exchange, Albany, is now covering the entire State for Bluebird photoplays. Mr. Schmidt at one time handled "Neptune's Daughter" in Pennsylvania, and he is very optimistic on conditions in this State.

NORTH CAROLINA NEWS LETTER

By Clarence W. Linz, Special Correspondent, 635 Tenth St., N. E., Washington, D. C.

Universal Exchange Incorporates.

CHARLOTTE, N. C.—The North Carolina State Corporation Commission has recently granted a charter to the Universal Film Exchange, Inc., of Charlotte. The incorporators are J. J. Lanie, Paul Dubois and E. F. Dardine. Mr. Dardine is the manager of the business which is quite an extensive one.

New Theaters Hereabouts.

Wilmington, N. C.—The Auditorium at Wrightsville Beach is being enlarged preparatory to the opening of the season.

Raleigh, N. C.—The Strand theater here is practically ready for opening. The formal opening will take place upon the completion of some of the decorations and the installation of the seats. This will take place some time during the month of June.

Goldsboro, N. C.—The Acme theater will not be completed for some little time and it may be that the formal opening will be postponed until after the summer months, probably until the middle of September or first of October.

IN THE NATIONAL CAPITAL.

Uncle Sam Will Recruit with Films.

Washington, D. C.—The preparedness campaign is to invade the motion picture field, for Uncle Sam is to utilize the theaters in the effort to secure the additional soldiers required to recruit the army to its new strength of 175,000 or more men. To accomplish this the War Department is planning to have pictures made showing every side of army life. The cameramen are to start with the recruiting stations and then in following the work along, take up the drill work. There will be many feet of film showing the athletics in which the soldiers engage when off duty and the other fun and amusement provided for them. It is said that these pictures will be "unvarnished," showing army life as it actually is minus the gold braid. Prospective recruits will be shown the discipline that exists in the army. It is believed that the films will have a real effect upon the youth of the country and greatly increase enlistments.

Summer Films at the Gaiety.

Washington, D. C.—The Gaiety theater, on Ninth street, Northwest, between E and F streets, has recently closed its regular burlesque season and has been given over to the exhibition of motion pictures during the summer months. A new policy thus prevails and particular attention is to be given to women and children. A ladies' rest room under the supervision and care of a woman attendant has been provided. Smoking, permitted during the regular season, is now prohibited. Bluebird and Red Feather first-run features have been booked for this house.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

S. Robbins Opens Georgia Theater.

Washington, D. C.—S. Robbins has recently reopened the Georgia theater, on Georgia avenue, Northwest, as well as Schuetzen park, an airdome.

The Elite Theater Reopened.

Washington, D. C.—A firm trading under the name of Keane & Britt have reopened the Elite theater at Fourteenth street and Rhode Island avenue, Northwest, running an all feature program. They are said to be doing a nice comfortable business. This theater has been closed for some time.

School Benefit at the Princess and Apollo.

Washington, D. C.—Playground finances were given a considerable boost when Joseph P. Morgan, manager of the Princess theater, at Twelfth and H streets, Northeast, turned over that house to the teachers and pupils of the Henry T. Blow school for a benefit performance. A similar performance was also given at the Apollo theater at 624 H street, Northeast, through the courtesy of Harry M. Crandall, for the benefit of the schools of the sixth division. At each of these houses the program included the film subject, "Hiawatha," loans for the occasion by E. T. Crall, of the Imperial theater, Newport News, Va., its owner, through Frank B. Spurrier, manager of the V-L-S-E exchange here. These four film men did everything possible to make the affair a success and it is said that the box office receipts were very satisfactory and sufficient to go a long way toward equipping the playgrounds for the summer.

Leo Yates' Fine Office

Washington Film Exchange Has Now Moved Into Its New Quarters and Manager Yates Is Delighted With Them—Some of the Interesting Details—Announces a New and Better Service After June 15.

By Clarence L. Linz, 635 Tenth St. N. E., Washington, D. C. Special Correspondent.

WASHINGTON, D. C.—J. Leo Yates is the happiest film man in Washington now for several reasons. First he is nearing the end of his labors incident to the moving of the Washington Film Exchange from 419 to 307 Ninth street, Northwest, and in getting the new quarters in shape, and second, he has an exchange that is far superior to the old one in every respect.

When visited by the correspondent of the MOVING PICTURE WORLD the rooms were in the possession of decorators for they are to be repapered, the partitions are to be refinished, and the ceiling is to be repainted. A new system of lighting is also being installed and when all of this work is completed Mr. Yates will have a very fine place in which to do business.

A considerable amount of space at the front has been partitioned off for office purposes. This space is in turn divided so as to allow of the use of one part thereof as the private office of Manager Yates, while the other section is occupied by the cashier's and bookkeeping departments. Beyond this is another space shut off by partitions which is to be utilized as a reception room. Here is to be installed a magazine table, and it is safe to bet that the MOVING PICTURE WORLD will always have a prominent place among the magazines that will there be made available for the exhibitors who visit the office. Comfortable chairs and photographs of the famous actors and actresses will complete the equipment of this room.

Another room similar to the reception room is to be occupied by the booker, and at one corner of this section will be a place for the handling of incoming and outgoing films. The rest of the space is being devoted to the storage of films and paper, for the shipping room, and at the rear is a space fitted out for rewinding and examining the reels handled in the exchange.

The entire upper floor of the building is to be used by the poster mounting department and for the storage of paper for Bluebird and Red Feather features.

There is still a lot of work to be done before the exchange will be put into the shape contemplated by Manager Yates, but when the last brushful of paint is deposited on the ceiling and partitions, he will have as fine an exchange as is to be found in Washington. "I am very well pleased with my new quarters," said Mr. Yates. "We are going to find them a whole lot cooler this summer, the rooms are better situated and we are going to find it much easier to serve our customers. The various departments are so separated as to avoid confusion. At the old place there was little or no privacy for the offices and we were often interrupted while conversing with customers by having an expressman or some other person wander into the office and perhaps dump a load of films into one corner of the room. We are also better located for the Ninth street cars stop almost in front of the building and a few steps away are the Pennsylvania avenue cars. This exchange can now be easily reached from any section of the city."

Mr. Yates is also announcing that beginning with June 15, he will be able to offer a new four-reel lock box service. Up to the present time he has only been having eighteen reels a week, interchanging reels with the Philadelphia office of the Interstate Film Company. The two offices have been completely separated and Washington will hereafter buy four reels daily besides the Red Feather productions. One particular advantage of this to the exhibitor is that all of the reels he will get under the new service will be of the same age, and those who show Universal will not have to go elsewhere to secure a fourth reel.

V. D. Shreve Buys Revere Theater.

Washington, D. C.—V. D. Shreve has recently taken over the ownership of the Revere theater, on Georgia avenue, Northwest, and this house will hereafter be managed by W. O. Wren, at one time manager of the Strand, one of the string of motion picture houses operated by Tom Moore. The Revere was formerly operated by Mrs. Hawkins, who has since retired from the motion picture business in this city.

New National Film Company.

Washington, D. C.—The National Film Company has been incorporated under the laws of the District of Columbia, with a capital stock divided into 200 shares of a par value of $50 each, "to manufacture, photograph and print moving picture films, and to sell said films or other accessories pertaining to the film trade." The trustees who are to manage the business for the first year are Isaac B. Nordlinger, Benjamin A. Bowles and George R. Macomber. They are to engage in business at 2133 Pennsylvania avenue, Northwest.

The National Film Company will produce, among other things, catchy advertising films. Prior to incorporation it engaged in this same line with good results.

Universal Opens Clarksburg Office.

Clarksburg, W. Va.—The Interstate Film Company, which markets the Universal program in this territory, is to open a branch office in Clarksburg, W. Va. The Bluebird and Red Feather features will be served from the Washington office as heretofore. Surplus films and paper are being shipped from Washington to form a nucleus of the stock to be kept on hand for the service in West Virginia. The office is to be opened on or about June 15. M. H. Seigel has just left Washington for the West Virginia territory, intending to travel through the state for several weeks with the features of the Bluebird and Red Feather brands. Mr. Seigel expects hereafter to spend one-half his time in West Virginia and the balance in the state of Maryland.

April's War Tax from Theaters.

Washington, D. C.—Motion picture exhibitors and others engaged in the show business will be relieved of a great burden when Congress repeals the so-called war emergency revenue law which assesses extra taxes upon all theaters according to seating capacity, and it is said upon pretty good authority that this course will be taken to become effective the first of July.

The latest figures available at the Office of the Commissioner of Internal Revenue are for the month of April. These show that during that thirty-day period there was paid into Uncle Sam's Coffers the sum of $22,104.92 as against $21,972.70 in April, 1915. For the ten months ending April, 1916, the figures are $819,033.17, as against $595,729.99 for the ten months ending with April, 1915.

Olean's Clean Theater

Exhibitor Barnes of Olean, N. Y., Offers His Patrons $10 If They Can Find a Particle of Dirt on Any of His Seats When He Opens—Interesting Notes About Theaters and Exchanges in Buffalo—Screen Club's Outings.

By Joseph McGuire, 611 Erie County Bank Bldg., Buffalo,, Special Correspondent.

OLEAN, N. Y.—"An all-feature programme is the attraction at my theater," said J. W. Barnes, proprietor of the Grand, Olean, N. Y., who was a recent visitor in Buffalo. "Cleanliness is a rule always enforced at the Grand. If a person rubs a silk handkerchief over any seat in the house and picks up a particle of dirt I will give him $10. The walls were painted at a cost of $1,000 and the curtain came from the Burnham studios. My house has always passed the state fire inspection with flying colors. I use a new 6-A Powers machine. We lay particular stress on good order, and in eight years I have never had to eject a patron. My audiences co-operate with me in keeping up the high standard of the Grand, and after a show even the floors are in a clean condition. To avoid all delays and disappointments I always have my shows booked two months in advance. To accomplish this I make frequent visits to the film exchanges in my territory, and for new ideas keep close tabs on the moving picture business in New York and other cities."

J. R. Levy New World Film Manager.

Buffalo, N. Y.—The newly-appointed manager of the World Film Buffalo branch says: "We shall use every means to co-operate with the exhibitors and give them superior service."

J. R. Levy.

"No matter what the exhibitors' wants may be, we shall make every effort to please. We are featuring the Brady-made pictures, which we believe are second to none in the field."

Mr. Levy has joined the Buffalo Screen Club. He was visited by H. S. Drum, assistant general manager of the World Film.

"In a number of cities, from New York to Minneapolis and Dallas, which I recently visited," said Mr. Drum, "I found many evidences of prosperity, and the exhibitors generally were in an optimistic mood. We are catering both to the masses as well as the classes in the production of our pictures, and, with this popular appeal, their hold on the public everywhere throughout the country is assured."

Prosperity in Port Allegany, Pa.

Port Allegany, Pa.—A. Berg, of Berg & Ristine, proprietors of the Grand and Star theaters, Port Allegany, Pa., was a recent visitor in Buffalo.

A. Berg.

"Moving picture fans in the smaller towns, like ours, are as discriminating as those of the big cities," said Mr. Berg, "and I am always on the lookout for up-to-date films and advertising features when I visit Buffalo. The moving picture business in Port Allegany is now on the top wave, because the glass factories, one of our principal industries, are booming, and there is plenty of money in circulation. My firm, with several merchants of the town, has given an appropriation for an old-home week celebration the week of July 3d. This will draw a big crowd to the town, and we hope to get a share of the benefits at our theaters."

Exhibitor Cordingly Sick.

Oswego, N. Y.—Jerome Wilson, road representative of the Mutual Film, Buffalo, brings word that Manager Cordingly of the Gem theater, Oswego, N. Y., is still suffering from a serious illness.

The Hiltonia to Be Enlarged.

Hilton, N. Y.—E. C. Weeks, proprietor of the Hiltonia moving picture theater of Hilton, N. Y., has increased the size of his house, so it now seats 700 persons. Mr. Weeks is noted for using an aggressive policy in pleasing his patrons.

Screen Club Outings This Summer.

Buffalo, N. Y.—The discussion of plans for a series of summer outings was a feature of the last meeting of the Buffalo Screen Club. Suggestions on this line were made by Manager Mack of the General, and if the plans go through, Buffalo exchange men, exhibitors and their wives will have enjoyable trips to Niagara river resorts. The members may also motor to the Buffalo Automobile Club's country headquarters at Clarence.

Items from Buffalo.

Buffalo, N. Y.—Lionel Edel, brother of Harold Edel, manager of the Strand theater, Buffalo, has been appointed assistant manager of the Strand theater, Syracuse. He succeeds Archie Moses, who has taken a similar position with the Eckel theater, Syracuse.

Buffalo, N. Y.—Ben Abrams was a Buffalo caller. He was handling the Universal feature, Madame Pavlowa in "The Dumb Girl of Portici."

Buffalo, N. Y.—J. Feinen, formerly of the Elite theater, Buffalo, has taken over the Marlowe theater, this city. F. E. Grubb is now in charge of the Elite theater.

Buffalo, N. Y.—The Rialto theater, Buffalo, owned by the Rosedale Amusement Co., has been closed.

Buffalo, N. Y.—Harold B. Franklin, manager of the Lyric theater, Buffalo, announces a new summer schedule for performances at his house. The matinee performances will remain as in the past, but on account of the lengthy day the evening shows will commence a half hour later than heretofore.

Geneseo, N. Y.—G. A. Hallstead of the Rex theater, Geneseo, N. Y.; C. H. Landers of the Fredonia opera house, Fredonia, N. Y., and F. C. Fisher of the Fisher theater, Seneca Falls, N. Y., have taken on the Paramount service.

BALTIMORE NEWS LETTER.

By J. M. Shellman, 1902 Mt. Royal Ter., Baltimore, Special Representative.

E. G. Evans Heads Mutual Exchange.

BALTIMORE, MD.—Edwin G. Evans, who for the past three years has been employed in the Washington branch of the Mutual Film, has been made manager of the branch Mutual exchange in this city. He succeeds J. T. Cunningham, who has resigned. A. Ramer, formerly of New York, has also become associated with the Mutual office here. Mr. Evans is well acquainted in Baltimore, having handled the Mutual master pictures and serials for the past nine months in this territory. He states that he will endeavor to give the exhibitors the same courteous treatment to which they have been accustomed. He is now making headway with the new booking arrangements introduced by the Mutual, whereby exhibitors can book a series of pictures featuring one star, to receive one a month.

First Milo Release Shown.

Baltimore, Md.—The first release of the Milo Film Corporation of Baltimore, entitled "The Charity Ball Game," was given a premier showing at the New theater, 210 West Lexington street, on May 30th. L. A. DeHoff, the manager, states that he will use it as part of his program for Monday, Tuesday and Wednesday, June 5th to 7th. Several prominent merchants of Baltimore were present at the exhibition, which was held at 11:45 A. M. Among them were A. S. Weinburg and Jacob Epstein, of the Baltimore Bargain House. The proceeds gained through the rental of the film will go for the benefit of the Hospital School for Crippled Children. Part of this picture was made at the Oriole Park ball grounds on May 20th. A. Kurnick was the photographer.

Grand Attired for Eagles.

Baltimore, Md.—Charles E. Anderson, manager of the Grand theater, 511-17 South 3rd street, Highlandtown, Baltimore, has just had elaborate decorations of bunting, pennants, flags and shields placed on the exterior and interior of his large theater. The house has taken on quite a gala array and has been done in honor of the Eagles' convention, which is to be held here on June 4th to 10th.

J. A. Barry With Milo.

Baltimore, Md.—J. A. Barry, formerly associated with the forces of the Fine Arts Film Co., Los Angeles, Cal., as assistant director, is now with the Milo Corporation, this city, and will shortly begin active operations for them.

E. Powell Leaves the New Pickwick.

Baltimore, Md.—Edwin Powell, who for several years has managed the New Pickwick theater, 115 North Howard street, gave up this position on June 3d and has left for New York, where he will become associated with the firm of William H. Nye, a building contractor. G. Horton Gaffney, who recently purchased this theater, will now manage it himself.

Pavlowa Playing Record Houses.

Baltimore, Md.—Through the hard work of J. Blechman, manager of the Picture Garden theater, "The Dumb Girl of Portici," in which Anna Pavlowa is being featured, is now playing to record houses at this theater. It was stated that the picture would be held for two weeks, to be followed by "Where Are My Children?" with a three weeks' run at this house.

Children's Programs at the Parkway.

The Parkway theater, Baltimore, of which Bernard Dephin, Jr., is manager, has been conducting the Special Children's performances for about a year and they have proven to be a great success both from a financial standpoint and as an advertising medium. Following is a list of some of the attractions he has played:

Mary Pickford in Cinderella—Famous Players.
Alice in Wonderland—Nonpareil.
Little Mary Sunshine.
Good Little Devil—Famous Players.
The Wishing Ring—World Film Corp.
The Little Dutch Girl—Biograph.
Rip Van Winkle—Republic.
The Foundling—Famous Players.
Wild Flower—Famous Players.
The Patch Work Girl of Oz—Oz Film Co.
The Magic Toy Maker—Oz Film Co.
Rumpelstiltskin—Thanhouser.
The Goose Girl—Lasky.
The Old Homestead—Paramount.
Treasure Island—Warner's.
The Prince and the Pauper—Famous Players.
Molly Make Believe—Famous Players.
Uncle Tom's Cabin.—Kalem.
Loyalty.
The Girl of Yesterday.

The Golden Locks.
The Camp Fire Girls.

This list doubtless will be of interest to our readers, as almost every week a request comes from some exhibitor regarding children's programs.

Show Mashers Punished.

Baltimore, Md.—On Tuesday, May 23d, Justice Gerecht of the Eastern Police Station sentenced a man to two months in the House of Correction for hugging a seven-year-old girl in a moving picture show on South Broadway. The child was accompanied by her two sisters and they had the man arrested.

In the Western Police Station a man was fined $11.45 on a charge of assault preferred against him by a woman who stated that as she was standing near him in a crowded moving picture theater on Lexington street on Saturday night, May 20th, he tried to catch hold of her hand The man claimed it was an accident.

New Owners for Dream.

Baltimore, Md.—The Dream theater, 582-4 North Gay street, which was formerly owned by Louis Katzner, has been sold by him to the Jorio Brothers. This theater will now be under the management of Herbert C. Jorio, who states that he intends to show only the highest grade pictures.

Ford's Treasurer Back.

Baltimore, Md.—This has nothing to do with the famous automobile man, but with Thomas Gavan, treasurer of Ford's opera house, who has now completely recovered from an operation for appendicitis. His many friends are calling at the opera house to give him the glad hand on his recovery.

Broadway Theater Rebuilt.

Baltimore, Md.—The Broadway theater, 509 South Broadway, opened its doors to the public on Monday, May 22d, finely arrayed, after the extensive remodeling which it has been given by the management. Fire destroyed this theater in the first part of February and it has now been entirely rebuilt. New Edison No. 7 hand driven projection machines and a new plaster screen have been installed. The house is now under the management of J. Louis Rome, assisted by I. R. Martin, who, it is understood, will succeed Mr. Rome as manager in a short time. Before the theater was destroyed by fire Mr. Martin was the manager.

Property to Bushman.

Baltimore, Md.—On Wednesday, May 17th, conveyance was made by Maude B. Blakiston to Francis X. Bushman of the 110-acre Blakiston estate, known as Thornton Farm, near Riderwood, in the Green Spring Valley. The title was guaranteed by the Title Guarantee and Trust Company. F. N. Iglehart & Co. were the brokers through whom the deal was consummated.

In Detroit.

Alma, Mich.—Th. new moving picture house owned by C. A. Miller will be ready to open about the first of June. A Satin Goldfibre Screen is being installed.

Grand Haven, Mich.—The Robinhood theater, Grand Haven, owned by N. and H. S. Robbins, will open the early part of June. It is a new enterprise in every respect.

Whitehall, Mich.—A new theater is being erected by the Whitehall Dramatic Club.

Detroit, Mich.—Harry R. Guest, of the famous newspaper family of Guests, has been appointed editor of the Weekly Film News, the house organ of the John H. Kunsky theaters. He succeeds Howard O. Pierce.

Detroit's New Ordinance

McCabe Measure, Now Before City's Common Council, Makes Stringent Regulations Governing the Storage of Cellulose Film—May Put Some Exchanges to Great Inconvenience—Ordinance Committee to Hold Public Hearing.

By Jacob Smith, 503 Free Press Bldg., Detroit, Special Correspondent.

DETROIT, MICH.—The film industry of Detroit has been greatly upset for the past week over an ordinance governing the storage of celulose film and introduced into the common council on Tuesday, May 24. It has been referred to the ordinance committee, although there is every likelihood that it will pass, especially in view of the disastrous fire of one of the local film exchanges a few weeks ago.

The ordinance in question is one of the most important and is one of the most rigid ever introduced in the common council. The ordinance is too long to be printed here. It has been published in Detroit and should be carefully read. Should it pass it will mean that quite a number of the film exchanges will have to vacate their premises now occupied, as it would be impossible to make them come up to the requirements of the ordinance. The ordinance was drafted by John C. McCabe, city boiler inspector, with the assistance of the building inspector and the corporation counsel.

The ordinance committee has agreed to grant a hearing to the managers of the local exchanges in connection with the proposed new ordinance regulating exchange buildings. There are some parts of the ordinance which are favored by the exchangemen and other parts to which they are strenuously opposed to. They will have full opportunity to express themselves before the ordinance committee at an early date.

New Big U. Exchange.

Detroit, Mich.—The Universal Film Co. and the Bluebird exchanges are busv this week moving from their temporary quarters at 183 Jefferson avenue, to the building at the southeast corner of Cass and Fort streets. This building is of solid brick, two stories high and is fireproof in every respect. A special steel film vault is being built in the rear. When all completed the new quarters of these film companies will certainly rank with the best in the country. The building is centrally located, only four blocks from the heart of the city, one block from the post office and a stone's throw from the Detroit News and the Detroit Journal. For the present only the first floor and basement will be occupied, but ultimately the entire second floor will be added, so that the Universal and Bluebird will consume the entire building.

When seen by the World representative, George W. Weeks, general manager, stated: "The fire inconvenienced us very slightly because the New York office was exceedingly prompt in sending on new film and additional paper. But we want to say a word about our customers; they are a loyal bunch—they stood by us realizing our predicament—and not a single one became impatient. They co-operated with us in every way they could, and I can't speak too high of this fine spirit of loyalty. In our new quarters we will be in a better position than ever before to give our customers good service." Just as soon as the new building is in readiness Manager Weeks will hold an informal opening for exhibitors in Detroit and Michigan.

E. O. Gurney, general auditor of exchanges for the Universal Film Co., has been spending several weeks in Detroit.

Bert M. Graham, special representative in Michigan for the Universal, was married on May 29th to Miss Margaret Hough. Congratulations, Bert. This should be an incentive to work harder than ever.

Robert S. Bendell, manager of the Bluebird features for Michigan, reports: "We haven't a single complaint to make. Business is getting better all the time and we are taking on new accounts every day. J. L. McCurdy now looks after the road work in Michigan for Bluebird productions, while Ira H. Cohen looks after Ohio.

Notes of Kunsky Theaters.

Detroit, Mich.—The Alhambra theater, Woodward and Kenilworth avenues, Detroit, has returned to the daily change policy for the summer months. The same statement applies to the Strand theater, Grand River and Fourteenth streets, both houses being owned by John H. Kunsky. At the Alhambra boxes are being installed in the rear of the main floor auditorium.

Mr. Kunsky has abandoned the idea of charging 50 cents per year for the Weekly Film News, his weekly house organ, and will send it out free each week to those who request that their name be placed on the mailing list. The Weekly Film News unquestionably is the finest house organ of its kind published in the United States by any exhibitor. It is more than a house organ—it is a film news magazine.

Jack Mowitt Managing the Knickerbocker.

Detroit, Mich.—Jack Mowitt, former manager of the Empire theater, has been appointed manager of the Knickerbocker theater, Jefferson and the Belle Isle bridge.

Detroit Notes of Interest.

The Avenue theater, Woodward and Jefferson avenues, will remain closed until sometime in August, when it will reopen as a stock musical comedy theater.

John E. Ryder, who for several months has been doing special work for the Essanay serial, "The Strange Case of Mary Page," is now representing the latest Essanay release, "The Little Girl Next Door." This film started an indefinite run at the Grand Circus theater, 301 Woodward avenue, Detroit, on May 25 and has been showing daily gains in business. All seats are 25 cents and the film is shown continuously from 9 a. m. to 11 p. m. Mr. Ryder makes his headquarters at the General Film Co. office, 100 Griswold street.

The oldest moving picture theater in Detroit still in operation is the Princess on Woodward avenue, between Congress and Larned streets, managed by Louis A. Chapoton. The interesting point about this theater is that it was originally started by Mitch Marks, now the owner of the Strand theater in New York and a chain of houses in Buffalo and other cities. In a later issue we will have something more to say about the Princess.

Detroit, Mich.—The Kercheval theater at 456 Kercheval avenue, has been leased for commercial purposes. The building will be remodelled into stores.

Jackson, Mich.—Arthur A. Frudenfeld has been appointed manager of the Orpheum theater, Jackson, succeeding Frank R. Lampman, who has engaged in another line of business. Mr. Frudenfeld comes from Waterloo, Ia., where he was manager of the Majestic. He previously managed theaters in Springfield, Ill., and Davenport, Ia. He has also been in the newspaper business.

John H. Kunsky and George Trendle, of Detroit, have already made reservations for the thirteenth annual cruise of the Detroit Board of Commerce.

Hit at Sunday Baseball

Nashville, Tennessee, Authorities Are Proposing to Have Sabbath Games of Baseball Declared Nuisances Like Picture Shows—Exhibitors Are Hoping That They Will Soon Get Voters Tired of Blue Laws.

By G. D. Crain, Jr., 1404 Starke Bldg., Louisville, Special Correspondent.

NASHVILLE, Tenn.—Taking the recent State Supreme Court decision on moving pictures as a basis, the local authorities are endeavoring to so apply the law as to stop Sunday baseball in Nashville. Sunday moving picture shows were declared a nuisance under the old blue laws, and finally closed up. While there is no state law apparently relative to stopping ball games on Sunday, it is figured that it would be comparatively easy to declare baseball games nuisances if picture shows could so be designated. In some states the courts have held that while the common law principles were applicable to picture shows and theatrical productions they were not applicable to baseball. City Attorney Albert G. Ewing, Jr., Attorney James A. Watts and Attorney John R. Aust are about to bring the question to an issue. Watts is backed by the ministerial association and contends that ball playing is illegal, while Aust supports a contrary contention and represents the baseball association.

Moving picture men are of the opinion that the Sunday closing agitation is being carried too far by the ministers' contingent, and that the citizens of the state will shortly become so tired of being tied down by a lot of ancient laws that they will take the trouble to support bills at the next session of the legislature which will permit the theaters, picture houses, ball parks, etc., to run without a miserable war being waged at all times.

Sunday Exhibitors Fined.

Chattanooga, Tenn.—At a recent session of the criminal court judgment was passed on the cases of four moving picture exhibitors, namely, C. T. Bobo, H. M. Lusk, M. H. Silverman and Peter Block, who were indicted along with Howell Graham several months ago, for operating picture theaters on Sunday, and before the decision of the state supreme court. The men were all indicted, charged with "conducting a nuisance." Each was fined $5 and costs by Judge McReynolds. When the indictments were returned it was agreed that Howell Graham should test the constitutionality of the act upon which the charges were based, and the other defendants should abide by the decision in that case. The state supreme court affirmed Judge McReynolds' decission, but went much further than he did in its findings.

Free Picture Shows in City Parks.

Nashville, Tenn.—Subject to such regulations as the Board of Park Commissioners shall deem proper to prescribe, free motion picture exhibitions will be given at the city parks this summer. Secretary John Lewis has been authorized to close a contract with the Crescent Amusement Co., and has been instructed to endeavor to secure the presentation of pictures having an educational value along with comedy and other subjects. The performances really cost the city nothing as they are presented under a contract with the Crescent Amusement Co., whereby it is agreed that the company be permitted to devote one-third of its time to showing advertising matter at the performances.

Arthur Lane's Line of Autos.

Memphis, Tenn.—Arthur Lane, the new manager of the Strand theater in Bellevue, which is operated in connection with a summer garden, is making things hum in his latest venture. Mr. Lane is manager of the Orpheum theater, a legitimate house, during the winter months, and his opening at the Strand compared favorably with former Orpheum openings. There was a big line of autos extending the full block for the opening of the picture theater. The success of the opening was largely due to excellent newspaper and other publicity.

Publicity in Ad Puzzle.

Nashville, Tenn.—The Princess theater recently conducted a special little puzzle contest for the ladies through the columns of the "Tennessean." Each day except Saturday an ad was inserted in the papers in which one line was missing. This line was to be found in other columns of the paper. Every lady finding the missing line and placing it in its correct position was admitted free of charge upon presentation of the advertisement.

LOUISVILLE SMALLER HOUSES PLAYING SHORT SUBJECTS.

Managers Find That Transient Patronage Doesn't Want Features.

By G. D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky., Special Correspondent.

LOUISVILLE, KY.—According to several Louisville managers, especially those operating at five cents, and playing to a transit patronage, long photoplays are not producing much money for such theaters, and most of the small downtown houses are going back to single and double reel productions. Good comedy, drama and melodrama are all good in short subjects, but the average person dropping into the five-cent house is endeavoring merely to kill a few idle minutes, and hasn't the time nor inclination to watch a long photoplay. For instance, in the middle of the day many people drop in to spend a part of the noon hour, but haven't time to stay an hour or an hour and a half to see a five-reel subject run off. Even two and three-reel subjects have been found a little longer than the popular demand, it is claimed, and the little houses are leaving the long photoplays to the big theaters catering to the higher class business. Judge W. A. Kinney of the Princess Amusement Company recently adopted a new program of short stuff which is coming back strong.

Screen Club Progress Slow.

Louisville, Ky.—Plans of local exhibitors to organize a local screen club, composed of exhibitors, film men, newspaper publicity agents, etc., are working out very slowly, and so far there has been no definite action taken in the matter. Louisville is badly in need of such an organization and it is hoped that the organizers will be successful in getting the plan over.

Another Boat Show.

Dover, Ky.—The Bryant Company, operators of a show boat known as the "Princess," recently purchased an additional barge, 40x140 feet, on which to build a theater seating 800 people. The barge will be equipped with all modern conveniences, electric lights, etc., and will be towed by a small steamer supplied with a calliope.

EXHIBITORS.

A new list of special correspondents is printed on another page. Send items of news interest to the nearest office.

Wants Chairs.

J. Dubinsky & Sons, of Newport, Ky., have asked for the names and addresses of manufacturers of opera chairs and chairs suitable for use in moving picture theaters.

Manager Ward Reopens the Alhambra.

Richmond, Ky.—Miss Anna Belle Ward, manager of the Alhambra theater, of Richmond, Ky., has reopened the house which was closed for several weeks while being enlarged. New chairs have been installed, a balcony built, the building extended back, and the entire theater done over.

E. A. Lawson Takes the Parkland.

Louisville, Ky.—E. A. Lawson has taken over the Parkland theater, which was recently closed by T. H. Johnson. Mr. Lawson has taken on Universal service, and expects to make the little house prove profitable.

Worth Noting in Louisville.

George Strong, who for three years was with the L. H. Howe travel pictures, has taken a position as operater at the Star theater of Louisville.

Virgil Winters, who recently opened the operating booth at the new Arista theater, has resigned to become operator at Keith's house, which is running summer pictures.

Joe Hebert, of the Unicorn Film Co., of Indianapolis, Ind., and S. N. Luhter, of the Union Film Co., of Cleveland, O., were recently in Louisville calling on the exhibitors. Walter Vandewalker, of the General Film Company's Indianapolis office, was also in and made bookings with the Orpheum and Westonian.

Lee Goldberg, manager of the Mary Anderson theater, and temporary manager of the Keith theater, had a visitor last week in the person of J. J. Murdock, a director of the Keith interests. The local Keith house has been showing the "Battle Cry of Peace" to good crowds. The picture was shown last winter at the Mary Anderson.

J. H. Cristy, of Salem, Ind., and J. Wells of the Scenic theater of Scottsville, Ind., were recent visitors at the Louisville Mutual office. Ben Cohen, representing the new Clara Kimball Young Film Co., was also in the city and visited Percy L. Smith, manager of the Mutual office.

Rowland Clark, manager of the Arista theater of Lebanon, Ky., was in Louisville last week, calling on some of the film exchange offices and local exhibitors.

Hellier, Ky.—R. F. McClure and J. M. Pickell are now operating the Rex theater. The firm has moved the theater from the third floor of the Mullins building to the ground floor of the large building formerly occupied by G. W. Barkley & Co.

Extensive improvements have been made to the Jo Jon theater of Leichfield, Ky., which has been done over and equipped with an entirely new front.

T. E. Neer, a special representative of the V-L-S-E Cincinnati, O., office, has been making a trip through Central Kentucky. At Danville, Ky., he closed a contract with Dr. John B. Stout, of the Danville Opera House, for showing a number of high class pictures, such as "The Ne'er Do Well," "Sherlock Holmes," "God's Country," "Woman," etc.

Middleboro, Ky.—The Brown Amusement Co., of Middlesboro, is reported to be making arrangements to build a new three-story brick building in which a moving picture theater will be located.

Maysville, Ky.—The Washington theater of Maysville, has made several minor improvements, including a number of additional electric lights at the front and side entrances.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

Bonfire Burns Airdome.

WASHINGTON, Ind.—A small boy destroyed the source of one of his chief pleasures here recently when he set fire to the airdome, a motion picture open air theater which had been closed, but which local men were planning to open for the summer run. The small boy started a bonfire near the frame side of the airdome and shortly afterward the theater was a mass of blazing timber. The loss was estimated at $500.

Big Tin Can Day in Spencer.

Spencer, Ind.—"Tin can day" proved a success at Spencer, just as it has proved a success in many of the smaller cities of the state. "Tin Cans for Movie Tickets"—each ten cans entitling the owner to admission to the theater—brought about a "million" cans to the theater front. The cans otherwise were worthless. The city health authorities thanked the Spencer manager for getting rid of the cans—they said they had tried and failed. Indianapolis papers carried some publicity, local papers were full. The plan is a success.

Gayety Airdome Opens.

Lafayette, Ind.—Horton Brothers' Gayety airdome has opened for the summer run after the big downtown open air theater was repainted and redecorated throughout. New machinery was installed as well as a ventilating system that is a novelty in an airdome. The Gayety has always been popular and this season promises to surpass others of preceding years.

Promoting Children's Films in Lebanon.

Lebanon, Ind.—Lebanon has taken up the idea of censored pictures for children and the women of the city who are leaders in social work have banded themselves together to provide this sort of entertainment for the kids. The theater managers of the city, it is understood, will get together with the women and the censored shows will be distributed around among the various theaters.

Nat Wolf Managing Terre Haute House.

Terre Haute, Ind.—Nat Wolf is the new manager of the American. Nat comes to this city from Chicago, where he was connected with the Interstate Amusement company as manager of the Plaza. Nat was formerly associated with the Alfred Hamburger company, owners of a string of fourteen houses. Wolf says there are some things the local theater needs to put it in the Terre Haute class, and he is going to work immediately to provide those things.

CLEVELAND NEWS LETTER.

By Hubert Persons, Special Correspondent, 410 Standard Theater Building.

Local Film by Social Leaders.

CLEVELAND, O.—Society men and women here, under the leadership of Mrs. James R. Garfield, are to appear in a photoplay entitled "The Perils of Society," to be screened at the Metropolitan theater the latter part of June. The proceeds are for the benefit of the French War Orphan Relief Fund. Mrs. Garfield is chairman of the Cleveland committee in charge of the fund and induced other society folk to become film actors for the good of the cause. Miss Katherine Bleecker, of New York, is directing the making of the pictures.

Screening Riley's Poems.

Cleveland, O.—Robert H. McLaughlin, president of the Reserve Photo Play Company, is at work on a scenario dramatizing the poems of James Whitcomb Riley. The dramatic right to one of Riley's best-known works, "An Old Sweetheart of Mine," has been purchased by Mr. McLaughlin from the Bobbs-Merrill Company of Indianapolis.

Mr. McLaughlin's screen and stage version of the poems will contain all the characters so dear to lovers of Riley, such as Little Orphant Annie, the Raggedy Man, Doc Sifers and Squire Perkins.

New Southern Theater Opens.

Cleveland, O.—Mayor Davis and Councilman Zmunt delivered addresses at the ceremonies marking the opening of the new Southern theater, W. 25th street and Prame avenue. The new house seats 1,000 and is one of the prettiest picture theaters in the city. G. T. Sharp and wife will manage it. The house will make a special effort to present only programs with big features.

Three Picture Hits.

Cleveland, O.—Four downtown theaters deemed the photoplays they had booked last week as strong enough to run the entire week without a change. "The Girl with the Green Eyes" was at the Opera House; "The Battle of Hearts," at the Standard; "The Law Decides," at the Alhambra, and "Race Suicide," at the Orpheum. All four productions drew crowds.

Filmed the Kiddies Who Come.

Cleveland, O.—The Alhambra theater instituted a pleasing novelty at its children's matinee this week, when every child attending was given an opportunity to get in a real motion picture. The pictures were taken in front of the theater and will be shown in the house in a few days.

The Monarch and the Wind-a-Meer theaters have also adopted the policy of giving special matinees for children.

Arrested for Banned Film

In Cincinnati, Exchange Manager, Newly in Charge of Local Office, Gets a Suspended Fine on Account of Film in Circulation Before He Came to the Exchange—Need of Some Better Way to Identify Censored Film.

By Kenneth C. Crain, 610 First Nat'l Bank Bldg., Cincinnati, Special Correspondent.

CINCINNATI, O.—H. M. Berman, formerly of Kansas City, but for the past three weeks manager of the Cincinnati Buckeye Film Co., ran into an unexpected and exceptionally hard jolt very shortly after he took charge of things in the Queen City, in the shape of the vigilance of the local self-appointed censors who have been making the fur fly so busily of late. A certain film, "Dad's Doings and Dirty Dollars," came under the ban of the Ohio Board of Censors, but had none the less come into the possession of the Buckeye Company before Mr. Berman's arrival, and apparently had been making the rounds of some of the smaller theaters, until the censors here viewed it and investigated.

The result was that during its exhibition at Othello Dempsey's Pekin theater it was seized and Mr. Berman, who was perfectly innocent of any knowledge of the circumstances, was arrested, charged with violating the censorship statute. He explained his position in court, and in view of the facts the heavy fine of $300 and costs, which was imposed, was suspended, with a warning that any similar violation would mean that the fine would be collected. Mr. Dempsey was held blameless, and was not arrested. Mr. Berman, who was with the Metro organization in Kansas City, and is familiar with the operations of a local censor, says he appreciated the cordial welcome extended him in Cincinnati, and intends to use every effort to fight shy of trouble hereafter.

Need Better Identification of Censored Film.

As a result of the several clashes between film exchange men. exhibitors and censors, local and state, in Cincinnati, it is more than possible that some plan will be evolved, with the approval of the authorities at Columbus, looking to the more efficient operation of the censorship laws, for the elimination of objectionable films and the protection of the exhibitor against the trouble which results from showing films which he has no way of knowing have been turned down. At present the stamp of the board on the film is all that the exhibitor has to go by in determining whether everything is all right, and this, as in the recent case of Manager Libson, handling four of the largest theaters in the city, is not always conclusive nor a suffcient protection against the annoyance and humiliation of arrest. There is a Cincinnati office of the State Industrial Commission, in charge of a deputy, with a force of fourteen men, who have been acting as film inspectors, in addition to their other duties, but this force has no apparent authority to enforce the mandates of the State Board of Censors, even if it had exact knowledge of its orders.

Religious Films at the Bijou.

Piqua, O.—Under special arrangements with the management of the Bijou, at Piqua, O., the house is being used on Sundays, both afternoon and evening, by the local representatives of the International Bible Students' Association for the exhibitions of religious films. The first of a series, "The Creation of the Universe," was shown recently to large houses, the attendance being the larger by reason of the fact that no admission is charged.

Will Remodel the Columbia.

Portsmouth, O.—Manager Fred N. Tynes of the Columbia theater, Portsmouth, O., has let a contract for the remodeling of his house, with provision for additional space, which will enable him to increase its seating capacity to about 800, making it one of the largest houses in that part of Ohio. Work has already begun, and will be pushed so as to be completed before the end of the summer, and in ample time for the beginning of the fall season.

Cincinnati, O.—Manager Holah of the V-L-S-E local office announces that the forthcoming releases look quite as good as anything yet seen on the program. William Gillette's performance of his famous stage success, "Sherlock Holmes," is one of the new group, while Edna May in "Salvation Joan," Kathlyn Williams in "The Crisis," and others are receiving heavy bookings.

McMahan & Jackson, controlling some fine features on a State rights basis, received an inquiry recently which indicates the extensive popularity of moving pictures, and also the extent to which THE MOVING PICTURE WORLD is read. The letter came from J. P. Caswell, of Long City, Alaska, where he has a picture theater, and indicated a desire for film service. Mr. Caswell had heard of the Cincinnati firm through another exhibitor, who was a regular reader of the WORLD, it appears, and therefore applied for service and information.

Peoria, Ill. a Film Center

Strike of Expressmen in Chicago Brings Business to Peoria—American Express Company Has Been Shipping Films There to Be Transshipped to Other Points —Film Men on the Job There and Find It Convenient.

By Frank H. Madison, 6749 Emerald Ave., Chicago, Special Correspondent.

PEORIA, Ill.—Peoria has become a film center because of the strike of expressmen in Chicago. Unable to get films in and out of Chicago by the usual methods, the American Express Company has been shipping stuff to Peoria in carload lots by freight and transferring it to other points from here.

The location is a good one for motion picture men supplying the Illinois field and several of the exchanges have men on the ground looking after the shipments. The Famous Players' Film service opened headquarters in the Federal warehouse. The Adams Express Company is partially solving the problem by making Galesburg a more important transfer point. Many means are used by Illinois exhibitors to secure films from the Chicago exchange during the express strike in the windy city. Bert Lindsay, one of the managers of the Star at DeKalb, drives to Chicago in his auto. Manager Harry E. Graupp of the Orpheum at Rockford is doing the same thing. When possible a week's supply of films is being secured. Manager Joseph Hogan of the Dreamland at Seneca missed a feature and had to go to Morris and Marseilles to borrow enough for his show. In Morris the proprietors of the Empire and the Royal take turn about in going to Chicago to get the show.

Local Comedy Paid Well.

Springfield, Ill.—"Us Three," a local comedy with a "Fatty" comedian, produced by the Illinois Film Company of this city, did so well at the Grand theater that the company is planning to produce a comedy a week. The Grand will have the first showings.

Manager Day to Give Special Childrens Shows.

Streator, Ill.—Manager Day of the Dawn theater has met Garfield Parent-Teachers' Club half-way and will try out special Saturday afternoon shows for children.

Theater Changes in Illinois.

Mt. Vernon, Ill.—The Majestic theater is under new management.

Monmouth, Ill.—The Monmouth airdome will not be operated by a Rock Island syndicate as planned, but is being dismantled.

Jacksonville, Ill.—Frand Leeder, pianist at the Majestic theater for three years, has acquired a partner's interest in that house.

Pekin, Ill.—Gilbert Wiley, formerly owner of the telephone system at Danvers, has purchased the Court theater here from Ellis C. Bostick.

Pekin, Ill.—B. Fricke, of Peoria, has been contemplating opening a moving picture theater in the Kellar building in this city.

Chenoa, Ill.—The Opera house here was destroyed by fire believed to be incendiary. Loss, $20,000.

Streator, Ill.—The "legitimate" season at the Plumb theater has ended and it will become an exclusive feature picture house, using V-L-S-E, Fox, World, Paramount, Metro and Triangle service.

Lincoln, Ill.—The Lyric theater has split its admission fee for summer; it will be a five-cent house.

Kewanee, Ill.—Manager Chris Taylor of Dreamland theater has received word that his son, E. Forrest Taylor, has accepted a position with one of the producing companies of the Kalem.

Windsor, Ill.—Business men are contemplating giving free open-air picture shows once a week.

Peoria, Ill.—Motion Picture Operators' Union No. 434 attended in a body the funeral of John J. Spelman, one of the members.

Golden, Ill.—When the electric lights were turned on here for the first time it made good motion pictures possible. Quite properly the photoplay had a big part in the municipal celebration of the event.

Mattoon, Ill.—Manager Uran is expending $2,000 in improving the "K" and Grand theaters. Both get new interior decorations, new projectors and the Grand receives a syphon automatic ventilating system.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Theater Changes in Wisconsin.

MARINETTE, WIS.—The new moving picture theater at Main street and Pierce avenue will seat 700. It will be 60x100 and will have an interior of ivory and gold. The operating room will have space for four machines.

La Farge, Wis.—M. Perkins & Son have purchased the Electric theater from A. E. Davidson.

Wrightson, Wis.—H. F. Roebke has been making arrangements to open a moving picture theater here.

Manitowoc, Wis.—P. R. Walker, former manager of the Grand theater at Green Bay, has accepted the management of the Mikadow theater here.

Chippewa Falls, Minn.—R. J. Neumann has sold the Empire theater to Frank Maher of Caledonia, Minn.

Sheboygan, Wis.—Manager Steffen is installing a new indirect lighting system at the Rex theater.

Omaha Expects Fine Exchange Building

Jake Schlank, Proprietor of the Hipp Theater, Plans to Build a Fireproof Building for Local Distributors.

Special to Moving Picture World from Midwest News Service.

OMAHA, NEB.—Omaha may have its film business concentrated. Jake Schlank, proprietor of the Hipp theater, proposes to erect on Douglas street between Seventeenth and Eighteenth streets a four or five-story fireproof building especially designed for film exchanges and the other offices allied with the motion picture industry. The site will be used for a photoplay theater, but if enough of the film folk take to the idea the plans will be broadened. Lower insurance rates are likely in the proposed building. There are ten exchanges in Omaha.

Referendum on Sabbath Shows in Seward.

Seward, Neb.—The initiative and referendum law has been invoked to see whether Seward people want Sunday picture shows. The council passed an ordinance closing the houses on the Sabbath. Petitions resulted in the calling of a special election for June 27 to decide the issue.

Manager Garman Leases the Elite.

Lincoln, Neb.—The Strand theater will be operated as a summer garden using pictures and specialties. Manager Garman of the Strand has taken over the lease to the Elite theater and after redecoration it was opened as a feature picture house.

Muse, Magnet and Orpheum on Honor Roll.

Lincoln, Neb.—Only three theaters in Lincoln comply with the safety laws according to the report of an inspector for the city engineer. These are the Muse and Magnet, moving picture houses, and the Orpheum, running vaudeville and films.

Jake Schlank Leases the Gayety.

Omaha, Neb.—Jake Schlank, of the Hipp theater, has taken over the Gayety theater for a ten-week season of pictures. He will use an orchestra. The house will be operated at a five-cent admission.

License Law in Lincoln.

Lincoln, Neb.—The City Council of University Place has passed an ordinance requiring moving picture theaters to secure licenses.

Nebraska Theater Changes.

Superior, Neb.—J. H. Morrison will open a moving picture theater here.

Broken Bow, Neb.—Horace Kennedy is now operating the Lyric theater, having taken over the interest of Mr. Schaeffer in the Star-Lyric shows.

Crofton, Neb.—Emery Greenwood has opened a moving picture theater here.

Theater Changes in Iowa.

Oskaloosa, Ia.—Charles Walker and William Drake will operate a moving picture airdome at Hogh avenue and C street.

Dubuque, Ia.—H. W. Fulton has resigned as manager of the Princess and Strand theaters to accept a position as manager of the Victoria theater on the Northwest side in Chicago. William Billos of Chicago succeeds him here.

Sloan, Ia.—Ed. Hankinson has purchased the moving picture theater here from Frank Hunting.

Pocahontas, Ia.—Louie Hronek has purchased the interest of L. O'Donnell in the Princess theater.

Bouton, Ia.—Harold Thornburg has opened a moving picture show in the Thornburg building.

Woodbine, Ia.—Carroll Johns and Fay Davis have assumed the management of the moving picture theater here.

Dakota Theater Notes.

Wahpeton, N. D.—Arthur Snyder planned to open the new Photoplay theater with a "carnival night" with an abundance of streamers and confetti. Triangle service will be used and bills changed three times a week.

Penn, N. D.—The Penn Opera house company has been organized with the following officers: President, J. M. Morgan; vice-president, G. M. Peterson, and secretary and treasurer, A. S. Miller. Mr. Miller will also act as manager.

New Rockford, N. D.—Donald Niven leased the opera house to L. L. Devereaux, who has been remodeling and redecorating.

Bryant, S. D.—Louis Canedy has sold the lease of the Opera house to F. F. Baumbach, who will alternate the picture shows there with those at the Idle Hour theater.

Havana, N. D.—J. B. McMadin has sold the Lyric theater to Carl Anderson.

Ree Heights, S. D.—Nicholas & Siever have opened a moving picture show here.

Mandan, N. D.—The Hartman Photoplay company, which is the incorporate name of the old H & S Photoplay company, has signed contracts with the Mandan Construction Company for the construction of a moving picture theater on the J. M. Hanley property.

Armour, S. D.—Otto Raber plans the occupation of a fireproof theater, either renting structures now planned or erecting a building for himself.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, 236 Vanol Building, St. Louis, Mo., Special Correspondent.

California Airdome Opens.

ST. LOUIS, Mo.—The California airdome, Sidney and California avenues, opened on May 28 with a program composed of picture features and serials, and occasional vaudeville. The California is a very beautiful garden, with ample space, many seats and a spraying fountain near the entrance. On rainy or cold nights the program will be moved to the Gravois theater, at Gravois and Jefferson avenues, some three blocks away.

S. J. Baker Wins Prize.

St. Louis, Mo.—S. J. Baker, manager of Bluebird offices in St. Louis, is registering big with Bluebirds. He has been awarded the monthly prize of $100 for making the best proportionate increase for his territory. Baker is a manager of the live wire variety, and he and his two trusty traveling representatives, Levy and Shurman, loaded their guns for Bluebird contracts along about the first of April and said that they were going out for the prize, and they bagged it—just like that. Baker says, "It wasn't the easiest thing in the world, because there is some competition in St. Louis territory, but if you go after the business right and have the right kind of stuff to offer to exhibitors it can be done"—and he done it.

S. J. Baker.

Maryland Airdome Running.

St. Louis, Mo.—The Maryland airdome, 1900 South 13th street, opened also on May 28, with an all-picture program. The airdome is run in connection with the theater of the same name, a block and a half away, and the program can easily be moved to the house in case of cold or rainy evenings.

W. D. Beckley Managing the Iola.

St. Louis, Mo.—The Iola theater and airdome, which has been closed for a few weeks, has reopened at California and Lafayette avenues, under a new management on June 1. W. D. Beckley is the new manager, and will show an all-picture program for five and ten cents admission.

Short Film Runs Solid Week.

St. Louis, Mo.—Manager H. P. Wolfberg, of the General Film exchange, 3610 Olive street, says his office has broken all records for long bookings on short films with Chaplin in "Police." The comedy ran for a week solid at the New Grand Central theater, the Royal and the Lyric skydome, on the first week of its release.

World Film Shows Film on Tuesdays.

St. Louis, Mo.—George W. Fuller, manager of the World Film offices in Film Row, has established Tuesday as regular World feature projection day at William Sievers' New Grand Central theater, Grand and Lucas avenues. The current Bradymade picture for each week will run free for the benefit of exhibitors at noon of every Tuesday.

New Pathe Serial.

H. W. Francis, publicity agent of the Pathe Exchanges, Inc., was in St. Louis recently arranging for the publishing of the new serial "The Grip of Evil," which succeeds "The Iron Claw." C. S. Edwards, of the local Pathe Exchange, reports that "The Iron Claw" is being shown in eighty-four theaters in St. Louis and East St. Louis, a record that has not been surpassed by any serial in this territory.

Sam Shurman Goes to Memphis.

Sam Shurman, well known in moving picture circles in St. Louis, has been appointed manager of the Unicorn Film Service exchange at Memphis, Tenn. Mr. Shurman has had much experience in the film business in almost every branch of the art as exchange manager, salesman and exhibitor. He departed for Memphis on May 30, after making the rounds of Film Row, where he received many good wishes for his future success in his new office.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Renew Licenses by June 11.

LANSING, MICH.—Michigan theaters which failed to renew their licenses by June 11 would be closed and the wires leading thereto cut by order of the state fire marshal, it was announced. The middle of May there were 100 delinquents in the state.

Michigan Theater Changes.

Escanaba, Mich.—The Bijou theater, a five-cent house on Ludington street near Elmore, has gone out of business.

Vermontville, Mich.—The Family theater has opened here in its new location. Wednesday will remain feature night.

Athens, Mich.—Wood & Woodruff, contractors, have closed a deal to erect an opera house here.

South Haven, Mich.—Louis Slowinski and Charles Knox, of Portland, Mich., have purchased the moving picture theater here.

Owosso, Mich.—Fred R. Patterson, who recently sold his Temple theater at Portland, Mich., is remodelling the building at 113-115 West Main street with a moving picture theater which will seat 886. It will open some time in the fall.

Iron Mountain, Mich.—A. E. Brauns is erecting a 75x125 moving picture theater here.

Minneapolis Club Doings

Twin City Screen Club's Frolic for Actors' Fund Planned to Take Place in the Shubert Theater on June 9 at 11 P. M.—Club Governors Increased to Seven, and They Will Choose Their Own Chairman.

By Percy S. Williams, Special Correspondent. Address The Tribune.

MINNEAPOLIS, Minn.—The actors' fund entertainment planned by the Twin City Screen Club will take place in the Shubert theater, according to the present plan. Vaudeville acts furnished by the various theaters whose managers are members of the club, will make up the program which will contain twelve turns. The Palace theater orchestra will furnish the music and the New Grand, New Palace, Gayety and Unique theaters are among those which already have promised talent for the evening.

The screen club has increased the number of governors from five to seven and has elected Prosper Schwie and J. P. Reisman to the new places. David G. Rogers also was elected a member of the governorship group to succeed J. T. Van Meter, former manager of the General Film corporation, who has been transferred to another post. The governors will elect their own chairman.

J. D. Thatcher, Jr., Handling Serial.

Minneapolis, Minn.—J. D. Thatcher, Jr., of the Mutual exchange, formerly with the New Empress theater at Kansas City, is aiding in the work of booking "The Secret of the Submarine." L. E. Davis also is engaged in the sale of the film.

John May to Travel for Mutual.

Minneapolis, Minn.—The Mutual exchange has secured the services of John May, the former Metro man, who has accepted a position as general traveling representative. May is an old Iowa exhibitor and has been road representative for a number of exchanges.

Northwest Feature Exchange Moves.

Minneapolis, Minn.—The handling of several new big features already contracted for has forced the removal of the Northwest States Feature Film Company from the Produce exchange to 9 Western avenue. Ben Rosenberg, manager, asserts the addition to the company's stock required the enlargement of the plant.

Victoria in St. Paul Opens.

St. Paul, Minn.—Three theaters in a mile on University avenue is the record of Henry Breilein. The Victoria, the last of his houses to be opened, is decorated in ivory and blue-gray tints. He has installed a $6,000 Fotoplayer. The Victoria is the largest of Mr. Breilein's string, having a seating capacity of 600. "The Blindness of Love," a Metro release, was shown at the first program in the new theater.

G. C. Johnson Honored.

St. Paul, Minn.—The Association of Commerce of St. Paul has officially designated G. C. Johnson of the Monogram Slide and Publicity Company, to record the business men's trade booster tour the first week of June on the films.

Interesting Local Items.

Albert Lea, Minn.—V. B. Valleau has sold the Broadway theater here and has bought the Cecil theater at Mason City, Ia.

Wenatchee, Wash.—This town has the opportunity of putting itself on the film map if it wants to pay $10,000 for it. The Pathe company has offered to take a feature picture here if the cash is forthcoming to pay for preliminary expenditures.

Miles City, Mont.—The Star theater has been opened here by H. W. Carlie, manager, after a period of "dark" time as a result of remodeling being done to the building. It has been renamed the Iris.

Luverne, Minn.—W. L. Klug, manager of the Palace theater, has returned from a visit to Minneapolis, where he booked "Neptune's Daughter," a Universal film.

Powers Lake, N. D.—A motion picture theater soon will be opened in this town by Edward Mortensen.

Chippewa Falls, Wis.—Frank Mahler of Caledonia, Minn., has bought the Empire theater here from R. J. Neumann.

Rhinelander, Wis.—The Cozy theater has been opened here.

Chaska, Minn.—Thomas Slough has purchased the picture theater here.

C. D. Wells Will Travel with "Gloria."

Minneapolis, Minn.—C. D. Wells, formerly a traveling salesman handling films for himself, will cover Iowa and the Dakotas with Billie Burke's "Gloria's Romance" for the Kleine-Edison Film Service.

W. L. Merrill Heads Local Unicorn.

Minneapolis, Minn.—Friends of W. L. Merrill learn that he has returned to Minneapolis after several months spent in New York. Mr. Merrill formerly was manager of the United Film Service of Minneapolis. He will assume charge here of the Unicorn Film Service Corporation.

Saenger Co. Gets Strand

New Orleans' Strand Theater, Now Building, Has Been Leased by the Saenger Amusement Company for Ten Years—E. V. Richards Will Have the Management of the House, Which Is to Be Like Its New York Namesake.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—With the announcement that ground would shortly be broken for the new Strand theater and office building in Baronne street came also the announcement by Leo Fellman, real estate operator and agent, that the theater had been leased for a period of ten years by the Saenger Amusement Company, one of the largest operators of motion picture theaters. In addition to its other large interests, this widely-known amusement concern directly operates ten theaters in Louisiana, Texas and Arkansas, where their financial success determined them to come to the metropolis of the South. The affairs of the Saenger Amusement Company, which has amusement connections in fourteen other states, is handled by Julian and A. D. Saenger.

The new Strand, it was announced, will be managed by E. V. Richards, Jr., one of the best-known motion picture men in the country and close friend of S. L. Rothapfel, of New York's Rialto. Mr. Richards will shortly take up his residence in New Orleans. The controlling interests in the DeSoto Building Company, which is building the new Strand, are Harold W. Newman, Commissioner of Public Safety in New Orleans; Leonard Newman, Henry Beer and Edgar Bright, of H. and B. Beer, the largest cotton firm in the world.

The new theater will be patterned along the lines of the Strand of New York. It will accommodate an audience of 2,000 within an auditorium of graceful and attractive proportions, finished throughout in Caen stone and marble. There will be three entrances, the principal one in Gravier street and the other two in Baronne street. The gallery will appear as one tier of seats, but will have three mezzanine floors, from which the seats will be easily accessible. The floor of the first mezzanine will have as a special feature a beautifully appointed reception room and retiring rooms for women and children.

The exterior of the entire building will be white terra cotta, and concrete and steel will be used throughout, assuring a perfectly fireproof structure. The ventilation will be thorough, and silent rotary fans will be installed six feet apart throughout the auditorium. A pipe organ will be a special feature.

The New Houses in New Orleans.

According to the latest compilations of film exchanges in the Crescent City, New Orleans now has 69 moving picture theaters actually in operation. In the same breath it must be mentioned that J. J Fabacher's new Portola theater and the Pearces' new Newcomb theater, both Canal street houses of beautiful design, have but recently opened. Herman Fichtenberg is making rapid progress on the Canal street site that will be the future home of his $100,000 Globe theater. Construction of a great big Saint Charles street house by Ernst Boehringer probably will begin early in October, so it's a safe bet that New Orleans will have seventy-five moving picture houses before the end of this year. And the city has not quite reached the 400,000 population mark, all of which is food for serious reflection.

The Broadway's Troubles.

New Orleans.—Union troubles are blamed by the management of the Broadway theater, a prominent suburban house, for the cutting of wires and damaging of the house, which necessitated closing down for the better part of a week. The malicious marauders did not stop at this, but proceeded to put the whole theater on the blink. The management of the house, determined to stop the vandals and show anyway, hired a watchman for the property, and proceeded to give their regular evening's performance after the damage had been repaired.

Manager Hoyt T. Morrow.

New Orleans, La.—The General Film Company's New Orleans manager is Hoyt T. Morrow, who has been in the moving picture business continuously since 1905, during which time he has been connected

Manager Hoyt T. Morrow in His Office, New Orleans, La.

in the manufacturing, distributing and exhibition ends of the business, having been connected with the General Film Company in 1909 as traveling salesman for their Oklahoma City and St. Louis branches, later becoming connected with their Atlanta branch in a like capacity, then being placed in charge of the Jacksonville branch in 1912, which position he held until the latter part of 1913, when he became interested in the Odeon and Folly theaters, Savannah, Ga., leaving last November and assuming charge of the New Orleans office in December, 1915. He is now in charge of the Memphis branch, in addition to the branch in New Orleans.

Charles R. Meade Here.

New Orleans.—Charles R. Meade, southern division manager for V. L. S. E., dropped off in New Orleans this week and paid his respects along Film Row. During Mr. Meade's stay in New Orleans thirty film and newspaper men were the guests of J. J. Fabacher in the latter's new Portola theater, where "God's Country and the Woman," a new Big Four release, was given its premiere in New Orleans. The entire eight reels were shown the guests, who pronounced the picture a smashing success.

Heave Ho, My Hearties, With Film Men Aboard.

New Orleans.—J. Eugene Pearce, one of the premier yachtsmen of the South, as well as premier exhibitor, entertained a number of New Orleans film men on board his yacht "Spitfire" during the regatta at the Southern Yacht Club. The film men had the time of their lives. The yacht won a handicap race with them on board. It was the Queen Handicap, and the Spitfire came in handily ahead with several minutes to spare. His guests included J. H. Kirkpatrick, handling the "Mary Page" serial; H. G. Morrow, manager general, and K. A. Bugbee, manager of Metro. At the conclusion of the races the film managers sojourned to Spanish Fort, North Shore, and Chef Menteur, picking up a half barrel of speckled trout from the waters of Lake Ponchartrain on the way.

Miss Anna Sessions Heads Local World Film.

New Orleans.—F. F. Creswell, manager of the Crescent City office of the World Film, left last week to assume charge of the Cincinnati office of World, and thereby made some film history for New Orleans, inasmuch as Miss Anna H. Sessions was appointed to take his place. This is the first time in the history of the city that a woman has been named manager of a film exchange, and probably the first time in the entire South. Miss Sessions is a very capable young woman, who is very popular with the exhibitors, and there is every reason in the world to suppose that her position will be permanent.

Louis Levin Fox Southern Manager.

New Orleans.—Louis Levin, from the New York office of Fox, shortly will arrive in New Orleans to take charge of the entire southern district. He succeeds C. W. Harden, who last week resigned as southern division manager to take charge of the Metro exchange in Kansas City, Mo. The New Orleans office of Fox has been fitted out extravagantly, and its handsome appointments have made it an office envied by all in 'Change Row. New Orleans Manager R. E. Barron has fitted a real nice front office with rocking chairs and fresh cut flowers on a table every day. Nowadays the film exchanges are getting away from the idea that they can be quartered in a barn and still get the business. They have something to sell, and they are getting so that they are making their selling quarters attractive.

ATLANTA GIRL VICTIM OF SCREEN AMBITION.

Blanch Hoover Dies by Own Hand in Los Angeles—Wanted to Act.

By A. M. Beatty, Special Correspondent, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—Did the sudden realization that her dreams to become a moving picture heroine were doomed prompt 20-year-old Blanche McGill Hoover, an Atlanta girl, full of soul and full of temperament, and a college graduate, to seek a seclusive spot in the woods near Los Angeles, Cal., Saturday morning and put a bullet through her heart?

Her parents, Mr. and Mrs. B. M. Hoover, of 140-A. Luckie street, have wired the chief of police of that city to make an investigation.

A brief telegram conveyed the news to the family Saturday. It said that the body of an unknown girl, 20 years old, neatly dressed, clutching a gold cross in her hand, had been found and that a note had been pinned on the girl's dress asking that Mrs. B. M. Hoover, of 140 Luckie street, be notified. Mr. and Mrs. Hoover are positive the body is that of their daughter. They have authorized the body be shipped to Atlanta.

For several years, according to Mrs. Ruby Wiley, a chum of the dead girl, who lives in an apartment at 140 Luckie street, on the floor above that occupied by the Hoovers, Blanche Hoover has nursed a tender affection for the moving pictures. She had her favorite screen stars. She never cared for Mary Pickford. But, according to Mrs. Wiley, Blanche was simply crazy about Theda Bara, Lillian Gish, now posing in California, and Maude Adams, the star of the legitimate stage.

Miss Hoover wanted to go west, believing her chances to get in the moving pictures would be better there.

Miss Hoover, who had written quite a few comedy scenarios, had been in California only about three weeks, and the report of the tragedy comes as a shock to her many Atlanta friends.

Charles Chaplin in "Carmen" created some new records at the Trianon theater. In his latest Mutual release, "The Floorwalker," he has run a solid week at the Plaza theater.

WALTHALL IN ATLANTA.

Little Colonel Entertained by Screen Club.

Atlanta, Ga.—Henry Walthall, the idol of the South because of his vivid portrayal of "the Little Colonel" in the "Birth of a Nation," as well as his being a Southerner by birth, is this week the guest of the "Screen Club" of Atlanta.

Included in the club's program of entertainment was a beefsteak supper. The banquet at the club was an elaborate affair. President William Oldknow sat in the toastmaster's chair. When it came to a speech Walthall blushed and lost himself, apologizing for the misfortune of failing to inherit oratory as one of his talents. But as a story teller he proved his value.

Oldknow Gets Two Big Features.

Atlanta, Ga.—William Oldknow, general southern manager of the Consolidated Film and Supply Company, has purchased the southern rights for two motion picture productions, "The Dumb Girl of Portici" and the recently-filmed New York sensation, "Where Are My Children?"

Arrangements are being made for the showing of the later picture at one of Atlanta's large houses in the very near future.

DeBruler Books First Run Paramount.

Atlanta, Ga.—The Paramount first releases will be shown at the Piedmont, Atlanta, beginning June 1. Manager Ralph DeBruler has secured the program from the Southern Paramount Pictures Company.

Second-run Paramounts will be shown in future at the Georgian, Atlanta, which is the policy formerly obtaining in this house.

Joe Marentette Goes to World Film.

Atlanta, Ga.—Joe Marentette, manager of the General Film offices in Atlanta, and one of the most popular figures in the local moving picture colony, has resigned to take the direction of the Atlanta division of the World Film. The World headquarters are in the remodeled Hirsch building on Marietta street. Mr. Marentette took charge Monday morning.

Joe Marentette is one of the best-known and best-liked men in the southern film industry. He has been in the picture game since what is known in film vernacular as the "dark ages," when moving pictures was one of the world's tiniest and hardest-struggling industries. He has been in Atlanta for several years.

Mr. Marentette is treasurer of the Screen Club in Atlanta.

At Kansas City Exchanges.

A new system has been adopted by George Bowles, the hustling publicity manager of the Universal, who also acts as editor of the Universal Weekly. This is in connection with that publication On the suggestion of H. H. Daniels, an exhibitor of Oswego, Kans., a number of copies are printed with one page left blank. On this blank page the manager of the theater which gets the paper has his week's program printed. The Monarch Booster is the name of the new exchange publication issued by the Kansas City office of the Monarch Feature Film Company, one of Kansas City's live-wire exchanges. The editor of this little paper is C. D. Struble, Kansas City executive of the Monarch office.

Recent activities at the Kansas City Feature Film Company include the return of Lee D. Balsley, publicity man, from the Omaha and Des Moines exhibitors' conventions, and the departing of A. D. Flintom, president of that company, for a three weeks' trip to the East.

"Pat" Hall, the genial manager of the Western Film Supply Company, is taking the initiative in starting the local moving picture interests in making preparations for participating in the preparedness parade to be held on June 20.

Kansas City License Fees

Fifteen Theater Managers Appear Before City Finance Committee and Ask for Reduction in the Cost of Yearly Licenses—Now Have to Pay $100, But Ask That It Be Made $12.50, the Average Cost of Trade Licenses.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—One of the most important movements undertaken by the exhibitors of Kansas City was recently launched when the managers of fifteen very prominent suburban theaters went before the finance committees of the Upper and Lower Council in an effort to have the cost of their license fee reduced. The first of July is the date when all such will be renewed, and this action is taken so that when this date comes the moving picture theater owners will be able to realize on their efforts.

The fee is now $100 per year, one of the largest required for any business in Kansas City. The plea of the owners was that this be reduced to $12.50, the average amount required for any trade. In the lower house their request was granted and the finance committee of that body agreed to support any ordinance decreasing the fee. The members of the upper house committee said the best they could do would be to cut the license in half, making it $50, and that their action would have to depend on the view taken by Mayor Edwards. If he was of the opinion that the city could not do without the revenue thus derived they could not favor it. However, it is believed that the efforts of the managers will be successful to the extent that the license will be reduced to $50, as suggested by the upper house. The matter is now in the hands of the mayor, after which it will be voted on in the houses, following the introduction of an ordinance.

John G. Hiatt, manager of the Gladstone theater, acted as chairman of the committee which made the protest.

CALL SCREEN CLUB MEETING.

Kansas City Picture Men Will Hold a Get-Together Dinner and Talk Plans.

Kansas City, Mo.—Kansas City's Screen Club is to become a reality. Following the mailing of 600 circulars to moving picture men around Kansas City, a dinner will soon be held at which final plans will be perfected and the organization put on a permanent basis. The following is an extract from the circular sent out by the three undersigned, which will probably cover every point that might be of importance to the body:

1st. Should the club be purely social, or organize to consider and abate trade evils as well? 2nd. Should its membership be limited to exhibitors and exchange employees, or be open to all possessing actual interest in motion picture and allied enterprises? 3d. Should organization be perfected at a big stag dinner at some leading down-town hotel, or at a formal meeting held at one of the theaters? 4th. Would you, personally, be interested in becoming a member of such an organization and assisting in guiding its destinies? 5th. What day of the week and what hour of the day or night would you recommend as being most convenient for all concerned to attend the organization meeting? 6th. What suggestions would you make as to the functions of such a club?

As the undersigned are taking the initiative in this matter at the suggestion of many interested, we earnestly hope you will let us hear from you immediately. Signed by E. C. Mills, Mutual exchange; Jos. Gilday, Willis Wood theater; E. R. Pearson, V. L. S. E. exchange.

City's Oldest Picture House Closes.

Kansas City, Mo.—Kansas City's oldest moving picture theater, the Yale Arcade, 720 Main street, has closed its doors, Harry Fogel, proprietor, announcing that the place could no longer pay its expenses. Coincident with the closing of the place a long article appeared in one of the Kansas City newspapers telling the history of the house. A remarkable fact concerning this theater is that since its first opening day, in 1898, it has changed hands but once. Carl Mencing and J. F. Mencing started the place, and in a short time admitted A. D. Flintom, at present the head of the Kansas City Feature Film Company, into the partnership. In 1911 these parties relinquished their claim, and the house went to Harry Fogel, the present owner. This place has witnessed every advance of the game from its location on the second story of a building over a penny arcade, but itself has seen very few changes. It is said that nearly every person in Kansas City of middle age has at some time or other witnessed a show in this house.

Frank Tracy Managing the Electric.

St. Joseph, Mo.—Frank Tracy, formerly doorman and assistant manager of the Electric theater, St. Joseph, Mo., is now managing the theater. Barney Riley, proprietor, finds his time fully occupied with his law practice, since serving his time as first assistant prosecuting attorney of Buchanan county.

Osawatomie Airdome Running.

Osawatomie, Kans.—J. P. Kelley, manager of the Majestic theater, announces that he will open the Osawatomie Airdome in the near future. The place has been thoroughly overhauled and repainted, new seats provided, new electric wiring, and the stage remodeled and a new curtain installed, making it one of the most up-to-date airdomes in that part of the state.

Kansas Theater Notes.

Anthony, Kans.—The Novelty theater at this place has been purchased by Mrs. Cook.

Muscotah, Kans.—It is reported among local circles that a new moving picture house will soon enter the local field.

Belleville, Kans.—Work on the Chapin building on Broadway street is progressing in fine shape and the moving picture house which will be installed by Concordia parties will soon become a reality.

Missouri Theater Notes.

Kingston, Mo.—Messrs. Bebermeyer and Bathgate have purchased the Majestic at this place from the former managers, the Hamptons.

Marshall, Mo.—The Orpheum at this place, which has been closed for some time, has been reopened as a moving picture house under the management of Forrest Kereno.

Union Star, Mo.—If present plans now under consideration mature, W. P. Clarey will soon open a moving picture house here.

C. W. Harden Heads Local Metro.

C. W. Harden, well known to exchange men and exhibitors in this territory, succeeds to the office of manager of the Metro Picture Service in Kansas City recently vacated by H. M. Berman, who left here to take charge of the Universal office in Cincinnati. Mr. Harden has been manager of the southern division of the United States for the Fox Film Corporation for the past two months, and previous to that time he was manager of the Fox office here. Mr. Harden is an enthusiastic booster of the proposed screen club and will no doubt play an active part in its formation.

Film Frolic in Dallas

Screen Club, an Exchangemen's Organization of Dallas, Texas, Plans Annual All-Star Entertainment on June 4—L. B. Remy Appointed Manager and Ned Depinet, the Treasurer of the Show—The Committee in Charge.

By S. A. M. Harrison, 615 Comal St., Dallas, Texas, Special Correspondent.

DALLAS, TEX.—The Dallas Screen Club, an organization of the motion picture exchange men of Dallas, will give the annual all-star frolic at the Majestic theater June 4. The program will consist of vaudeville and a number of short, snappy motion pictures donated by the various exchanges. It is planned to make the entertainment an annual affair. L. B. Remy of the Triangle is managing director; Ned Depinet of the Consolidated is treasurer, and others in charge of the entertainment are R. H. Logan of the World, C. A. Clegg of the Mutual, and W. M. Byrd of the Box Office.

New House for Houston.

Houston, Tex.—Paul Berracco, who built the Texas theater at Houston, and has been its owner for several years, is just completing his new playhouse to be called the Best. The theater is located on Main street near Congress avenue, and will seat over 500. The building was formerly occupied by a bank and its interior is beautifully finished, which will make this one of the most attractive theaters on the inside in Houston. The house opened June 5 with "Peg o' the Ring."

"The Ne'er-Do-Well" Goes Big.

Houston, Tex.—The publicity campaign for "The Ne'er-do-Well" was one of the biggest ever attempted in the history of Houston, and the result was that hundreds were turned away the first day of its showing Houston. Anthony Xyidias was the man that pulled off the campaign, and opened the Houston engagement of the picture at the Interstate Amusement Company's Majestic, Saturday, May 27, for an indefinite run. Xyidias is a well-known exhibitor and is known to have put on "The Battle Cry of Peace" in Broadway style in many of the larger cities in the Southwest.

Baseballdom.

Dallas, Tex.—On Sunday, May 21, the Consolidated "Cats" won out over the Hurst Bros.' "Bears" in an exciting game of baseball with a score of 2-1.

The game scheduled to be played between the Motion Picture "Cubs" and McGoldrick "Panthers" was called off on account of wet grounds.

Banquet for Cats.

Dallas, Tex.—The Consolidated Film & Supply Company gave a very enjoyable banquet May 26 at the T. M. A. Hall at Dallas in honor of the Consolidated "Cats" and their lady friends. A rousing good time is reported.

Princess at Midland Sold.

Midland, Tex.—H. P. Dunnagan has sold out the Princess theater at Midland, Tex., to Theo Ray. The Kirksey Bros. have been employed to manage the theater. They were formerly exhibitors at Alpine, Tex., also Lampasas, Tex.

Peebles Succeeds Touchon.

Houston, Tex.—H. T. Peebles has been appointed manager of the Houston office of the Consolidated Film and Supply Co., succeeding Charles D. Touchon, who has resigned. Mr. Peebles has been traveling representative of the Universal in this territory, and is a well-known film man, having been in the picture game since its infancy in Texas. Mr. Touchon announces that he has accepted a position with the W. D. Nevills' theaters in Dallas, having been employed as general representative of the theaters, of which there are six. Paul Christensen has been appointed assistant manager of the Houston office of the Consolidated. Mr. Christensen was recently with the World Film in Dallas as booking clerk.

Change of Management.

Abilene, Tex.—H. C. Hanie has succeeded J. C. O'Malley as manager of the Queen theater at Abilene, Tex. Although the Queen is one of the finest houses in the State in towns of 10,000 and under, Mr. Hanie has put in many improvements. The most notable one is that of the installation of a $5,000 pipe organ.

Hurley to Have New Theater.

Hurley, New Mexico.—L. P. Gooding of the Hurley theater at Hurley, New Mexico, reports that he has plans drawn up for a new $10,000 theater.

Leases Airdome.

Abilene, Tex.—J. T. Hodge of the Gem theater at Abilene, has leased the Dixie airdome in this city. The Dixie is one of the best-known in the state and one of the most substantially built in the South.

Manager Has Right Idea.

Bowie, Tex.—G. L. Berry has taken over all the shows in the city of Bowie, which includes the Lyric, Gem, Opera House, Grand and Airdome. Realizing that six shows are entirely too many for a town of 30,000 population, he has closed all except the Airdome and Lyric for the summer. Mr. Berry certainly has the right idea on the show business in small towns.

Cullimore Goes to Houston.

Houston, Tex.—Fred Cullimore, who has been assistant manager of the Mutual Film office at San Antonio, has been transferred to the Houston office of the same company, and will act as assistant manager to Mr. Tomes.

Theater for Colored People.

Houston, Tex.—Miss E. Johnson, owner of the Key theater at Houston, Tex., is building a new theater at the corner of Milam and Travis streets to be called the Lincoln, and it is to be for colored people only. This is the most expensive house for colored people on record in the South.

Byron Johnson with Mutual.

Houston, Tex.—Byron Johnson, until recently with the Enterprise Film Company of Houston, has been employed by the Mutual Film office at Houston as shipping clerk. Mr. Johnson has been in the film business in the territory for several years and is well known to exhibitors.

Among Texas Exhibitors.

Wichita Falls, Texas.—M. Poise, of the Gem theater at Wichita Falls, was in Dallas May 16-17. Mr. Poise has recently bought the Gem theater, and it is rumored that he is figuring on another.

Bridgeport, Texas.—E. L. Turnbow, of the Little Gem theater at Bridgeport, Texas, is figuring on remodeling it at an early date.

Anson, Texas.—Graves & Purifoy have opened the Cozy airdome at Anson, Texas, recently with Universal service and Bluebird features.

Bremond, Texas.—Ed Muret has purchased the Rosary theater of Bremond, Texas, for S. D. Patterson.

Hearne, Texas.—J. W. Pinkerton, of the Queen theater at Hearne, Texas, will not use his airdome this summer as he has installed a cooling system in his theater.

Franklin, Texas.—The Gem theater of Franklin, Texas, has been purchased by E. T. Book. The same policy of exclusive pictures will be followed as in the past.

Brenham, Texas.—The New Queen theater at Brenham, Texas, has reopened. This theater has been closed for several weeks.

Galveston, Texas.—The Crystal, Vaudeville and Crystal Majestic theaters of Galveston, Texas, have closed for the summer. It is reported that both of the houses will open in the fall with exclusive pictures.

Victoria, Texas.—The Gem theater at Victoria, Texas, has been reopened by its manager, C. A. Dayvault, and reports good business. The theater has been reopened after a bunch of repairs and remodeling.

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

Houston, Texas.—The Union theater at Houston, Texas, under the management of S. R. Hall, is being remodeled. The Union is one of the best equipped and modern suburban theaters in the State.

Longview, Texas.—J. M. Wells, of Denison, has recently purchased the Garden theater at Longview from H. R. Yates, and has been in Dallas looking over service for his new house.

New Castle, Texas.—S. P. Wood has recently bought out the Majestic theater at New Castle, Texas.

Haskell, Texas.—Dick Nolan, of Haskell, Texas, has put his theater in charge of a manager, and he and wife are away on a two months' vacation trip.

Dension, Texas.—L. M. Ridout (the man with the smile that won't come off), of the Star theater at Denison, Texas, was a visitor to Dallas the 25th.

Stamford, Texas.—H. L. Neece, owner of the Cozy theater at Stamford, Texas, closed his theater for the summer May 22, and has opened the new Cozy airdome. It is one of the best equipped in the city.

Big Springs, Texas.—Joe G. Carter has closed the Gem theater at Big Springs to have same remodeled, and about June 15 will open it up on a larger scale.

Stamford, Texas.—Pete Chopolas, of the Candy theater at Stamford, Texas, was in Dallas May 16 and 17 booking features.

Port Arthur, Texas.—J. A. Holton of the Port Arthur Amusement Company, was in Dallas the week of May 15-20.

Clarendon, Texas.—J. H. Mulkey was in Dallas week of May 15-20, at which time he purchased a 1916 Motiograph from the H. K. Barnett Film & Supply Company for his theater.

Merkel, Texas.—H. F. Gronne, of the Lyric, was a visitor to Dallas week of May 15-20.

Bryan, Texas.—W. R. Fairman of the Dixie was in Dallas May 14.

Forney, Texas.—A. W. Riter of the Childress paid Dallas a visit during week of May 15-20.

Kingsville, Texas.—R. D. Jones was in Dallas recently and purchased a 1916 Motiograph for his theater.

Denison, Texas.—C. F. Colby, who formerly had charge of the Mirror theater at Denison, and recently sold it to J. V. Smith, was in Dallas May 16. Mr. Colby will probably take a much-needed rest this summer, but in the fall expects to be in the game again. He is on the lookout for a desirable location.

McKinney, Texas.—Chas. Kimball of the Pope and Lyric theaters was in Dallas during week of May 15-20, making some changes in his film service.

IN CALIFORNIA.

Sol Lesser Visits Branch Exchange.

San Francisco, Cal.—Sol L. Lesser, head of the Golden Gate Film Exchange, Inc., and the All-Star Feature Distributors, Inc., is making a trip to Los Angeles to arrange for bookings on "Where Are My Children?" being accompanied by "Mike" Rosenberg. This production is to be shown here shortly at the Tivoli for an indefinite run. The Golden Gate Film exchange has secured the California, Nevada and Arizona rights for the Slaughter-Lamson films recently shown with great success at the Empress.

Exchange Management Changes.

San Francisco, Cal.—D. J. Chatkin, vice-president of the United Film Service Corporation, was a recent visitor here and appointed M. Epstein, formerly head booker for the California Film exchange, manager of the Pacific Coast interests of the concern. Dave Tompkins, who has held this position for some time, plans to go to Los Angeles shortly.

Fox Coast Manager Visits San Francisco.

San Francisco, Cal.—E. R. Redlich, Western representative of the Fox Film corporation, was a recent visitor here, coming from Seattle, where he makes his headquarters. He characterizes Seattle as the city of heavy moving picture advertising, San Francisco as the home of amusements and the possessor of the finest suburban houses of any city in the world, and Los Angeles as the city of small theaters.

Exhibitors Visit Southland.

San Francisco, Cal.—Emil Friedberg, of the Lyceum theater and secretary of the Exhibitors' League of San Francisco; William Nasser, of the Palace theater; George Nasser, of the Castro theater; H. C. Schmidt, of the Markee theater, Palo Alto; and Mr. Roy, of the Burlingame theater, Burlingame, left recently for Los Angeles and vicinity by auto to visit the leading studios. A great time is predicted, for a more jolly combination would be hard to find, and after giving the inimitable H. C. Schmidt the "once over" the producers there may be expected to announce a "find."

San Francisco Business Newslets.

Ford & Myers, who recently bought the Acme theater from George Knowles, have also taken over the Vicksburg theater at Twenty-fourth and Vicksburg streets and the new Palmer theater, located between these houses. The Acme and Vicksburg theaters have been closed, except on Sundays, while the Palmer will be conducted all the time.

Ackerman & Harris have booked the Pathe serial, "Who's Guilty?" for their houses in San Francisco, Oakland, Portland and Seattle.

S. S. Hutchinson of the Mutual was a recent visitor here, making a stay of a few days.

E. H. Emmick has returned from a trip to Los Angeles and other southern California cities, where he did a great business on the Mutt & Jeff comedies.

A. A. Richards of Modesto, Cal., was a recent visitor here and purchased a motor generator set from G. A. Metcalfe.

Leon Bories is now covering the Sacramento and San Joaquin valley territory for the Universal, and I. N. Cohen is touring the Sacramento valley in the interests of Bluebird.

"Doc" Gardner, an old-time exhibitor of Marysville, Cal., was a recent visitor here renewing old acquaintances.

Louis Hyman, of the All-Star Feature, is making a trip through the San Joaquin valley and upon his return will go to the Yosemite valley for his vacation.

The Western Pacific railroad is now showing moving pictures at Feather River inn, Blairsden, Cal., twice a week, using World features.

Film Trade Board Moves

San Francisco's Film Exchange Board of Trade to Be Located in Hewes Building at Sixth and Market Streets—Will Now Have an Assembly Hall for Its Meetings—Companies That Have Joined.

By T. A. Church, 1507 North St., Berkeley, Cal., Special Correspondent.

SAN FRANCISCO, Calif.—The Film Exchange Board of Trade of San Francisco has made arrangements to move its offices from the Merchants National Bank building, 625 Market street, to the Hewes building, Sixth and Market streets. This change is being made in order that more room may be secured and to get closer to the film exchanges. A large office has been selected on the seventh floor and the organization will have the use of an assembly hall for its meetings. A number of new members have been added of late and the membership now includes the following concerns: California Film Exchange, Morris L. Markowitz; Mutual Film Exchange, X. K. Stout; Pathe Exchange, Harry W. Oviatt; Metro Film Service, Louis Reichert; Golden Gate Film Exchange, Sol L. Lesser; Progressive Film Exchange, Herman Wobber; Fox Film Corporation, William J Citron; World Film Corporation, M. E. Cory; International Film Service, H. L. Knappen; Triangle Film Corporation, Ben F. Simpson; Globe Film Exchange, I. H. Lichtenstein, and the All-Star Feature Distributors, Inc., Sol L. Lesser. Fred S. Peach is manager and Maurice L. Asher is attorney for the organization. The Film Exchange Board of Trade has been very active in the fight against censorship here and has secured financial assistance for the work from all but two exchanges in the city. It is lending its support now to an ordinance that is being prepared and which is designed to end for all time the agitation for censorship by placing moving picture houses on an equal footing with regular theaters.

VICTORY IN RAILROAD CASE.

Railroads Cancel Order Against Carrying Films on Trains and Boats.

San Francisco, Cal.—The Film Exchange Board of Trade of San Francisco and the exhibitors in the suburban districts have won a signal victory in their fight against the order of the railroads that moving picture films could be carried no longer on trains and boats as hand baggage, but must be shipped by express. Several meetings were held that were attended by exchange men, exhibitors, representatives of the railroads and the National Bureau of Explosives, and the matter was discussed from all angles. It was agreed that conditions here were different from those prevailing in almost any other city in the country, in that films are carried but such a short distance on boat and train. The cities of Berkeley, Alameda, Oakland, Richmond, Albany and Emeryville are parts of San Francisco in all but name, a state law preventing their consolidation, and but few films are carried by exhibitors outside the limits of the Greater San Francisco. At a hearing before the State Railroad Commission on May 22 the railroads agreed to cancel their former order, provided that in the future all moving picture film be encased in a metal fiber-lined box under lock and key during transit from the film exchange to the theater. Exhibitors are being warned to use the utmost care in carrying films and printed notices of what is expected of them are being placed in every box.

WHAT A FEATURE IS.

It Is Quality Not Footage That Makes the Feature—New World Films Better.

San Francisco, Cal.—A jury in the court of Judge Edward P Shortall recently brought to a close the suit of the World Film against the Turner & Dahnken circuit to secure the payment of $14,900, alleged to have been due for feature film productions under contract and incidentally rendered a very interesting interpretation on the question of what constitutes a feature film.

Contracted for Features.

About a year ago the Turner & Dahnken circuit signed a contract with the World Film whereby it was to receive fifty-two feature films and to pay for the same at an established price. When deliveries of the films commenced the exhibiting firm contended that a number did not come up to the standard that was expected and refus d to either run or pay for them, using but a few of the fifty-two contracted for. The World Film Corporation then brought suit to compel payment under contract and the Turner & Dahnken circuit brought a counter suit for damages in the sum of $10,000, claiming that a loss was suffered from the films that were run and that the distributing company has also broken its contract in various ways.

What Is a Feature.

A large part of the testimony during the trial, which lasted two weeks, hinged upon what constitutes a feature moving picture. The attorneys for the Turner & Dahnken circuit contended that mere length of film did not make a feature picture, nor any one single element, setting forth that a single reel might be a brilliant feature. They set forth that a feature must have a star performer of prominence, a continuous story with an appropriate ending, good photography, proper settings and an efficient cast. Many of the subjects under discussion were analyzed and the weak points discussed, among these being "Mliss," "The Moonstone," "The Fairy and the Waif," "The Arrival of Perpetua" and the "Master of the House." The case reached its climax when the judge ordered that some of the productions be shown on the screen at the Fairyland theater. The jury decided that these were not feature films in the strict meaning of the term and found for the defendant. However, it also found that the Turner & Dahnken circuit was not entitled to damages in the counter suit filed.

New World Film Productions Better Than Old.

These suits have not interfered with the showing of World Film productions at the Tivoli theater, as the Brady pictures are being exhibited there regularly and are giving good satisfaction, the new releases being of a much higher order than the ones refused by Turner & Dahnken.

Supply House Doing Fine Business.

San Francisco, Cal.—The Breck Photoplay Supply Company, which recently took over the supply business of George Breck, is enjoying a splendid volume of business. Among the late sales have been two Simplex machines for Michelsen Brothers, who conduct the Clement theater here; two Simplex machines, two Caille ticket selling machines and change makers for the new Reliance theater at Oakland, Cal.; a Power's No. 6A for the U. S. ship "Cleveland," and an Edison Kinetoscope for another battleship; a large dissolver for the Portola theater, and an Edison machine to J. H. League of Turlock, who will use it in connection with a traveling outfit.

Shows Too Long

Exhibitors Complain of Tendency to Lengthen Programs—Say That Long Shows Will Eventually Hurt the Business—People Do Not Want Long Shows or Free Admissions—Mixed Programs Welcomed.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

PORTLAND, OREGON.—People do not want long shows, and the exhibitor who adds one reel after another to his program to meet the other fellow's competition by quantity instead of quality is hurting the whole film industry in the city, declared several of the prominent exhibitors, having in mind presumably the new policies of long shows that have been recently put into effect in Portland territory.

E. J. Myrick, of the Columbia, when questioned on the subject, said that it had never come to his knowledge that any demand had been made by the people for a long show nor for free admissions, yet shows are steadily being lengthened, and some theaters persist in giving free admissions under certain circumstances. Long shows will soon become tiring, said Mr. Myrick, and people will lay their lassitude to the photoplay as a class of entertainment and the whole industry will suffer.

Graham T. Holtzclaw, of the Circle theater, also stated that people were complaining of long shows and that an hour for a nickel and an hour and a half for a dime was giving the people their money's worth, which was all they wanted. Mr. Holtzclaw decried the scarcity of good short subjects, and declared that mixed programs are in public favor and would come back to their own the minute good pictures could be had.

CENSOR COLWELL ALERT.

Caught Sight of Uncensored Scrap of Film in Vaudeville Act.

Portland, Oregon.—J. A. Johnson, manager of Pantages theater, was arrested on May 26th for showing an uncensored film. Julia Rooney, sister of Pat Rooney, used a short piece of film to hold the stage while changing her costume in her act with Walter Clinton. The entire film took about a minute and a half to show and had been used by Miss Rooney in her act in every part of the United States for the past five years. It had only been censored once, in Canada, where five dollars had been paid to have the official stamp affixed. The act had nearly concluded its week's run when Mrs. Colwell discovered the presence of the short piece of uncensored film in the city, and, after viewing it with another member of the viewers' committee, its seizure resulted. Mrs. Colwell stated that, personally, she could see nothing wrong with Miss Rooney's film, and that the sole reason for its seizure was that it was being exhibited without a permit, in violation of the city ordinance. Miss Rooney was highly indignant over the treatment accorded her, declaring that she had no notice of the ordinance. She said she had taken the matter up with the White Rats, who had wired her that the assistance of that organization would be forthcoming, if required.

Mutual Exchange Notes.

Portland, Oregon.—W. J. Drummond and J. S. Woody came down from Seattle recently to attend a meeting of the Mutual exchange managers of the Pacific Northwest held here. The purpose of the meeting was not divulged. The Mutual moved into its new quarters at Ninth and Davis streets May 27.

Louis Amacher, former booker for Universal at Seattle, has been employed by the Portland Mutual office, and H. S. Hastings, formerly booker for Mutual at Seattle, has become bookkeeper and cashier at Portland.

Code Travels by Auto.

Portland, Oregon.—C. H. Code, booking "Mary Page" in this territory, took a trip into the wilds of central Oregon recently and made several hundred miles across this rough country in a racing machine, making better than train time. Although the towns are small and far between, Mr. Code reports good business in the Central Oregon territory.

Musicians May Fix New Wage Scale.

Portland, Oregon.—It is understood that at a meeting of the musicians' union, to be held in June, the question of an increased wage scale will be raised. The growing popularity of showing a vaudeville act occasionally with pictures is said to be the cause of the raise, and the proposed new scale contemplates a substantial increase where vaudeville acts are shown with pictures.

Heard on Film Row.

Enterprise, Oregon.—S. A. Gardinier, who recently acquired the Peoples' theater, is remodeling the house and extending its length 50 feet to accommodate a new stage and additional seats.

Pendleton, Oregon.—Deary and Chandler have sold the Alta theater to Gulick and Cooper, who also run the Cozy.

The Dalles, Oregon.—Manager Bettingen of the Grand theater has taken over the Pastime, recently closed, and will renovate the house.

Cottage Grove, Oregon.—W. J. White, who recently bought a theater in Springfield, has also acquired two theaters here.

Portland, Oregon.—W. J. Haight, an old-time exhibitor, has opened the Woodlawn theater. Emil Erickson, formerly booker and road man for Universal in Portland and Butte, has returned to Portland.

Picture Houses Follow Mining Boom

Near Nederland, Colorado, Discovery of Valuable Tungsten Deposits Bring Many New Picture Theaters.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, Col.—The tungsten mining boom which has made wealthy scores of poor miners and has attracted to Colorado hundreds of prospectors from all parts of the country has been followed by a moving picture boom that is only second to the mining excitement itself.

Six months ago the Nederland district, located about 30 miles north of Denver, was as quiet as a churchyard. The town of Nederland was the supply station for the surrounding community and it was the only settlement in the vicinity. It had a hotel, a general merchandise store a blacksmith shop, but little more. It had no theater or other variety of amusement.

Suddenly new uses were found for tungsten, the black metal which abounds in the mines of the district. The price of the ore took a sensational leap. Activity grew. There was an influx of people. New buildings sprung up everywhere, and among them was a moving picture theater. Then other settlements were established around Nederland. Lakewood, the first of these, four miles above Nederland, has its film opera. Stevens Camp, another settlement three miles below the town, is to have a photoplay theater as soon as one can be built. As another development in the moving picture boom, a second theater is being completed in the town of Nederland at a cost of $10,000.

Six months ago this district which claimed a population of a few hundred struggling miners and had no moving picture show now is throbbing with humanity and is supporting two thriving theaters and waiting for two more to be completed and opened.

B. F. Long, owner of the first theater at Nederland, has been compelled to add 40 feet to his playhouse to accommodate the people. R. L. Humphrey, the Lakewood exhibitor, is contemplating enlarging his house. Mrs. E. B. Tenton, who is financing the building of the $10,000 theater, declares that it will be the most modern and up-to-date ever built in a mining camp. N. M. Mills, of the Hub Clothing Company of Nederland, has been engaged to manage the place. Vieno and Hamilton is the name of the firm which is building at Stevens Camp. They completed arrangements with the Mutual Film Exchange in Denver this week for complete equipment for their playhouse.

At Nederland quite a town has been built up in the few months since the boom struck the district, but at Lakewood and Stevens Camp there are few buildings. Stevens Camp, the newest of the settlements, consists now of a mill, a mine building or two and a newly-built store and the foundation or skeleton of the new motion picture theater. The mountains which rise on each side of the camp, however, are dotted with tents. They are the homes of the miners and prospectors, and they extend for miles in every direction. It is from these that devotees of the film drama pour each evening, and it is to accommodate these amusement seekers that four theaters have sprung up within six months in a radius of six miles.

Prosperity in Arkansas Valley, Colo.

The prosperity of the moving picture business in the Arkansas Valley, south of Denver, is reflected in announcements of the completion of two new theaters in the district.

Manzanola, Colo.—Fred Russell at Manzanola has just finished work on his new opera house and opened it to the public for the first time June 15 with a program of high-class pictures.

Rocky Ford, Colo.—F. W. Todd, an experienced showman of Rocky Ford, has leased the old postoffice block there, and work of remodeling it into a theater is now in progress When completed it will be operated as a photoplay house. The plans call for seating accommodations for 600.

C. R. Gilmour in Minneapolis.

Charles R. Gilmour, former manager of the World Film Exchange in Denver, has gone to Minneapolis to take charge of the World office there. Gilmour has completely recovered from his recent illness, due to an operation for appendicitis.

New Theaters and Changes.

Raton, N. M.—J. B. Yeager, owner of the Princess theater at Raton, is remodeling his theater for the purpose of increasing its capacity 150 seats.

Yuma, Colo.—The Gem theater at Yuma, Colo., was partially destroyed by a cyclone which caused several deaths, injured many and did great property damage. A. B. Conant, proprietor of the house, immediately began work of rebuilding the theater and expects to be operating again in a few days.

Crosby, Wyo.—Dr. S. G. Moser, of Denver, purchased equipment through the Mutual exchange for a moving picture theater which he will open at Crosby, Wyoming. The town is at present without a theater. Dr. Moser has spent several months learning the business under the tutelage of Rass Burtis, so that he will be prepared for any emergency.

A. J. Conway With V-L-S-E.

A. J. Conway, former assistant manager of the V. L. S. E., has joined the Pathe staff in Denver as a road representative.

BRITISH COLUMBIA LETTER.

By E. C. Thomas, Special Correspondent, 821 Rogers Bldg., Vancouver, B. C.

Manitoba-Saskatchewan Censor Board.

WINNIPEG, MAN.—The joint moving picture censor board for the provinces of Manitoba and Saskatchewan has just been appointed by the Norris cabinet, acting in conjunction with the officials at Regina. The board comprises John W. Horn, chairman, who has been serving on the old board under the Winnipeg city government; Mrs. H. R. Patriarche of this city, recommended by the Local Council of Women; and Charles Robson, who is retained on the new board as the representative of Saskatchewan. Alberta declined to join in the inter-provincial arrangement proposed, but will, it is stated, accept the rulings of the new board.

Manitoba and Saskatchewan will divide either the surplus or deficit resulting from the work of censoring, although with a tax of $2 per reel there should be no danger of incurring a deficit. The board takes up its duties on June 1, and for the present will use the same projection room which has been used by the city board, at the corner of King and James streets.

An appeal board of two men will also be appointed within a short time. No salary is provided for the appeal board members, but they will be paid a fee for each occasion on which they are called upon to review rejected films.

New Sign Regulation.

Winnipeg, Man.—As the result of the havoc created by the severe wind storm of a few weeks ago, during which the Strand theater's big electric sign fell to the sidewalk, the present Sign By-Law is to be so amended as to provide severe penalties for those who fail to erect or maintain their signs in a thoroughly substantial manner. The matter was brought up before the board of control following the receipt of a communication from the insurance brokers, informing the city that the policy under which the city was insured had expired.

Mayor Waugh stated that the necessities of the situation would not be covered by bonding those who maintain signs, as the object of any legislation in this connection would be to protect citizens from bodily harm, rather than to protect the city's finances in case of possible damage suits.

A Beautiful Theater Lobby.

Edmonton, Alberta.—The Empress theater lobby has been completely transformed for the summer season, and is now a beautiful bower of flowers and plants—artificial, but so naturally made and arranged that the illusion of reality is complete. A fountain has also been installed in the foyer, and in addition to giving a very pretty effect, has the additional advantage of cooling the air. The house has adopted the sub-title of "The Garden of Flowers."

Takes Lease on Maple Leaf.

Vancouver, B. C.—William Brown has recently taken over the lease on the Maple Leaf theater, formerly held by the National Amusement Company. The admission has been reduced to five cents, and the program is changed daily instead of semi-weekly, as formerly. This gives Mr. Brown three houses in Vancouver—the Maple Leaf, Majestic and Crystal—all with the same price and policy. James Brown is in active charge.

Changes at Local World Film Office.

Vancouver, B. C.—C. B. Price, Canadian general manager for the Mutual Film, arrived in Vancouver recently on a trip of inspection covering all Mutual offices in Canada, and will probably remain in the city for two weeks or more. Mr. Price has accepted the resignation of A. E. Vince, former manager of the local office, and C. R. Dippie has been installed in his place. Mr. Dippie is personally acquainted with practically every exhibitor in the British Columbia territory, having previously been in the service of the Mutual, and should make a popular and efficient manager. W. G. Carruthers continues as booker, while E. F. Carruthers remains in charge of the shipping department.

Mr. Price announced that hereafter about fifty reels per week would come into each western office, giving a selection about twice as great as formerly and allowing of an extension of Mutual service to a larger field of exhibitors throughout the territory. It was explained that the Mutual productions have been sent over a circuit of the various branches, being allotted a certain length of time in each office. This circuit having been completed, the films are now on the second round, for older service, while a new lot of first-run pictures is on its first round. Mr. Price stated that the Mutual's business in Canada is showing a steady increase, due partially, of course to the release of the first Chaplin subject, but not entirely so, as the bookings on films aside from "The Floorwalker" have been heavier than for some time. "The Floorwalker is booked up solid for four weeks, without the loss of a day, and Mr. Price states that the subject is sweeping the country. Eight prints are being used in Canada, and are available from each office on the regular release day.

Alterations are now being made in the Mutual offices here, as a result of Mr. Price's visit, and involve the re-arrangement of some of the departments, as well as the removal of all ground glass partitions, with the substitution therefor of clear glass.

W. F. Barrett, formerly in charge of the Universal office at Winnipeg, has just joined the Mutual forces, working out of Toronto as special representative of the head office.

E. J. Huttelmayer Goes East.

Vancouver, B. C.—E. J. Huttelmayer, operator at the Colonial theater and business agent of Vancouver Local, No. 348, I. A. T. S. E., will leave shortly for Niagara Falls, Ont., where he will have charge of the Queen theater.

Amend Ontario Patron Tax

Ontario Authorities Make Changes in Rate of Tax on Bought Theater Tickets—Now Only One Cent Asked on 15-Cent Tickets and Two Cents on Tickets Up to Fifty Cents—No Change in License Fees.

By W. M. Gladish, 1263 Gerrard St., E. Toronto, Special Correspondent.

TORONTO, Ont.—Immediately after the Amusement Tax Act went into effect in Ontario, whereby patrons of all moving picture theaters and other places of entertainment have to pay a war tax in proportion to the price of a ticket, the Provincial authorities revised the schedule of taxation. According to the original rates an admission ticket not exceeding ten cents required an extra one cent. Under the revised arrangements a five, ten or fifteen cent admission ticket requires a one cent tax and two cents must be paid into the Provincial treasury for admission tickets costing from fifteen to fifty cents.

The change makes a big difference, it is declared, for the theaters in outside centers which charge a regular admission of fifteen cents per adult.

The Provincial licenses for moving picture theaters for the year expired on June 1, and regardless of a previous announcement there is no change in the schedule of fees for such licenses. In municipalities of over 15,000 population the annual license fee in Ontario for a picture house is $150; in centers of 3,000 to 15,000 people the moving picture fee for the year is $100, and exhibitors in towns of less than 3,000 people must pay $75. A new operator must pay $5 for his first annual license and $3 for each renewal. Apprentices pay $1 during the year of their training. Film exchanges pay a yearly fee to the Ontario government of $150, with additional fee of $1.50 for each reel of film submitted to the Ontario Board of Censors. Under the new regulations a municipality is compelled to issue a license to the holder of a Provincial license for exhibitors. Incidentally the Provincial fee for a traveling license is the same as for a moving picture theater license for municipalities of over 15,000 population, namely, $150 for the year.

The latest regulations to this act require a restriction in the amount of vaudeville which is included in the offerings of a picture house. This vaudeville cannot consist of more than one act and not more than two people can appear in the act. The time limit for the act is fifteen minutes and there can be no change in scenery during this period. These regulations go into effect this year.

Admits Three on One Ticket.

Toronto, Ont.—One Toronto exhibitor has discovered a way to "beat the government" in connection with the sale of war tax tickets to patrons of his house, yet his plan is perfectly legitimate and above-board. The Provincial authorities require that a war tax coupon be sold with every admission ticket used. There is nothing in the law, however, which directs that only one person shall be admitted on each seat ticket. This theater manager has arranged to hold special Saturday matinees for which a mother and three children are admitted with one ten-cent admission ticket. The latter requires a one-cent war tax. If each adult and child had to use a separate ticket the war tax would amount to four cents.

The announcement of the theater with regard to the special Saturday show reads as follows: "We would like the mothers to take advantage of our special Saturday matinees for the children. The price is very low—mother and three children, ten cents. War tax, one cent extra."

The theater in question is the Classic theater, Redwood and Gerrard street East. This house is running the Pathe serial "The Iron Claw" and other features, including Pathe, Gold Rooster, Famous Players and Biograph releases.

Films at Hamilton's Savoy.

Toronto, Ont.—The Savoy theater, Hamilton, Ontario, has switched from burlesque to moving pictures for keeps. Bluebird, Red Feather and Universal program pictures are being shown.

Paramount Leases St. John Opera House

St. John, N. B.—The Paramount Pictures Corporation, with headquarters in Toronto, have leased the opera house in St. John, N. B., where the company is running its own pictures.

The first exhibition of a Goldberg Boob Weekly in Canada was given at the Strand theater, Toronto, during the week of May 29. This theater also had the third installment of the Strand Topical Review, the new Canadian news pictorial which is produced by Mr. M. S. Marvin, manager of the Strand. It consists of views of Canadian events exclusively.

Calendar of Daily Program Releases

Releases for Weeks Ending June 17 and June 24

(For Extended Table of Current Releases See Pages 2124, 2126, 2128, 2130.)

General Film Company.

Current Releases.

MONDAY, JUNE 12, 1916.

BIOGRAPH—The Spirit Awakened (Drama) (Biograph Reissue No. 55)..... 20704
KALEM—The Disappearance of Helen Mintern (No. 12 of the "Social Pirates" (Two parts—Drama)
LUBIN—Otto the Cobbler (Comedy)..... 20705
SELIG—Selig-Tribune No. 47, 1916 (Topical)..... 20703
SELIG—The Two Orphans (Three parts—Drama)..20699-700-1
VITAGRAPH—Her Loving Relations (Comedy).... 20702

TUESDAY, JUNE 13, 1916.

EDISON—The Man in the Street (Three parts—Drama) (Reissue) 20711-2-3
ESSANAY—Putting It Over (Two parts—Drama).. 20706-7
KALEM—The Alaskan Mouse Hound (Comedy).... 20708
LUBIN—The Avenger (Two parts—Drama)..... 20709-10

WEDNESDAY, JUNE 14, 1916.

BIOGRAPH—Liberty Belles (Three parts—Comedy) 20717-8-9
EDISON—The Charge of the Light Brigade (Drama) (Reissue) 20716
ESSANAY—Canimated Nooz Pictorial No. 11 (Cartoon) 20715
—A Scenic subject on the same reel..... 20715
KALEM—The Bachelors' Alliance (Comedy)..... 20714

THURSDAY, JUNE 15, 1916.

LUBIN—Sons of the Sea (Three parts—Drama).... 20720-1-2
SELIG—Selig-Tribune No. 48, 1916 (Topical)..... 20723
VIM—Hungry Hearts (Comedy)..... 20724

FRIDAY, JUNE 16, 1916.

KALEM—The Stenographer's Strategy (Comedy).. 20728
KNICKERBOCKER STAR FEATURE—An Old Man's Folly (Three parts—Drama) 20725-6-7
VIM—The Raid (Comedy) 20730
VITAGRAPH—Harold, the Nurse Girl (Comedy).. 20729

SATURDAY, JUNE 17, 1916.

ESSANAY—The Promise Land (Three parts—Dr.).. 20731-2-3
KALEM—A Race Through the Air (No. 84 of the "Hazards of Helen" Railroad Series) (Drama) 20738
LUBIN—Hubby Puts One Over (Comedy)..... 20734
SELIG—The Cowpuncher's Peril (Drama)..... 20739
VITAGRAPH—Ashes (Three parts—Dr.) (Broadway Star Feature) 20735-6-7

SUNDAY, JUNE 18, 1916.

KNICKERBOCKER STAR FEATURE—Pay Dirt (Five parts—Drama).....20740-1-2-3-4

General Film Company.

Advance Releases.

MONDAY, JUNE 19, 1916.

BIOGRAPH—A Misunderstood Boy (Drama) (Biograph Reissue No. 56).
KALEM—In the Service of the State (No. 13 of the "Social Pirates") (Two parts—Drama).
LUBIN—Otto's Legacy (Comedy).
SELIG—Selig-Tribune No. 49, 1916 (Topical).
SELIG—The Reprisal (Three parts—Drama).
VITAGRAPH—Stung (Comedy).

TUESDAY, JUNE 20, 1916.

BIOGRAPH—The Reformers (Drama) (Biograph Reissue No 57).
EDISON—Out of the Ruins (Three parts—Drama).
ESSANAY—The Girl at the Curtain (Two parts—Drama) (Reissue).
KALEM—Ham Comedy (Not yet decided).

WEDNESDAY, JUNE 21, 1916.

EDISON—The Pied Piper of Hamelin (Drama).
ESSANAY—The Fable of "The Undecided Brunette" (Comedy).
KALEM—Ethel Teare Com. (Not yet decided).

THURSDAY, JUNE 22, 1916.

LUBIN—Love Is Law (Three parts—Drama).
SELIG—Selig-Tribune No. 50, 1916 (Topical).
VIM—Never Again (Comedy).

FRIDAY, JUNE 23, 1916.

KALEM—Her Great Invention (Comedy).
KNICKERBOCKER STAR FEATURE—The Ancient Blood (Three parts—Drama).
VIM—For Better or Worse (Comedy).
VITAGRAPH—Curfew at Pokey Center (Comedy).

SATURDAY, JUNE 24, 1916.

ESSANAY—A Little Volunteer (Three parts—Drama).
KALEM—"Hazards of Helen" No. 85 (Not yet decided).
LUBIN—Persistency (Comedy).
SELIG—Taking a Chance (Drama).
VITAGRAPH—Underneath the Low Down (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

JULY 4TH ATTRACTIONS

A FAIR REBEL

A Three Reel Civil War Spectacle

Released June 28

HIS TRUST AND HIS TRUST FULFILLED

A Two Reel Spectacular Drama of the Civil War

Directed by D. W. Griffith

Released July 4th

General Film Service Biograph Company

GENERAL FILM SERVICE

Knickerbocker Star Features

present

The Five Reel Feature in the General Service

PAY DIRT

A stirring drama of the gold fields, featuring

HENRY KING

Released Sunday, June 18

Direction of
H. M. & E. D. HORKHEIMER

Calendar of Daily Program Releases

Releases for Weeks Ending June 17 and June 24

(For Extended Table of Current Releases See Pages 2124, 2126, 2128, 2130.)

Universal Film Mfg. Company.

SUNDAY, JUNE 11, 1916. (Serial No.)

LAEMMLE—The False Gems (Drama)..... 01504
L-KO—Phoney Teeth and False Friends (Comedy).. 01505
REX—The Sheriff of Pine Mountain (Two Parts—Drama) 01503

MONDAY, JUNE 12, 1916.

NESTOR—Their Awful Predicament (Comedy)..... 01508
RED FEATHER PHOTOPLAY—What Love Can Do (Five Parts—Drama) 01507
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring No. 7 (Two Parts—Drama).. 01525

TUESDAY, JUNE 13, 1916.

GOLD SEAL—The Melody of Love (Three Parts—Drama) 01509
IMP—Her Wonderful Secret (Comedy)..... 01510
REX—No release this day.

WEDNESDAY, JUNE 14, 1916.

ANIMATED WEEKLY—Number 24 (Topical)..... 01513
L-KO—How Stars Are Made (Two Parts—Comedy). 01511
REX—When the Wolf Howls (Drama)..... 01512

THURSDAY, JUNE 15, 1916.

BIG U—Betty's Hobo (Comedy-Drama)..... 01515
LAEMMLE—Her Soul's Song (Two Parts—Drama).. 01514
POWERS—Professor Wiseguy's Trip to the Moon (Comedy Cartoon) 01516
—Little Journeys in Scenic Japan (Educ).. 01516

FRIDAY, JUNE 16, 1916.

IMP—The Devil's Image (Two Parts—Drama)..... 01517
NESTOR—Almost a Widow (Comedy)..... 01519
VICTOR—The Golden Boot (Comedy)..... 01518

SATURDAY, JUNE 17, 1916.

BISON—A Railroad Bandit (Two Parts—Drama)... 01520
JOKER—Love Quarantined (Comedy)..... 01521
POWERS—No release this day.

SUNDAY, JUNE 18, 1916.

IMP—A College Boomerang (Comedy)..... 01524
LAEMMLE—Romance at Random (Comedy)..... 01523
REX—The Finer Metal (Two parts—Drama)..... 01522

MONDAY, JUNE 19, 1916.

NESTOR—Wanted a Husband (Comedy)..... 01527
RED FEATHER PHOTOPLAY—The Man From Nowhere (Five parts—Drama) 01526
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring (No. 8) (Two parts—Drama) 01544

TUESDAY, JUNE 20, 1916.

BIG U—The Grip of Crime (Drama)..... 01529
GOLD SEAL—The False Part (Two parts—Drama). 01528
IMP—His Picture (Comedy) 01530

WEDNESDAY, JUNE 21, 1916.

ANIMATED WEEKLY—Number 25 (Topical)..... 01533
L-KO—The Jailbird's Last Flight (Comedy)..... 01532
VICTOR—The Scarlet Mark (Two parts—Drama).. 01531

THURSDAY, JUNE 22, 1916.

BIG U—No release this day.
IMP—Behind the Secret Panel (Three parts—Dr.).. 01534
POWERS—The Young Sleuths (Comedy)..... 01535

FRIDAY, JUNE 23, 1916.

IMP—The Heart Wrecker (Comedy-Drama)..... 01536
NESTOR—What Could the Poor Girl Do? (Two parts—Comedy) 01538
REX—The Rosary (Drama) 01537

SATURDAY, JUNE 24, 1916.

BISON—The Ghost of the Jungle (Two parts—Dr.). 01539
JOKER—The Fall of Deacon Stillwaters (Comedy). 01540
POWERS—No release this day.

Mutual Film Corporation.

SUNDAY, JUNE 11, 1916. (Serial No.)

BEAUTY—Thinim Stout (Comedy)..... 04810
GAUMONT—"Reel Life," No. 6, contains a Million Dollar Concrete Bridge, Raising Terrapin, The Beaver (Mutual Magazine)..... 04812
VOGUE—His Blowout (Comedy)..... 04811

MONDAY, JUNE 12, 1916.

AMERICAN—Convicted for Murder (Two parts—Drama) 04813-4
FALSTAFF—Real Estaters (Comedy)..... 04815
MUTUAL MASTERPICTURE DE LUXE—The Inner Struggle (American—Five parts—Dr.) (No. 109).

TUESDAY, JUNE 13, 1916.

THANHOUSER—Brothers Equal (Two parts—Dr.). 04816-7
VOGUE—Love, Burglars and a Bull Dog (Comedy). 04818

WEDNESDAY, JUNE 14, 1916.

BEAUTY—Billy Van Deusen's Eggs-Spensive Adventure (Comedy) 04820
GAUMONT—See America First No. 40 "Yellowstone National Park" (Scenic)..... 04821
—Kartoon Komics (Comedy)..... 04821
MUTUAL WEEKLY—Number 76 (Topical)..... 04819

THURSDAY, JUNE 15, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Abandonment (American—Five parts—Dr.) (No. 110).
THANHOUSER—The Window of Dreams (Three parts—Drama) 04822-3-4

FRIDAY, JUNE 16, 1916.

CUB—Jerry and the Moonshiners (Comedy)..... 04827
MUSTANG—The Sheriff of Plumas (Two parts—Drama) 04825-6

SATURDAY, JUNE 17, 1916.

CENTAUR—The Star of India (Two parts—Drama) 04828-9
FALSTAFF—Doughnuts (Comedy) 04830

SUNDAY, JUNE 18, 1916.

BEAUTY—Pedigrees, Pups and Pussies (Comedy).. 04831
GAUMONT—Reel Life, No. 7 (Magazine)..... 04833
VOGUE—Delinquent Bridegrooms (Comedy)..... 04832

MONDAY, JUNE 19, 1916.

AMERICAN—The Gentle Conspiracy (Two parts—Drama) 04834-5
MUTUAL MASTERPICTURE DE LUXE—The Wasted Years (Centaur—Five parts—Drama) (No. 111).

TUESDAY, JUNE 20, 1916.

VOGUE—Ruffhouse (Comedy)..... 04836

WEDNESDAY, JUNE 21, 1916.

BEAUTY—The House on Hokum Hill (Comedy)... 04938
GAUMONT—See America First, No. 41, "Birmingham, Ala." (Scenic) 04839
—The Belle of the Village Green (Shadowgraph) 04839
MUTUAL WEEKLY—Number 77 (Topical) 04837

THURSDAY, JUNE 22, 1916.

GAUMONT—The Criminal's Thumb (Three parts—Drama) 04840-1-2
MUTUAL—Star Production—Far from the Madding Crowd (Turner—Five parts—Drama) (No. 112).

FRIDAY, JUNE 23, 1916.

CUB—Jerry's Elopment (Comedy)..... 04845
MUSTANG—A Modern Knight (Two parts—Drama). 04843-4

SATURDAY, JUNE 24, 1916.

CENTAUR—A Siren of the Jungle (Two parts—Drama) 04846-7

MUTUAL PROGRAM

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Stories of the Films

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LUBIN.

OTTO THE COBBLER (June 12).—The cast: Otto (Davy Don); Katie (Patsy De Forest); His Wife (Emily Lowry); Schmoltz (Bernard Siegel); The Counterfeiter (George Egan); His Wife (Florence Williams). Adapted and directed by Edwin McKim.

Otto is a cobbler. He has a shop in a basement under a millinery store. Otto and two old cronies delight in watching the ankles of the people that stop to look in the millinery window above. At Otto's home, Willie is courting Katie, Otto's daughter. Maggie, Otto's wife, disapproves of Willie as a son-in-law.

Willie catches Otto flirting. He threatens to tell Otto's wife and Otto, to insure Willie's silence, approves of him as a son-in-law and invites him back to the house. Maggie orders Willie out. Otto declares he shall stay. They argue the point and Maggie chases Willie. Otto counts his money and becomes resigned to the fact that he has not enough to uphold the dignity of being "Boss of the House."

A counterfeiter, being pursued by the police, runs past the entrance of Otto's shop and drops a suit case full of bogus bills down the area way. Otto finds the suit case and thinks he is a millionaire. He gives his business to one of his cronies, goes to a store, where he gets himself togged out in a swell suit and a plug hat, and starts for home.

Willie, meanwhile, has received word that he is to inherit $500 of real money and Maggie now approves of him as a son-in-law. When Otto comes hame, Willie's joy is cut short, for Otto disdains to notice him, except to assume Maggie's former attitude and orders him out. He ejects Willie and then shows Maggie and Katie the suit case full of money.

Willie, meanwhile, is telling neighbors of Otto's behavior and when Otto with Maggie and Katie appear in the doorway, the neighbors are struck with awe and wonder. On the way to the bank, the counterfeiter is attracted by the excitement and recognizes the suit case. One of the neighbors tells him the meaning of the procession and he goes to head the party off.

At the entrance to the bank, the counterfeiter meets Otto and introduces himself as an official of the bank. He takes the suit case and accompanies them up the steps. As they go up, the counterfeiter darts through the crowd and runs off with the suit case. Otto, Maggie, Katie, Willie and others give chase. The police catch the counterfeiter in front of Otto's shop. Otto and the others come on and Otto claims the suit case. The police inform him it is counterfeit and Otto is stunned.

ESSANAY.

ORPHAN JOYCE (Two Parts—June 6).—The cast: Joyce, the little orphan (Joyce Fair); Mason, a grain speculator (John Cossar); His wife (Marion Murray); Jenks, the butler (John Thorn); Jim Vaughin, burglar (Jack Milton).

The loss of their little girl has saddened Mr. and Mrs. Mason. The day after the funeral the latter unexpectedly meets Joyce, whose only home is the nearby orphanage. She is struck by the resemblance of the child to her lost daughter. She appeals to her husband and they decide to adopt her. The child is delighted with her new home and the couple with her. The girl, however, resents the selection of a new butler and exhibits a distrust of Jenks. She is right.

Jenks is but the tool of Jim Vaughn, the notorious leader of a daring band of burglars. At the close of business one day Mason finds that he must produce $5,000 next morning or be declared insolvent. He goes out in the evening to his office. Jim Vaughn, for whom large rewards are offered because of the numerous robberies attributed to his gang, breaks into the house. Joyce, awakened, hears him removing valuables, aided by Jenks. Desperate, she grasps her foster-father's revolver and covers the two men. While holding them at bay she phones Mason and shouts a few words which explain her predicament. He comes with the police and Vaughn is captured. The $5,000 reward is given Joyce and she immediately turns it over to Mason to save him from bankruptcy.

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VERNON HOWE BAILEY'S SKETCH BOOK OF BERLIN AND SCENIC (June 7). This split reel offering is suggested as an extremely timely release. The German controversy has created a tense interest in the capital city of the Kaiser's empire and the sketch artist has to offer in motion drawings, a picture of the city more clear than any photographs. His pencil has caught the principal government buildings, where the emperor's aids are now directing the great war, together with the famous palaces are located have been transferred to the screen by this versatile artist who has made repeated trips to Germany. This release is highly instructive and at this time will satisfy a natural American's curiosity concerning the city of Berlin. Scenic from western America shares the reel.

FOOLS' GOLD (Three Parts—June 10).—The cast: Ralph Rowe (Darwin Karr); Helen Rowe, his wife (Nell Craig); Gilbert Judson (Patrick Calhoun); Lois Bedford, his accomplice (Marion Murray).

Gilbert Judson and Lois Bedford live by their wits. Cards furnish them with their principal source of income. Helen Rowe, wife of a wealthy young business man, is their prey at the time the story opens. She is delighted with them as friends and participates in their games, winning, as the beginner always does. Her luck changes, however, and she begins signing I. O. U. slips for Judson. She gets in deeper than she can afford and becomes desperate.

Her husband purchases an expensive piece of jewelry for her. It contains an unusually large diamond. A new maid is employed. She is the accomplice of another crook, who places her in the house for the purpose of robbery. She notes the diamond piece and the wall safe in which it is kept. One night the safe is broken and the maid disappears. Mrs. Rowe is relieved. She had purchased a paste imitation of the diamond and placed it in the safe. Her husband thinks the jewelry stolen.

She goes to Judson with the real one and offers it to him in payment. He suggests there are other ways of paying. Gunther, a detective, who found one of the I. O. U. slips, comes in to save her. He recognizes Judson as wanted for several other crimes. He lets the criminal go, takes the diamond piece and returns it to Mr. and Mrs. Rowe, keeping the latter's escapade secret from her husband. But Mrs. Rowe has learned her lesson.

CANIMATED NOOZ PICTORIAL NO. 11 (June 14).—Canimated Nooz camera men have recorded the opening of the baseball season, showing how the baseball bug works. Some terrible examples of its sting are shown. The only picture of Villa taken since his flight is offered. The sleve-like appearance of his body, if he has been shot as often as reported, is shown. A consignment of three gallons of gasoline is shipped to Miles O. Doe, the millionaire, and is placed under heavy guard. Dreamy Dud has another horrible nightmare. He goes to school in his pajamas and his best girl sees him. "I hope you appreciate my embarrassment, for I guess most everyone of you has dreamt the same thing yourself," says Dud. This is a split reel with scenic.

PUTTING IT OVER (Two Parts—June 13).—The cast: Vincent Evans (Harry Beaumont); Bernice Chelmsford (Marguerite Clayton); Mrs. Chelmsford (Camille D'Arcy); Calico Jake (Charles Stine); His Wife (Marion Skinner); Lemuel Z. Hawksberry (Mark Smith).

Vincent Evans, a very new attorney, gets Mrs. Chelmsford, a friend of his mother's, as a client. She decides that he must live at her home while handling the case, warning him that her niece Bernice, is engaged to Mr. Lemuel Z. Hawksberry, a wealthy butter merchant. The warning is unheeded. An amateur theatrical is planned in which Mrs. Chelmsford's famous emerald necklace is to be used. Beatrice insists that Vincent be given the leading part instead of Hawksberry, and the two youngsters, each with a copy of the play in their hands make love under the eyes of the unsuspecting aunt. Calico Jake, with fraudulent introductions, gets part in the play and steals the necklace. It happens that Vincent and Bernice, eloping, choose Jake's getaway automobile and all end up in a police station. The gems are recovered, a wedding celebrated and everybody is happy except Mr. Lemuel Z. Hawksberry.

THE PROMISE LAND (Three parts—June 17).—The cast: David Hunter (Bryant Washburn); Margaret Jamison (Marguerite Clayton); Charles Griswold (Edmund F. Cobb).

David Hunter is a bashful suitor for the hand of Margaret Jamison, Charlie Griswold, a young traveling salesman, comes to the little town and promptly wins the girl's affections. She elopes with him. Some years pass and David, the drug clerk, has become Dr. Hunter, the surgeon. The Griswolds live in the same city. Charlie has taken up gambling and drinking and Margaret and her baby are destitute. The baby becomes ill and Hunter is called. He saves its life and there is mutual recognization between its mother and himself. Charlie, who has deserted the family, is killed in a train wreck. David Hunter shows Margaret that the promise land is their little home town, rather than the city and they return together.

VITAGRAPH.

CAREW AND SON (Broadway Star Feature—Three Parts—June 3).—The cast: Silas Wheatley (Charles Kent); Emily Lewis (Mary Maurice); Bob Carew (Walter McGrail); Jack Lewis (Gordon Gray); Jane (Belle Bruce); Col. Carew (Charles Wellesley); Mrs. Weston (Mrs. Kohler); Mr. Lewis (Frank Chapman). Author, Katharyne W. Filkins. Produced by Harry Davenport.

Bob, son of Colonel Carew, a life-long friend of the Lewis family, is given a position with Lewis' firm, where the latter's son, Jack, also is employed. Jack is in sore straits because of the exorbitant demands of Jane, whom he loves, but who is leading him on merely for the sake of the luxuries with which he supplies her. Jane is not a bad sort, but her love for the good things of life asserts itself prominently. When Jack introduces Bob to Jane, the two are attracted to each other. After some tome Bob proposes to her, telling her that he will be unable to touch his fortune for at least two years, and Jane is surprised to find that she has learned to love him, despite the fact that she has been mistaken about his wealth.

She consents to the marriage. Jack, down and out, comes to Bob for a loan. The latter goes out to get some money to help him out and meanwhile leaves the payroll in his desk. When he returns he finds that Jack has disappeared with the firm's money. Knowing that Jack's mother, Emily, who has been almost a mother to himself, is seriously ill, and that the knowledge of her son's crime would kill her, Bob assumes the responsibility for the theft. Wheatly, Lewis' business partner, learns the truth about the robbery, and his memory goes back many years to the time when Emily had spurned him.

The spark of vengeance is born within him and he determines to prosecute Jack to obtain satisfaction for his mother's treatment so long ago. He goes to the Lewis home to accuse him of the crime, but when he sees his former sweetheart for the first time since his proposal had been refused, he realizes that he still loves her and the sight of her has driven from him all thoughts of revenge.

NEW YORK, PAST AND PRESENT (June 5).—Father Knickerbocker personally conducts a tour through the great metropolis. We see all the familiar landmarks—milestones in the rapid flight of time—such as the site of Washington's headquarters, Van Courtland Mansion, Trinity and St. Paul's churches, Bowling Green, in fact, all points of interest in the city. These views fade out and in their place we see the same site as it appeared back in the Colonial days, when the historical event for which the spot is noted, took place. Characters and locations of the days of Washington are reproduced. Washington and other notables, dear to the hearts of all true Americans, are shown in their favorite haunts. The reel closes with a wonderful panoramic view of the city, taken from the pinnacle of the Woolworth Building.

SHE WON A PRIZE (June 9).—The cast: Molly Moore (Edith Storey); Charles Adams (Antonio Moreno); Grace Belknap (Josephine

Earle); Mrs. Belknap (Mrs. Pillsbury); Enrico (Donald McBride); Pearl Perkins (Florence Natol). Written by Epes Winthrop Sargent. Directed by George D. Baker.

All that glitters may not be gold—but Molly Moore, "steno" to Charles Adams, certainly does glitter as if she had gold, when she appears at Lakewood. After winning $1,000 in a scenario contest, Molly decides to have a good time. With the aid of a blonde wig, the make-up box and some swell clothes, she makes a noise like an heiress and gets away with it. Her boss comes to Lakewood and fails to recognize her in her finery. When the boss' fiancee becomes infatuated with a count and returns his engagement ring, Molly tries to console him and he becomes interested in her. Later, Molly exposes the count as a waiter and he does as much for her by removing her wig and "showing her up." Back in the office once more, Adams sees that Molly has supplanted his former fiancee in his affections and she gladly accepts a second-hand engagement ring.

A STRANGE CASE (Broadway Star Feature—Three Parts—June 10).—The cast: Burnham and Lefty (Harry Morey); Nan (Adele Kelly); Weldon (Frank Holland); Rogan (Ned Finley); Tony (Edward Elkas); Louis (Charles Edwards). Authors, Jane Dixon and Roma Raymond. Director, Eugene Mullin.

"If we could only get in touch with Burnham, we'd have this Lefty behind bars in jig time." In the one sentence, Weldon, the District Attorney, voiced the sentiments of the whole gathering. Weldon called a special meeting of his staff to get them out after Lefty, the clever crook, who baffled the entire New York police force.

Some months before, Burnham, a detective, after carrying out one of his sensational raids and capturing Rogan's gang, has disappeared mysteriously and had never been heard from since. Soon after the raid, Rogan, true to his promise, had waylaid and stunned Burnham with a blackjack, intending to do away with him. When Burnham awoke, Rogan could see that his memory was lost, and decided to use him for his own purposes.

Burnham readily became as famous as "Lefty," the crook, as he formerly had been as "Burnham, the Sleuth." In all his "jobs" Lefty had been highly successful, and now, seeing the District Attorney's activity, he decides to "show him where he gets off" by robbing his own home. He takes his sweetheart, Nan, one of the band, to help him. In making his getaway, Burnham falls and re-opens the wound in his head. Nan is captured, but released for lack of evidence. The shock restores Burnham's memory of things prior to his start in a life of crime, but does not recall his life as Lefty.

Weldon sees Burnham and is overjoyed, for he now can prophesy Lefty's capture. Burnham starts out on the trail and, from Nan learns the truth about himself. He captures Rogan and Nan is shot in the fight. Burnham turns himself over to the District Attorney, who willingly arrests him for his many crimes, knowing that no jury could convict him. In the hospital, Nan is rapidly recovering and the light of love shines on the horizon for her and Burnham.

HER LOVING RELATIONS (June 12).—The cast: Dorothy Rich (Mary Anderson); Grandma (Anne Schaefer); Uncle Rabb (George Kunkel); Larry Good (George Lawrence). Author, William E. Wing. Producer, Dave Smith.

"I'll see whether or not my money is the key to their affections." With these words, little Dorothy Rich leaves to visit her relatives. Dorothy's father had just died, leaving her his fortune, but before allowing anyone the benefit of her money, she determines to find out which are deserving. Shabbily dressed, she calls on one of her aunts with a hard-luck tale of how her father had lost all his money in the stock market. They show her little sympathy, and finally order her out of the house.

Her grandmother, who, though very poor, is supporting an adopted son, sees her plight and takes her into her own home, depriving herself that Dorothy may have the necessities of life. Dorothy now sees which of her relations really love her, and tells her grandmother that she need no longer want for anything which money can buy. When her loving aunt hears the truth, she becomes very apologetic, but, having seen her true character, Dorothy is not deceived by her bright, polished manner.

HAROLD THE NURSE GIRL (June 16).—The cast: Harold (William Dangman); Marion (Florence Natol); Henry Peck (George O'Donnell); leading man (Richard Turner); manager of theatre (Harry Mayo). Author, Edward J. Montague. Director, Frank Currier.

Minding babies at so much down and so much an hour, according to the disposition and lung power of the infant, is a new occupation. When Harold sees that there is good money in the business he decides to get some of it, and goes to work. When Henry Peck's wife goes to the theater and gives him instructions to take care of baby, Peck does not relish the job. Harold comes to the rescue, and the baby is given into his care.

At the theater, just as the villain is struggling with the fair heroine for the possession of the chee-i-ild, Mrs. Peck recognizes her darling offspring, which a "prop" boy "borrowed" from Harold without that worthy's knowledge, and after a struggle she rescues the infant from the villain's clutches. At home, hubby confidently takes her to the cradle, thinking that their child is peacefully reposing there. On removing the covers, he discloses—a pickanniny, which Harold has given him in exchange for his own kid. The noise that follows is enough to make a 42-cent. sound like the breaking of the breakfast dishes.

ASHES (Broadway Star Feature—Three Parts—June 17).—The cast includes Corinne Griffith, Jack Mower and Anne Schaefer. Written by William E. Wing. Produced by William Wolbert.

Lavishing all his love and devotion on his gentle wife, Miriam, won after hardships and toil, Gordon Bennett is plunged into darkness and hatred of all mankind by her death at the birth of his daughter. Denouncing the innocent baby as a murderess, Gordon leaves the sacred precincts of his home to wander aimlessly.

For eighteen years his conscience is dulled and his is an unhappy existence, despite financial success. At last, "from somewhere out in the light" Miriam comes to him in a vision and asks him why his arms are empty. Overcome by this vision. Gordon at last summons courage to touch the little volume, kept inviolate all these years, from which Miriam had read to him every evening in their happy married life. It is the means of disclosing a long-hidden letter from the sweet-souled Miriam. The letter revolutionizes Gordon's feelings, and at last he starts to find his baby daughter, after eighteen years. Chance throws a clue in his way in the person of a nurse who had charge of Miriam's baby. He follows this slight thread, and seems at last to have found the object of his search.

The girl, already drawn to the lonely-heartsick old man, seeks counsel of a friend, and together they decide that to tell him his search has failed would only be to plunge him deeper into the ashes of his hopes. So she decides that silence is best—and the old nurse dies with the unrevealed secret of his daughter's fate on her lips. But Gordon has found peace and happiness, and the girl feels that she has done the right thing for both of them in guarding the secret of Gordon's error.

BIOGRAPH.

THE SPIRIT AWAKENED (Reissue—June 12).—The cast: The Daughter (Blanche Sweet); The Discarded Girl (Mae Marsh); The Mother (Kate Bruce); The Father (W. Chrystie Miller).

The girl, her father and invalid mother toil to keep their small farm which is mortgaged. The mortgage falls due, and, gathering together their earnings, they find the sum not quite enough. On the farm are two farmhands—one a true Christian, who is the butt of the other, a renegade. The renegade imposes upon the Christian boy, regarding him to be without spirit.

The boy learns of the family's need, and gives his mite, which increases their store sufficiently to pay off the mortgage. The renegade learns of the mortgage money, and, having victimized one of the young women of the village, decides to get this money and go away. It is now that the Christian boy shows his spirit and after an exciting chase and fight, succeeds in recovering the money.

LIBERTY BELLES (Three Parts—June 14).—The cast: Dorothy (Dorothy Gish); Jack Everleigh (Jack Pickford); Margery (Gertrude Bambrick); Phil Fuller (Reggie Morris); Capt. Ketchum (David Morris); Jasper Pennyfeather (Spotiswood Aitken); Justice of Peace (Charles H. Mailes); Mrs. Sprouts (Kate Toncray).

Margery Pennyfeather and Jack Everleigh, Dorothy Ketchum and Phil Fuller are sweethearts and chums. Margery's father, Jasper Pennyfeather, is of an inventive turn of mind and is trying to build a hydroaeroplane, which he intends to sell to the government. Captain Hiram Ketchum, Dorothy's father, is preparing to sail to a desert island in search of a treasure in which he believes lies his fortune. The Pennyfeathers and Ketchums are neighbors in a small New Jersey town. The fathers of the girls object to the boys, Jack and Phil.

Jack and Phil are preparing to leave for college, but before leaving they plot to get the girls into a young ladies' boarding school in the neighborhood of the college. The boys write letters to Mrs. Sprouts, the principal of the school, for prices and particulars, to which they sign the names of Jasper Pennyfeather and Captain Ketchum. Upon receiving the information from the school, the fathers of the girls are so favorably impressed that they decide to send their daughters to Mrs. Sprouts' school.

In the meantime, the fathers of the girls have fallen in love with Mrs. Sprouts and are striving hard to win her affections, she believing herself a widow, her husband having been lost in a shipwreck.

The girls at the school are taken by the swimming teacher to the beach, but Margery and Dorothy are left behind. The boys secure bathing suits and with the two girls go to another part of the beach. Mrs. Sprouts misses the girls and goes in search of them. When she discovers them she proceeds to drag them back to the school, where they are punished by being deprived of their dinner. They manage to inform the boys, who hoist refreshments up to them via. the window. The belles of the dormitory hold a secret feast and invite their schoolmates to join them. The boys scheme to play a joke on the girls and disguise themselves as burglars in order to gain admittance to the feast. At sight of the two supposed burglars the girls are thrown into a panic. The boys are soon recognized, however, and are given a hearty welcome by the girls.

The party is resumed. The boys are teaching the girls to dance. It is not long, however, before Mrs. Sprouts is disturbed by laughter and shuffle of feet. Suspecting something is wrong, she arouses the janitor from his slumbers, who in turn gets the town constable. The boys resume the role of burglars to avoid compromising the girls. They are arrested and taken to the town lock-up. The girls are reprimanded by Mrs. Sprouts.

During the course of these events, Captain Ketchum, who has sailed for the desert island, has landed and is digging for the treasure, while Jasper Pennyfeather is busy at work on his invention. The girls, realizing the plight of the boys, plan to get them out of jail. They call to see them and by fondling the jailer manage to steal the keys. They free the boys, and the four young people decide to avoid further trouble, so proceed to get married. Not having any means of support, they start a cooking school.

Captain Ketchum finds his supposed treasure and also finds a shipwrecked sailor who later turns out to be the husband of Mrs. Sprouts. The captain with his treasure sails for home, also taking with him the shipwrecked sailor. Jasper Pennyfeather has perfected his flying machine, and has it nearly built on the water edge.

Mrs. Sprouts has discovered that the girls are married. She sends a note to Mr. Pennyfeather telling him that his daughter has eloped and is married. He hurries to the school and there meets Captain Ketchum, who has arrived with his chest containing the supposed treasure. Jasper Pennyfeather is disturbed on finding Captain Ketchum calling on Mrs. Sprouts, who is the object of his attentions as well as of the captain's. They both make love to her, and in order to decide which shall exhibit his wealth first, they toss a coin.

Jasper Pennyfeather wins and he invites the party to the shore to see his flying-boat perform. But it refuses to move. Very much disgusted, they return to the school. Highly elated at the thought of winning the hand of Mrs. Sprouts, the captain exhibits his treasure, which, when opened, is found to be a hoax, for it contains nothing but a horseshoe and a couple of lemons. In the meantime, Mrs. Sprouts recognizes her husband and takes him back. Jasper Pennyfeather and the captain gaze at each other mournfully and, realizing their failure, go away very disconsolate. The young people in their cooking school are prosperous by this time and win the blessings of the old folks.

VIM.

THE SEA DOGS (June 8).—Basking in the rays of the sun, Plump and Runt are rudely awakened by some overworked sailors and offered work. "Who ever worked, while the larder was full?" answers Plump, showing their larder, a two-week old weeny. Disgusted, the sailors plan to shanghai the two loafers and our two heroes, some days later, awake to find themselves at sea. They are put to work now, but, diving overboard, after a three days' swim land on a desert isle, where they meet a family of castaways. Here an ideal life is led.

Between intervals of eating the tropical fruits and sleeping, the pair make love to the daughters of the family and everything goes happy as the marriage bell. One day a small boat is sighted and the whole crowd embark, only to find that the oars are missing. What is to be done? An idea strikes one of their number. A rope is tied around Plump's neck, and, much against his wish, he is pushed into the water and the long voyage starts. After several days the loiterers on a distant shore observe a boat approaching with no visible means of propulsion. Nearer and nearer it comes and, to their amazement, a head appears from the depths, followed by the big body of Plump, terribly tired, but happy after his long walk on the ocean's bed.

so much about the wonderful charms of music, Pokes decides to present his sweetheart, Ethel, with a piano, in order to win her love. On her birthday, Jabbs, another suitor for Ethel's hand, appears at the home of his beloved with a large bouquet of flowers. Pokes, in the meantime, has invested his entire capital of $1 for a piano, to be paid for on the installment plan of $1 per week. When the piano is installed, to the disgust of Jabbs, who seeks to avenge himself upon his hated rival.

The smoke issuing from the chimney of Ethel's home gives Jabbs an idea of how he can secure his revenge, and immediately he begins upon his nefarious scheme. By sitting upon the chimney he succeeds in forcing the smoke back into the parlor of the house. Here Pokes and Ethel are spooning, while Ethel's mother is executing some harmonious selections on the piano. When the smoke fills up the room Pokes' first thought is to save Ethel, while the mother rushes for help. However, the awful thought of paying $1 a week for the rest of his life for a piano that is about to be lost decides Pokes' conduct, so he forgets Ethel, thinking only of his beloved piano.

Dropping Ethel on the couch, Pokes drags the piano outside, when Jabbs from the roof above begins to spill water down on top of the piano. Pokes covers up the piano to protect it, but more trouble comes to him when the mother returns accompanied by two white wings armed with a street cleaning hose. Acting under the instructions of the revengeful Jabbs, the white wings turn the hose upon Pokes and his piano and sweep them down the street, over the dock and into the river.

KNICKERBOCKER STAR FEATURE.

THE STAINED PEARL (Three Parts—June 9).—The cast: Captain Ray (Henry King); Hawkins (Charles Dudley); Paul (Harry Southard); Bella (Katherine Burke); Pietro (George Theilan); Tonio (Richard Johnson); Guido (Frank Erlanger); Burns (Don Bailey). Directed by H. M. and E. D. Horkheimer.

Whence came it? No man knows. On the full tide it came to land in the pocket of a drowned man's coat. Tonio slew Guido for it, and was killed in his turn by Pietro, who, fleeing, came to the ship of Captain Ray and got employment as a seaman. Mate Hawkins saw the gem and coveted it, but Captain Ray took the pearl, "for safe keeping," as he said. And in a quarrel he struck down the mate and hid the body in a great sea chest. Stowed away in the hold was Paul, who loved the captain's daughter. He it was who found Hawkins near death, and hid him in the hold, whence he reappeared as a ghost to Captain Ray. In his sleep the captain had hidden the pearl in a shotgun, and with that strange bullet, in his terror, he fired at Mate Hawkins and killed him. So the great pearl was lost forever, and the girl found her lover again amid death and desolation.

SELIG

SELIG-TRIBUNE NO. 41 (May 22).

New York, N. Y.—Reviewed by Mayor Mitchel, General Wood and Admiral Usher, 140,000 persons, led by Thomas A. Edison, march in a monster parade in the cause of Preparedness.

Glen Springs, Texas.—View of looted settlement in which three American soldiers were killed and one American boy wounded. Nine American soldiers defended this settlement for two hours. Bandits fire on American refugees, who are forced to flee from their homes in Mexico. The bandits are killed after being cornered in a box canyon.

El Paso, Texas.—As a precautionary measure, U. S. troops encamp in the streets here with machine guns, so as to command the avenues leading to the Rio Grande. A reassuring sight to the sorely tired people of El Paso is when they see these tents in the moonlight.

Charlestown, Mass.—Governor McCall reviews parade, and 40,000 people pay 5 cents each to visit the Navy Yard and see the all day performance staged to aid the Naval Relief Society fund.

Vicksburg, Miss.—Twenty thousand persons, from all sections of the State, gather here to witness spectacular floral pageant.

Sheepshead Bay Speedway, L. I.—Speed kings risk life and limb in 150 mile Metropolitan Trophy auto race here.

Chicago, Ill.—The 5th Division Engineers of the Illinois Naval Reserve are given a lesson in diving by an expert from the U. S. Navy.

SELIG-TRIBUNE NO. 42 (May 25).

McKinney Springs, Texas.—Troops A and B of the 8th U. S. Cavalry, under command of Major G. T. Langhorne, leave here in pursuit of bandits who participated in raid at Glenn Springs.

El Paso, Texas.—As a precautionary measure, U. S. troops make daily inspection of Mexican district for concealed weapons and ammunition.

Deemers, Texas.—While being held as prisoners, these three Americans capture their Mexican guards and marched them to this town.

A DOLLAR DOWN (June 9).—Having heard

Sacramento, Cal.—The opening here of the longest bridge in the world is celebrated by a four day carnival, in which Governor Johnson and 12,000 children participate. Frank Steinbacher the "human fly," furnishes a thrill for the visitors, by sliding head downward from the capitol dome to a distant business block.

Brighton Beach, Cal.—The opening day here is enjoyed by many thousands of visitors.

Morgan Park, Ill.—What are you doing to prepare your boy for eventualities? These little chaps, of the Morgan Park Preparatory School, act like soldiers before they are out of knickerbockers.

Birmingham, Ala.—Beneath the "Stars and Bars," to the strain of "Dixie," the grand pageant of the old South, ends with a review of the veterans of the Confederacy.

Oyster Bay, L. I.—

Here's Theodore out in the wood
Keeping lithe and limber,
He cuts as only T. R. could
His Presidential timber.

THE TWO ORPHANS (Three Parts—June 12).—The cast: Henriette (Kathlyn Williams); Louise (Winnifred Greenwood); Chevalier Maurice De Vaudrey (T. J. Carrigan); Count De Linieres (Charles Clary); Countess De Linieres (Myrtle Stedman); Marianne (Adrienne Kroell); La Frochard, the hag (Lyllian Leighton); Jaques Frochard, an outlaw (Leighton Stark); Pierre Frochard, the cripple (James O'Burrell).

Diane Elanor De Vaudrey secretly weds a man who is beneath her station in life. A child is born to this union, Louise, the blind girl. Infuriated, Diane's aristocratic father kills his daughter's husband, and forces her to wed the Count De Linieres, who is kept in ignorance of Louise's existence. Louise is secretly placed in charge of a peasant woman, who has an only daughter, Henriette.

Eighteen years later, the peasant woman dies, and the two orphans start for Paris. When they arrive in the city, the Marquis De Preales sees Henriette, is attracted by her beauty and decides to kidnap her. In the meantime, Henriette sees Marianne, an outcast, about to take her life and rescues her. Henriette is abducted by the Marquis.

Louise, one of the two orphans, now left alone, is saved from a watery grave by Pierre Frochard, the crippled brother of Jaques Frochard, an outlaw. La Frochard, an old woman beggar, lives with her two sons, Pierre and Jaques, and Louise now falls into their hands.

The Marquis brings Henriette to a garden fete, given in honor of the Chevalier Maurice De Vaudrey. Henriette, desperate, appeals to the Chevalier's honor to save her from the Marquis. In an ensuing sword battle, De Preales is killed. Henriette tells of the loss of her supposed sister, Louise, and a search is instituted for the missing Louise.

The Count De Linieres, now Minister of Police, discovers that there is in existence secret archives containing the histories of noble families. The Countess tells the Chevalier the story of her early marriage and of her baby Louise. The Count overhears enough to make him suspicious of his wife, but the Chevalier tears out the incriminating page, and burns it.

The Chevalier is in love with Henriette and arouses the King's displeasure by proposing to the girl, but she refuses him and he continues his search for the missing Louise. Meantime, Louise, clad only in rags, is forced by Frochard, the outlaw, to sing on the snow-covered streets.

The Countess pleads with Henriette not to marry the Chevalier. Henriette hears the voice of her blind sister in the street below and attempts to rush to her, but is arrested. Louise is dragged away by Frochard.

Henriette is exiled, but Marianne, the outcast, changes places with her. The Chevalier's valet, Picard, locates Louise in the old boathouse occupied by the Frochards. Picard carries the tidings to Henriette, and the Chevalier summons the aid of the Count and soldiers. Henriette arrives at the Frochards, discovers her sister, but when they attempt to escape, Jaques, the outlaw, bars the way. Pierre has previously determined to free Louise, and now he engages Jaques in a knife fight. Just as Jaques overcomes his weaker brother, the soldiers arrive, batter down the doors and arrest La Frochard and Jaques. Pierre is rewarded and Louise is restored to her mother, the Countess. Henriette placed her hands in those of the faithful Chevalier, and once more life takes on a golden hue.

THE COWPUNCHER'S PERIL (June 17).—The cast: Tom Meyers (Tom Mix); Betty Thompson (Victoria Forde); Pat Chrisman (Pat Chrisman); Slim Padgett (Joe Ryan). Written and produced by Tom Mix.

Tom Meyers and his partner have a little claim near a little western town. When Tom goes to town for supplies, he falls in with Slim Padgett, a bad man, who wagers that he can outride Tom. Tom races Slim and the contest is viewed by Betty Thompson, a ranch girl.

Slim angered at being defeated, follows Tom to his mine, and discovers that Tom has found pay dirt. With another desperado, Slim overcomes Tom, gets the mine papers and starts for town. Betty Thompson sees the theft and starts to head Slim off. Betty beats Slim to the office and registers the mining claim, and as Slim approaches, he is arrested by the sheriff. When Tom finds what Betty has done for him, he asks her if she won't be his life partner, and she consents.

Universal Film Mfg. Co.

IMP.

HER WONDERFUL SECRET (June 13).—The cast: Colonel Fairfax (J. E. Nichols); Edith Fairfax (Edith Roberts); Beverley Spottiswoode (Alexander Shannon); Raoul Pinckney (Harry Benham); Rastus (Jack Ridgeway). Written by William Addison Lathrop. Produced by J. Winthro- Kelley.

Colonel Fairfax, an old-time Southern gentleman, and his sixteen-year-old granddaughter, Edith, find themselves at the close of the Civil War with a large and much run-down estate. They are poor beyond description. One servant, old Rastus, more than seventy years of age, and loyal to the core, has remained in their service.

A letter arrives that has been delayed at the postoffice, from which the Colonel learns that Beverley Spottiswoode, his boyhood friend, whom he has not seen in years, is due that very day. In a nearby town, the wealthy Mr. Spottiswoode tells his nephew, Raoul Pinckney, who is to inherit his fortune, that he will be delayed for several hours, and sends him to the Fairfax plantation to make excuses for his delay. Edith is about to kill "Daniel Webster," the only chicken left of their big stock in order to provide dinner for Spottiswoode when Raoul arrives. He asks Edith if she needs any help. She is so disconcerted at the presence of the stranger, that she allows "Daniel" to escape. Raoul introduces himself, but does not specify that he is Mr. Spottiswoode's nephew and traveling companion. Edith explains that she was about to sacrifice the rooster, though he had been a pet for many years, as they expect a distinguished guest for dinner, and there isn't anything else available. Raoul assures her that, under the circumstances, the distinguished guest would be greatly disturbed at the sacrifice of "Daniel," and persuades her to let him live.

Raoul is then introduced to the Colonel, and while Edith is out of the room, he requests him not to divulge to her that he is Mr. Spottiswoode's nephew, and the Colonel agrees to keep his identity a secret. Raoul then takes Rastus into his confidence and provides him with ample money to secure provisions. Edith and Raoul ransack the trunks in the old attic for some suitable attire. By this time Mr. Spottiswoode arrives they have Rastus arrayed in a gorgeous coat with brass buttons and a collar that nearly chokes the old man to death. The Colonel is fitted out in keeping with his station, and Edith herself is resplendent in a dress that had been grandma's in days before the war.

Of course, the denouement had to come sooner or later, and Edith is much abashed when she finds out that Raoul is Mr. Spottiswoode's nephew, but she readily forgives the deception under the influence of the dinner. In the evening, when the Colonel and Mr. Spottiswoode are chatting by the fire, Edith and Raoul are seated over by the old piano in the shadow, talking in low tones and seeming very much interested in each other. The two old men look at them and smile at each other. There is every evidence of a match in the making.

THE DEVIL'S IMAGE (Two Parts—June 16).—The cast: Henry Delaney (Hobart Henley); Rex Delaney, his brother (Tony Mero); James Mortimer (Curtis Benton); Blanche Griswold (Irene Hunt). Written by J. Grubb Alexander. Produced by Hal Clarendon.

Blanche Griswold is engaged to James Mortimer. He ascertains that his late father's estate is bankrupt and feels it his duty to release Blanche from her engagement until he is a success, as he fears he cannot support her in the luxurious style to which she is used. Alvin Griswold, Blanche's father, has become involved in some big deals which are turning out disastrously for all concerned. As ruin faces him he remembers the admiration evinced by one, Henry Delaney, a wealthy bachelor, for his daughter Blanche. Through the pleadings of her father Blanche marries Delaney.

James Mortimer, having opened an office as an architect in a distant city, hears of the marriage and, resolves to put Blanche out of his thoughts. Delaney, on one of his trips abroad, has become inoculated with a serious form of tropical fever, and uses drugs in small quantities to ward off the recurrent attacks. Rex Delaney, his brother, discovers his growing habit and seeks to dissuade him from the use of the drugs, but without avail. At the first anniversary of his wedding, Delaney feels the lack of his accustomed dose of morphia. Nervousness overcomes him, and he returns home to take the drug for which he craves.

Rex follows and realizes that his brother has become a drug fiend. After his brother has

left the house Rex takes the remaining drug and returns to the anniversary reception. Later that night Henry returns to his home. His wife has retired, and he steals out into the darkened library for a dose of the drug. He finds the cabinet empty, and accuses his wife of taking the drug. She denies this in amazement, never having even known that he used a drug. Delaney sits through the night fighting the craving which he cannot satisfy. He reads a newspaper on the table and ascertains that the Harrison Anti-Drug Act is now a law, and that it will be impossible for him to obtain any more drugs.

Realizing that he cannot get any more drugs through the usual channels, he becomes a nervous maniac by morning, when a fierce fight ensues between his brother Rex and himself. Delaney is overcome, and in his weakened condition, he is rushed to a sanitarium. In the meantime James Mortimer has become a successful architect, and his plans are accepted for a new building in New York. Delaney has recuperated slightly in the sanitarium, but the drug terror has not left him. He manages to bribe his nurse to procure drugs from the office, and, alone in his room in the sanitarium, he takes large doses of the drug. A vision of his wife appears before him, and he resolves to return home.

That same night James Mortimer, having arrived in New York, attends a ball, and there meets Blanche Delaney. They are both shocked and embarrassed at the meeting, and he escorts her to her home. Delaney, drunk with morphia and whiskey, enters his house and sees Blanche and James Mortimer together. He puts a wrong construction on this and insults James Mortimer. An angry scene ensues, and Blanche flees to her bedroom, locking the door, while Mortimer leaves the house in angry disgust.

Delaney beats upon his wife's door, and, failing to obtain admission, he seats himself at the table and indulges in large doses of drugs, followed by gulps of whiskey. While he is drinking he looks across the table and sees the image of his other self, standing in front of him. His other self advises him to murder his wife. Delaney fiendishly agrees. He enters his wife's bedroom and leans over her. His hands start clenching and unclenching toward her throat. Blanche sits up in bed and, seeing her husband's face, sinks back in terror. Then Delaney turns on his other self, draws a revolver and fires. His other self fades out, and he falls to the floor dead with a self-inflicted wound. James Mortimer, fearing to leave Blanche alone with her insane husband, has waited outside. Hearing the shot, he rushes in, and the picture fades out with Mortimer and Blanche in each other's arms.

NESTOR.

THEIR AWFUL PREDICAMENT (June 12).—The cast: Mr. Grey (Harry Rattenberry); his niece (Ethel Lynne); Cousin Mary (Billie Rhodes); her young man (Eddie Lyons); Jim Slick (Ed. Burns); Potts (Lee Moran).

Mr. Grey and his niece invite their cousin, Mary, and her sweetheart to pay them a visit. Billie phones to her sweetheart, Eddie, to stop at the drug store for a package, telling him she will meet him at the depot. Jim Slick, a crook, steals a necklace from a large jewelry firm and is being closely followed. He manages to get into the drug store at the same time Eddie is making his purchase and adroitly exchanges the two packages. Slick is overtaken by the police, but as the jewels are not found on him he is allowed his freedom.

Meantime Eddie meets Billie and hands her the package, which she places in her grip. The officers search Eddie but cannot find the jewels. When Billie opens the package she finds the jewels and thinks that Eddie is a thief. One of Slick's pals is keeping close to them, so as to get the jewels. Grey's butler, who is working with Slick, makes the excuse that his mother is so ill that he cannot get away. He sends one of Slick's pals to take his place. Eddie and Billie arrive at uncle's, but Billie will allow no one to touch her grip, which Ethel thinks rather queer.

A detective, Potts, has been engaged on the case and informs Grey that the crook is in his home. Potts talks with the crook who he thinks is the butler. Billie and Eddie discover a notice of the robbery in the paper, and Billie faints. The detective is watching, and Eddie leaves hurriedly. Billie has hid the jewels in her waist, but takes them out just as Eddie happens to look through the curtains. Eddie, seeing her suspicious actions, thinks that she has stolen them. He rushes up stairs.

Meanwhile, Potts is searching her room, but hearing Eddie coming, hides in the closet. Billie comes on and hides the jewels in the grip again. Then she thinks better of it and hides them in her waist, which Potts sees through the keyhole. Billie seeks out Eddie and tells him that she thinks there is a detective in the house and says the best thing for the thief to do is to return the jewels to the firm. Both are greatly worried. The crook and Potts are examining Billie's grip and the crook-butler finds the jewels, which Billie has again hid in the grip, and puts them into his pocket. But when Potts accuses him, he slips them back into the grip, where Billie later finds them and places them in her waist. Potts meanwhile searches Eddie.

Billie wraps the jewels in some paper and gives them to the butler-crook to take to the jewelers. Potts then puts the handcuffs on Billie, and when Eddie tries to fight him, he puts the other handcuff on Eddie, in which plight they are discovered by uncle and Ethel. Each accuses himself to save the other. But a confederate of Potts had been keeping his eye on the crook-butler, and as he leaves the house grabs him. Explanations follow and Billie and Eddie become engaged.

ALMOST A WIDOW (June 16).—The cast: Mr. Gordon (Neal Burns); his wife (Betty Compson); her friend (Ethel Lynn). Story by Robt. McGowan. Produced by Horace Davey.

Gordon has to take a boat trip but misses the boat, and during the time which he has to wait for the next one is persuaded by his friend Eddie to play a little game. His wife and her friend decide to go slumming that night. The police also decide to make a raid, and catch Gordon and his friend, and in spite of their protests, take them off to jail and lock them up for the night. In the opium joint in which the wife and friend are, the police come on and arrest the whole bunch; but the wife manages to hide behind an officer and makes her escape.

The next morning the wife is astounded by the news that the ship upon which her husband was supposed to have taken passage had been sunk. She dons widow's weeds and sympathizing friends send flowers. Gordon and his friend are in a quandary when they hear the news, but decide they will tell the wife that he is the only surviving passenger. She is overjoyed to hear this, but just at this point her friend appears with a later edition which announces that the ship has arrived safely in port. The wife is very angry and is berating her spouse when the maid announces a policeman at the door to see her. She is obliged to confess to her husband that she had evaded arrest in the opium joint on the night before. When the officer is admitted, he gives the wife her purse, which she had dropped while shopping. "Never again" seems to be the favorite motto of the young couple now.

GOLD SEAL.

THE MELODY OF LOVE (Three Parts—June 13).—The cast: Jack O'Brien (J. Warren Kerrigan); "Hardpan" Henry (Buck Connor); "Diamond" Dave (Norbert A. Myles); Mary (Ethel Phillips); Vera Lou (Nell Shipman); Biddy Malone (Mary Talbot); "Rattlesnake" Pete (W. H. Mullen); Sheriff (T. D. Crittenden). Written by Nell Shipman. Produced by J. Warren Kerrigan.

Jack O'Brien comes to the mining town of El Dorado with nothing but his pluck and his music. Biddy Malone was the first to hear his singing, and it won a place for the lad in her heart and a job at her woodpile to pay for his board, while Mary, who lived with Biddy, looked and listened, and learned to love the big singer. Hardpan Henry, who owned the Lucky Strike claim, and who was really Mary's father, also hears the troubadour's song, took a fancy to the lad and showed him the sights of El Dorado. In a saloon brawl, which followed an insult, cast by Diamond Dave, a gambler, upon the name of Mary, Jack fought with Dave, and Hardpan, by shooting up the lights, saved the lad and took him to his own cabin on the Lucky Strike claim.

Time passed, and Jack became Hardpan's partner. This did not please Dave, who wanted the mine and who also desired the girl, Mary. Dave did not know that Hardpan was Mary's father; but one night Jack found the old man with the pictures of Mary and her mother, and Hardpan confessed that he had quarrelled with his wife and she had left him. Following the first clean-up at the mine, Jack O'Brien carried his share of gold to Mary, and there asked her to be his wife. But Dave had caused the girl to believe that the gold did not belong to Jack, and she repulsed him. Jack went to the Last Chance saloon and to Vera Lou, a dance hall girl, who loved him.

Realizing her mistake, Mary wrote to Jack, begging him to return, but the message fell into the hands of Dave, who ordered Vera Lou to take Jack to her own home and keep him there until morning. Dave then sent his tool, Rattlesnake Pete, to the Lucky Strike, and while Jack lay in a stupor at Vera's home Hardpan was shot. At dawn Dave led the sheriff's posse to the cabin and then to Vera. "Jack O'Brien came at dawn and begged me to hide him," said the woman. Then, her better nature aroused by Jack's plight, she aided him in his escape from the sheriff, holding the posse back while Jack galloped on horseback to Mary's house. He commanded her to come with him, and the girl obeyed. When they reached the cabin, Hardpan, though very weak, was still alive, and Mary learned for the first time that he was her father.

Realizing his danger, Jack sought a hiding place in a deserted hole. Here he found Rattlesnake Pete. The murderer, escaping the scene of his crime, had fallen into the hole and had broken his arm. After a struggle, Jack dragged Pete before the sheriff, and the man confessed to the murder. Dave was accused as the real instigator. The gambler and his tool were arrested. Before Hardpan died he said to Jack: "I leave you my little girl."

LAEMMLE.

HER SOUL'S SONG (Two Parts—June 15).—The cast: Mary Salsbury (Dorothy Davenport); Paul Chandos (Emory Johnson); baby (Baby Kerrigan); nurse (Virginia Southern). Scenario by Calder Johnstone. Produced by L. B. Carleton.

Mary Salsbury loves Paul Chandos, who is trying to make a start in life in a small town. Paul asks Mary to be his wife, but she tells him she will never marry until she has either made a failure or success of her voice. She leaves for the city to have her voice trained.

Five years later, Paul, now a successful business man, is induced to witness a great star's performance, and there he again meets Mary, who is now known as Valeria Salsbury. After many meetings, Paul again asks Valeria to become his wife, and she consents on one condition, that any time she wishes to return to the stage he will allow her to do so. Paul consents. A year later, when Valeria gives birth to her child, she loses her faculty for singing. The doctor examines her throat, and he tells Valeria that she will not be able to sing any more. As days go by she becomes moody and despondent.

Finally she can stand the desire for her former life no longer, and decides to leave for Europe to receive treatment for her voice. Valeria and Paul separate after a heated conversation, leaving the child in his care. In Europe Valeria is advised by physicians that there is positively no hope, and that she had better return home to her husband and child. This advice makes Valeria brood, and in a vision she sees her baby ill. Realizing she has given up everything for nothing, she decides to return home. When Valeria returns to Paul's home, she finds her baby at death's door. Paul at first refuses to allow her to see the child, saying that it is her fault the child is ill, having had no real mother's care. But she pleads, and he allows her to see the baby Terror-stricken, she asks the doctor if there is any hope. The doctor says there is none. Then she becomes like an insane woman. She picks up the child, screams that no one shall take it from her, and then soothes the crying baby by humming a lullaby. As she sings, she realizes that her voice has come back. With this realization, she fights more and more to save the child's life. Paul looks at her sadly, believing it is beyond all hope. Late that night Valeria it still seen at the bedside of the child. Next morning, when the doctor comes he finds the child much better, and tells the parents that with real mother love the baby may live. A touching reconciliation follows between husband and wife.

ROMANCE AT RANDOM (June 18).—The cast: Arthur Botts (Rupert Julian); Mrs. Sullivan (Elsie Jane Wilson); Tom Sullivan (Marc Fenton). Scenario by E. J. Clawson.

Arthur Botts is a fastidious dresser. One day as Arthur is lounging in a park, his attention is attracted by a well dressed woman who has the air of a woman in the best of circumstances. She steps from an automobile and starts along the walk. Arthur becomes interested, and follows her. The woman appears to be faint, and Arthur, hurrying to her side, offers his services. The woman accepts his escort and Arthur goes home with her. Upon arrival at the house, Arthur starts to leave and the woman asks him if he knows the number of the house and the street where they are. She tells him that if he will promise not to try to discover either, she will offer him a glass of wine for his kindness. Arthur gladly consents and the two enter the house.

The woman appears to regret her action in bringing him in, and shows him a letter from an attorney stating that she has no legal grounds to get a divorce from her husband, but if she can make him believe there is another man in the case, he will take action against his wife. Arthur then learns that his companion is married and bitterly upbraids her for using him as a cat's-paw. The woman appears to relent for using Arthur and urges him to hurry away, and states that her husband is liable to hurt him if he finds another man in the house. This appeals to Arthur's vanity and he says that he has never deserted a woman in distress, and promises to aid her in any way possible. The woman leaves the room and Arthur is left to his thoughts.

While seated near a table, he picks up an album and idly looks through it. The book is devoted to pictures of one Tom Sullivan, prize-fight promoter, and pictures of prize fighters he has trained. Sullivan's picture is of a strong man, and Arthur begins to feel pangs of uneasiness. When the woman returns Arthur suggests it would be a good plan for him to "run along." But before he can leave some one comes in the front door. The wife says it is her husband and Arthur nearly collapses. The husband comes to the door and Arthur, hastily grabbing a weapon, prepares to defend his life. Sullivan comes in. He is a small, sickly man, about four feet in height, and he looks from his wife to Arthur in an inquiring way. The woman runs to him and pleads with him to keep his temper. Arthur looks at the man with blank surprise and drops his weapon. Seeing how small the man is, Arthur swaggers up to him and tells him he is a friend of his wife's. Sullivan greets him with a smile and invites him to make himself at home.

REX.

WHEN THE WOLF HOWLS (June 14).—The cast: Ralph (W. V. Mong); Elsie (Cleo Madison); Mark Marmus (Bertram Grassby). Scenario by W. V. Mong. Produced by Cleo Madison and W. V. Mong.

Ralph Gardner is an artist. His wife is about to become a mother. Things haven't gone well with Ralph and his landlord has ordered him to vacate their studio. Elsie, the wife, broods over the situation. Obsessed with the idea that she is a millstone about the neck of her husband, she decides to eliminate herself as a troublesome factor. To this end Elsie leaves the studio, intending to kill herself.

During her absence, a messenger boy brings Gardner a note from an art collector as well as a check with the information that it is an advance on the purchase price of the picture. Gardner is overcome with joy at the sudden change in his fortune. Hoping to please and at the same time to astonish his wife, he hides the check in a little sock, which his wife had made in anticipation of the arrival of the little stranger, and then retires to an adjoining room. The wife enters and, not seeing Gardner, and thinking he has gone out, prepares to drink the contents of the bottle, nrst sitting down to write a short note to Gardner.

Gardner, in an adjoining room, is impatiently awaiting the discovery of the check. In the other room the wife finishes the note and is about to drink from the bottle, when Gardner, unable to stand the suspense any longer, rushes into the studio. Elsie, in her nervousness, has dropped the bottle of poison. Ralph senses that there is something wrong but does not discover his wife's attempt at self-destruction. He joyfully tells her the good news and puts the little sock containing the check in her hands.

THE FINER METAL (Two Parts—June 18).—The cast: Jerome Hartley, a banker (Ben Wilson); Hester Hartley (Dorothy Phillips); Stephen Carlton (William Welsh); Grimes (Charles Ogle); Marcia (Leonora von Ottinger). Scenario by Harry Dittmar. Produced by Raymond L. Schrock.

Hester Hartley still feels the call of youth and enjoys society and dancing. Her husband is devoted to his business interests, and often refuses to escort Hester to evening functions. Stephen Carlton, who is Hartley's assistant at the bank, through his many calls at Hartley's home, becomes infatuated with Hester, and finally succeeds in getting her to elope with him by telling her that her husband has been receiving secret calls from a beautiful woman. She elopes, misses the train by two minutes, and, as the next one does not leave for two hours, Stephen suggests to Hester that they stop at a hotel. Hester is nervous and wants to go home, but Stephen dissaudes her.

Just as Stephen is registering a boy from Hartley's bank enters the hotel to deliver a letter. He spies Stephen. After Stephen has gone the boy notes that the bank clerk has signed the register as "Mr. Morton Glover and wife, Pittsburgh." In the meantime, a bookkeeper hands a ledger to Hartley, showing him certain figures. Hartley asks for Stephen. The bank boy is dispatched to find Stephen, and he tells Hartley he saw him go into the hotel and mentions the name that Stephen used on the register. Hartley goes to the hotel, asks for Stephen, and is conducted to the room where Stephen is. Stephen answers the knock at the door, and Hester sees who it is just in time to hide behind the curtains. She is cringing with fear, believing that Hartley has been home and has found her note, which she has written him telling of her elopement. Stephen, too, thinks Hartley has come to prevent their elopement. Hartley tells Stephen he knows all and has come to save him. Hester shrinks in fear behind the curtains. Hartley goes on to tell Stephen that he knows of his embezzlement of bank funds—that he has come to save him before the directors find it out and imprison him.

When Hester hears this, she realizes her husband's nobility of character. Stephen asks Hartley how he found out about the embezzlement, and the banker tells him that Marcia, Stephen's former mistress, gave him away out of revenge. Marcia was the beautiful and mysterious woman who had visited Hartley in his private office. Stephen recently quarrelled with Marcia, and she told Hartley that Stephen was taking bank funds. Hartley doubted the truth of this accusation until Grimes, the bookkeeper, showed him the ledger. Hartley assures the bank clerk that he will pay back the missing funds and give him another chance. Stephen is overcome with his employer's magnanimity, while, Hester, realizing her mistake, sobs softly behind the curtains.

It is imperative that Hester rush home to get the note she left there before her husband reaches the house. How can she get out of the hotel room? Hartley hears her crying, and accuses Stephen of having secreted a woman in the room. Stephen pleads guilty, and begs that Hartley let the lady get out of the room without being seen. Hartley agrees to this, and Stephen switches off the light. Hester makes her way out of the room in the darkness, and rushes for home. There she destroys the note, powders her red eyes and changes her gown. When Hartley returns home for dinner, he finds Hester waiting for him with open arms.

VICTOR.

THE GOLDEN BOOT (June 16).—The cast: Miser's Wife (Mary Haines); Miser (Ed. Brown); Weary (Albert McQuarrie). Scenario by Olga Printzlau. Produced by Wm. Bowman.

In a little house lives old Miser Tight and his wife. They are at breakfast. Miser Tight stows some money in an old boot, when his wife is from the room, and hangs it back upon the wall. Then he sets out to collect more rent from his tenants. Near the house Weary Blink, a tramp, is reposing upon an ash heap. He awakens and sets out in search for food. He calls at Miser Tight's house, but the wife refuses to aid him, and, after repeated attempts to secure food, she becomes exasperated and flings out the old shoe at the tramp. He finds the money in the shoe and sets out for the town to spend it. He tries repeatedly at the different stores, but the merchants, alarmed at the sight of the roll of bills, think that he has stolen it, and they send for the detectives, who follow Weary Blink.

Miser Tight arrives at the home of a poor laborer and demands his rent. The wife tells him that her husband works on the building opposite the little house, and Miser Tight sets out to get his money. Weary Blink leads the detectives and the police a merry chase, and in the officers' scramble for the money he gets away. It happens that he drops a bill directly beneath the scaffold on which the poor laborer is at work, and in the scramble for the money the scaffold falls and the man is injured. In the commotion the tramp is forgotten, and the hurt man carried into his little home. Miser Tight, not at all touched by the pathos of the scene, follows the crowd there and demands the money.

When the crowd has left, Weary Blink, who has sneaked into the rear of the house for protection, hears the brutal miser hounding the injured man. Blink enters the room, pays the landlord off and deposits him on the street below. Then, realizing that he has caused the accident to befall the man, he showers the remainder of the money on the bed and goes on his way, leaving the little family rejoicing. In the lumber yards, where he sits down to rest, he looks at the boot which contained so much—and yet so little for him, and falls asleep.

BIG U.

BETTY'S HOBO (June 15).—The cast: Edward Farrington (Malcolm Blevins); Betty (Zoe Bech); Old Bill (Thomas Jefferson); Governess (Marjorie Ellison). Written by Calder Johnstone. Produced by R. H. Cochrane.

Edward Farrington is elected magistrate in a city in Southern California. Of late the community has been overrun by hordes of tramps. It is therefore decided to arrest each hobo coming into the territory, and to sentence each one to the chain gang. Judge Farrington has a boy and a girl, the former in his early 'teens and the latter a tot of five years. A widower, his children are his greatest love, and little Betty is his pet.

One day while Betty is romping in the garden an old tramp comes to the gate and asks for food. Betty gives him a big plate full. Before he leaves, he gives her a silver whistle as a remembrance. The whistle is engraved with a peculiar coat of arms. The next day Betty goes for a walk with her dog, and goes up into the nearby foothills, where she lies down for a nap and falls asleep. Night comes on, and when she tries to find her way home she becomes lost. Her father and brother go in search of her, but are unable to find her. Early in the morning she is found by Old Bill, the tramp she has fed, and he takes the little child to her home. Her father and brother ask her where she has been, and she tells of the kind old man who, before taking her back home, gave her as much food as he could. But Old Bill, knowing the new edict against tramps, has taken the advice of his cronies and hurried off.

A few days later in a nearby town Old Bill is arrested with his two pals and brought before Judge Farrington. All three are sentenced to sixty days on the chain gang. The old man takes it pretty hard, and when he is finally led to the road where the gang is at work, the toil soon proves too much for him, and he tries to rest when the deputy is not looking. But for this he is driven to harder work, until he falls from exhaustion.

Betty is motoring with her brother Teddy at this time and passes the gang just as Old Bill falls to the ground. She has the car stopped and goes to succor her rescuer. Betty and her brother demand the release of the old man, but the deputy refuses. That evening the children tell their father about it. Betty shows him the silver whistle the old man gave her, and when he looks at it he gasps with astonishment. Memories return and he wonders how the tramp came into possession of the engraved toy. The next day he sends to the sheriff and orders the old tramp brought to his home.

When the tramp is led to the gate and sees the judge, he fears some new calamity has befallen him. But the magistrate treats him kindly, and sends for his daughter. Betty comes out with Teddy, and the old man looks at the boy with wondering eyes. The judge questions Old Bill, and asks him where he got the whistle. The tramp tells his story: Years before he had been a servant in the home of John Farrington—"way back East"—and one of his chief duties was to look after his employer's son. The father gave to each a silver whistle, so that when they were out hunting or on long tramps, if they got separated they could call to each other. His employer failed in business, and Old Bill lost his position. He worked at various trades, but with the on-coming years he had become physically unable to do hard labor, and, knowing no skilled trade, he had had a hard time of it and had gradually fallen into the ways of a tramp.

The judge listened to the story, and when he is through asks Bill if he doesn't remember him. The judge tells Old Bill that he (the judge) was the boy he looked after years before, and that from now on he can watch over his boy and girl. The judge rises and goes into the house, leaving the children with Old Bill. He returns and shows the mate to Old Bill's whistle. He gives this to the old man, and tells him to use it as in other days, and that Betty will carry the whistle Bill has given to her.

L-KO.

HOW STARS ARE MADE (Two Parts—June 14).—The cast: Lillian Russell (Alice Howell); the janitor (Ray Griffith); the devil (Dick Smith).

She was just a poor, but honest girl, out looking for a job, when she happened to see the L-KO Film Company offices, and dropped in to secure a job. They did not think much of her work in a tryout as an actress, but when she told them of the number of little mouths she had to feed the manager took pity on her and gave her a job as janitress.

Her ambitions were far above the job, and when she discovered an old discarded newspaper, telling of a big floral parade in which the L-KO Company was to participate, she decided that with the assistance of the head janitor they ought to be able to walk away with the parts to be portrayed.

After some persuasion, the janitor decides to join her in the impersonation. They arrive at the scene of the parade after donning the apparel of the other actors and actresses. But there was something doing when the actors and actresses who had been chosen by the L-KO to do the work discover that some one had stolen their wardrobes.

JOKER.

LOVE QUARANTINED (June 17).—The cast: Lil (Lillian Peacock); Pa (Wm. Franey); Ma (Gale Henry); Doctor (Milburn Moranti); Heinie (Chas. Conklin). Produced and written by Allen Curtis.

Lil and Moranti, a young dentist, are in love, but Pa has other plans. His choice is Heinie, but mother favors Moranti. Moranti asks the hand of Lil, but Pa refuses and tells her she must marry Heinie that very day, much to the latter's joy. Pa orders Lil to her room to get dressed for the wedding, but Ma tears the wedding dress.

Moranti, who has been kicked out by Pa, returns to his office and confides in his partner. They return to Lil's home, where, through the window, they tell her of their plan. Ma paints spots on Lil's face and Lil starts screaming, bringing her father to her room to see what the trouble is. He finds Lil very sick and phones

for the doctor, who pronounces it smallpox and orders the house quarantined.

Meanwhile, Heinie has gone for the minister, quite an elderly man; but when they arrive at the house and try to enter, the doctor prevents them. When they try to force their way in, the doctor calls a cop and the two are thrown out.

Father is distractedly pacing the floor upstairs when he stumbles over a rug, causing his tooth to ache. He tries to leave the house, but is prevented by the cop and the doctor. Finally Pa climbs out the window, falling upon Heinie and the minister, who are trying to effect an entrance to the house through Lil's room. The cop starts in pursuit, Pa with his hand to his face.

Then the doctor, Lil and the mother start for Moranti's office, where later Pa rushes in demanding that Moranti attend to his tooth. This Moranti will not do until he has gained Pa's consent to their marriage. Pa reluctantly consents and Moranti calls Lil from the other office, just as Heinie and the cop with the minister come on. Explanations follow and Moranti starts pulling Pa's tooth.

RED FEATHER.

WHAT LOVE CAN DO (Five Parts—June 12).—The cast: Calvert Paige (C. N. Hammond); John Morris (O. C. Jackson); "Brad" Hamilton (Kingsley Benedict); Matthew (H. F. Crane); Tony (Harry Mann); Lil Magill (Adele Farrington); Johnnie Paige (Mina Jeffries); Aunt Mary (Mrs. Jay Hunt). Scenario and production by Jay Hunt.

The wife of Calvert Paige died while he was still a young man. When he emigrated to the West he left his baby daughter in charge of his sister Mary. Years later we see him the owner of a number of mines and of a leading newspaper.

Several years before the story opens, Lil Magil had arrived in the town and secured work on the paper. Paige became fascinated with the girl. Morris, also an employee of the paper, loved the girl. Lil became infatuated with Paige, but he was not inclined to marry a woman unless he could secure her in no other way. Lil, being free and democratic, virtually became the mistress of Paige. Morris hated Paige for his possession of the girl, but he was her true and loyal friend.

At the time this story opens, Lil had gained the reputation of being one of the brightest newspaper women in the game, and was the author of several books. She held Paige more by her independence and personality, but in spite of this he had begun to tire of her. In his dealings with his miners, Paige was grasping and unprincipled. They began to show signs of discontent, and appealed to "Brad" Hamilton, a lawyer, for advice. Hamilton takes the matter up with Paige, but with no success.

Paige's daughter, now a young lady, desires to be with her father, but he prefers the unfettered life of a bachelor. Johnnie Paige, his daughter, has sent her father a picture of herself and Brad sees this prominently displayed. Johnnie and her aunt visit New York, and while there become acquainted with Brad, who has come East on business. The two become friendly. Lil realizes that Paige is tired of her and the two are beginning to have quarrels. One day, Lil, visiting the house, is looking at Johnnie's picture. This action arouses the anger of Paige, especially when Lil speaks of the daughter. She resents this attitude and he tries to soothe her wounded feelings.

Paige writes Lil a note breaking the engagement. At the same time he writes a letter to his daughter and in sealing them, the two become mixed. Lil receives the letter intended for Johnnie, and after reading the first line or two realizes there has been a mistake. The next day she takes the letter to Paige. He is much worried over the effect of the letter that Johnnie will get, and his fright touches Lil. She tells him that he need not worry, that he would hardly write anything to her that he would be ashamed to have his daughter read. Paige's irritation at his own mistake turns to violent anger against Lil. He says things to her and humiliates her to such an extent that the break between them grows wider.

In the meantime, the strike has become serious. The strikers are bitter against Paige, and a deputation, led by Tony, the sweetheart of the girl whose father has been killed in a riot, calls upon Paige, vowing vengeance. Paige is not at home and they leave. Johnnie receives the misdirected letter. She knows of Lil through reading stories of the latter in different magazines. She begins to understand the woman's relation to her father. She determines to surprise her father, and she and her Aunt Mary start out for the West.

Lil knows Rosa, the daughter of the killed striker, and is able to be of help to her in her distress. Paige orders his hireling, Fleming, to discharge Lil. Fleming realizes how useful Lil is to them and tries to get around this, but Paige is obdurate. Lil is "fired," and when Morris hears of her discharge he resigns. Telephoning to Paige's house, Lil learns that he will be home that night, and she determines to have a final understanding with him.

Brad and Morris meet each other in the hotel. The latter learns that Paige's daughter is on the way and that Brad intends to ask for her hand that night. Hammond goes to Paige's house and finds Lil there. Lil, realizing her condition from the glass of whiskey that she took before leaving the house has a sudden fear of herself, because before leaving home, in a moment of anger, she brought the revolver with her. Hamilton urges her to return home, but she announces her intention of going upstairs and awaiting the arrival of Paige. As Hamilton starts to leave, Johnnie and her aunt arrive. Lil, meanwhile, remembers leaving her handbag downstairs and decides to go and get it. She has taken off her shoes, and, not stopping to put them on, hurries downstairs. She enters the library thinking no one is there, but Johnnie and her aunt see her first. Lil, feeling the humiliation of her position, demands an introduction from Hamilton. Hamilton urges Lil to go. She points to her shoeless feet, and Matthews is sent upstairs for her shoes.

Hamilton has persuaded Johnnie to stay at the hotel instead of the house on account of the strikers. Lil tries to put on her shoes, but is unable to do so. Johnnie helps her on with them. Her father enters at this point and flies into a rage on seeing his daugther on her knees before the woman he has begun to despise. Lil, in her fury, tries to shoot Paige, but Hamilton frustrates her efforts. The strikers have surrounded the house. Tony breaks through the guards, and entering the room, rushes upon Paige. The latter attempts to protect himself with the revolver taken from Lil, but Tony wrests it from him and fires. Lil throws herself in front of him and saves Paige's life. Morris sends out the inside story of the strike to the newspapers. During Lil's long illness, Paige, realizing that she has saved his life, when she finally recovers her health he proposes to her and there is a reconciliation.

UNIVERSAL.

ANIMATED WEEKLY NO. 22 (May 31).

PRESIDENT ATTENDS CELEBRATION—Nation's chief arrives for 141st anniversary of Mecklenburg Independence Declaration—Charlotte, N. C.

LAUNCHING HUGE LAKE FREIGHTER—600 foot, 12,000 ton giant, given up-to-date sideways baptism—Detroit, Mich.

WEST POINT HONORS WASHINGTON—Cadets parade as statue of first President is unveiled at Military Academy—West Point, N. Y.

60,000 HONOR DEAD HEROES—Military memorial mass at which Cardinal officiates draws vast throng—Charlestown Navy Yard, Mass.

BURY WAR'S VICTIM—Last military honors are paid Major Moore, U. S. A.—El Paso, Texas. Subtitles—Four survivors of Glenn Spring's raid. Millionaire Mexican weds at Chihuahua.

FOR NATIONAL DEFENSE—Giant military tournament aids preparedness by land and air—Sheepshead Bay, N. Y. Subtitles—Major General O'Ryan reviewing troops. Col. Cornelius Vanderbilt (at wheel). Boy scouts from Hebrew Orphan Asylum. Sham battle. Ruth Law starting for race in clouds. Rodman Law, dynamites baloon, escapes by parachute. Two daredevils, Ruth and Rodman Law.

UNCLE SAM'S SUBMARINES—Patriotic designs mark U. S. submarines when ready for manoeuvers—Hampton Roads, Va. Subtitle—Six "Babies" and "Mother" warship.

"WAR" IN IRELAND—Graphic flashes of stirring events in Sinn Fein revolt—Dublin, Ireland. Subtitles—Sackville Street, where many died. O'Connell statue. Royal artillery arrives. Camera catches building's collapse.

DARDANELLES' HEROES AT CHURCH—Soldiers from the Antipodes who survived war in Turkey visit Westminister Abbey—London, England. Subtitles—Lord Kitchener. King and Queen arrive.

CARTOONS BY HY MAYER.

ANIMATED WEEKLY, No. 23 (June 7).

Governor Reviews Veterans.—Ranks of Civil War's "Boys in Blue" thinning fast.—New York City. Subtitle: Famous Zouaves with battle banners.

Honor Pioneer Globe Girdler.—Ten thousand attend floral pageant to commemorate Sir Francis Drake's landing.—Kentfield, Cal.

Beating the Clock.—Racing with death, motorcyclist covers 5 miles in 4 minutes, 21 seconds.—Chicago, Ill. Subtitle: The winner.

West Point Honors Washington.—Cadets parade as statue of first President is unveiled at Military Academy.—West Point, N. Y.

Horse Still King.—Despite autos, society attends big equine show.—Devon, Pa.

Supreme Court's New Judge.—Louis D. Brandeis, first Jew on highest U. S. court, in his study.—Boston, Mass.

Seaside Fashions.—No stockings, only socks 1916 style.—Fashion Show, New York City. Subtitle: Evening gowns.

Coal Ship Beats U-Boat.—Crowd cheers "Wandle's" sailors who drove off submarines.—Wandsworth, Eng. Subtitle: Cash for gunners.

Remembering the Lusitania.—Sad procession mourns lost liner on anniversary of sinking.—London, Eng.

"Murder Material."—Bring 10 tons of grim war relics from Verdun for Allies' bazaar.—New York City.

Royalty Reviews Troops.—Western Canadian battalions parade on Victoria Day anniversary.—Ottawa, Can. Subtitle: His Royal Highness, Duke of Connaught.

Over the Bandits' Trail.—Langhorne's cavalry dashes 215 miles in 80 hours after Glen Springs' raiders.—Coahuila, Mexico. Subtitle: Trying out guns. Caught. Lieut.-Col. Alvarez, raid leader and Capt. Torres.

What You Ought to Do.—Millionaire colonists of famous resort train for preparedness.—Pasadena, Cal.

Close to the President.—Seldom seen view of Nation's Chief as he honors hero dead.—Arlington National Cemetery. Subtitles: At right, wife and daughter Margaret. A hearty laugh. "Some Pep."

Cartoons by Hy. Mayer.

BISON.

A RAILROAD BANDIT (Two Parts—June 17).—The cast: Jack Russell (Lee Hill); Mary Kendall (Marie Walcamp). Written by Wright Roberts. Produced by Henry McRae.

Jack Russell, a young construction engineer on the "San Barna Division," with his construction train and crew, arrives at the Ridge Rock Station just in time to interrupt a hold-up. The "Limited" was to stop at Ridge Rock for the shipment of bullion from the mine of Jacob Kendall, but, fearing a return of the outlaws after the departure of the construction train, at the earnest solicitation of the Ridge Rock operator, Russell consented to take the bullion on his train and meet the "Limited." As Russell, who is driving the engine, turns a sharp bend, he is stopped by a young woman, who says she is Mary Kendall, daughter of Jacob Kendall. She explains that her father's "Special" is on the "Nantook" siding, from which point she had undertaken to ride in the electric handcar, which, unfortunately, had become disabled. Russell gives Mary permission to ride with him in the engine cab. While Russell is relating the details of the hold-up, the fireman calls his attention to a man standing on a pile of ties, trying to flag the train. As the train comes on, the man on the ties realizes that the engineer does not intend to stop, and jumps from the ties just before the train crashes into them.

Mendosa's men now rush in and open fire on the train. The engineer is shot in the head. Fearing for the safety of Miss Kendall, he hides her in the sand box. Mendosa leaps from his horse into the cab. While he and Russel are struggling, another of the outlaws leaps from his horse into the cab and throws back the lever and stops the train, just as Mendosa delivers a heavy blow which renders Russell unconscious.

The outlaws escape with the bullion. A number of the outlaws and trainmen were killed. When Russell comes to his first thoughts are for the safety of Miss Kendall. He tries to start the engine, but it will not move, for it has been disabled by the outlaws. The electric hand car is fixed. Russell instructs his fireman to get the engine in shape and takes the train to the siding. Just as Russell and Mary are about to get away on the hand car, Milton, Jacob Kendall's private secretary, who has been hiding under the mattress in the bunk in the caboose, orders Russell to remain with his engine, and says that he (Milton) will take Miss Kendall to her father's car. Miss Kendall tells Milton that Mr. Russell is wounded and needs attention, so all three ride back on the hand car. Mendosa and his gang appear again as the electric car is starting, but Russell manages to get away, but not before he gets another wound. Around a curve they see the "Special" backing on the main line. Mary gives her father a graphic account of the hold-up and of Russell's fight, first, for the bullion, and later for his protection of her.

Kendall takes Russell aboard his car as his guest until he recovers from his wounds. Russell tells Kendall that the sheriff has been notified and is now on his way to Nantook to run down Mendosa. Kendall goes to Nantook to give the sheriff what aid he may desire. A week later the "Special" is still at Nantook. Russell, who has recovered, and Mary have become friendly. This enrages Milton, who decides upon revenge. He tells Kendall that Russell's intentions are not good and points to Mary and Russell entering the woods. Kendall expresses regret and sends Milton after Mary. At a picturesque spot Mary and Russell pause. Mary does not resist Russell's attention. This is too much for Milton. He rushes into their presence and accuses Russell of taking advantage of Miss Kendall's sympathy and of her father's hospitality. Russell resents and Milton strikes

Russell. Mary is horrified and faints when she sees Milton pull out his gun. In the struggle Russell gets Milton's gun from him.

Two of Mendosa's scouts, who have been reconnoitering, see the combat from a distance, and, recognizing Russell, decide to get even. One of the outlaws fires, intending to hit Russell, but in realty wounding Milton. Russell fires at the outlaws, bringing one of them down. The other, firing a last shot, attempts to escape, but Russell takes the horse of the fallen bandit and pursues his companion. The sheriff and his men find Mary and Milton lying on the ground. Milton tells the sheriff that Russell was insulting Miss Kendall, and he interfered, and that Russell then shot him and made his escape. Mr. Kendall, who has just arrived, hears the explanation, and orders the sheriff to get him. But before the sheriff can execute his orders, Russell comes riding in with the second bandit lying across his horse. He gives an account of the shooting of the bandits, and thereupon Murray informs him that he is his prisoner for the shooting of Milton. The wounded bandit clears the situation, telling them he himself shot Milton, although intending to shoot Russell. Miss Kendall then gives her version of the affair, denying that Mr. Russell was insulting her, but accusing Milton. Russell is released by the sheriff. Kendall orders Milton and the bandits taken to the car. He apologizes to Russell, and walking on ahead, leaves Russell and Mary to walk together to the "Special."

Mutual Film Corp.

CENTAUR.

THE STAR OF INDIA (Two Parts—June 17).—The cast: Grace Radnor (Margaret Gibson); Lord Ashdown (William Clifford); Sir Lionel West (Frederick Montague); Arthur Fitzallen (Al D. Blake); Con Magee (Louis Durham); Rajah (Charles Gay); Shung (Dave Allen). Directed by Charles Swickard.

In the year 1756, the slaves of a certain Rajah of India unearth a remarkable diamond, which, on account of its enormous size, is christened "The Star of India." The gem is handed down as an heirloom to the Rajah's descendants. In the year 1912 the gem is mysteriously stolen and the blame is shifted onto the shoulders of one Sir Lionel West, a wealthy collector of jewels.

Previous to the theft, Lord Ashdown, an Englishnobleman, to escape the numerous traps of the many fond mothers who are desirous of marrying their daughters to him, takes up his residence in India, where he falls in love with Grace Radnor, a niece of Sir Lionel West. Arthur Fitzallen, Sir Lionel's nephew, desires to marry his cousin. Sir Lionel has observed the reckless and dissolute habits of Arthur, but does not openly show his displeasure until his nephew announces the fact that he seeks the hand of Grace.

Sir Lionel states his objections frankly and to the point and to avoid any possibility of Grace being annoyed by his unwelcome attentions, drives Arthur from his home with a demand never to return. Thrown upon his own resources, Arthur subsequently accepts a proposition from a crafty and unscrupulous Indian Prince to secure for him the celebrated diamond "The Star of India." Success in this and his mission accomplished, Arthur now plans to abduct Grace, so by means of a decoy letter she is lured to an unoccupied cabin which was formerly the headquarters of the conspirators who aided in the theft of the diamond.

Con Magee, Lord Ashdown's valet, witnesses the abduction, hides on the trunk rack of the auto and rides off with the party to the cabin in the jungle. Arriving at the journey's end, Con appropriates the car and drives off to spread the alarm. At the cabin, Grace and Arthur are attacked by a lion. Grace flees to an adjoining room and Arthur, with a chair as his only weapon, attempts to defend himself. In the struggle with the beast the lamp is overturned, the cabin catches fire, and the sparks ignite the surrounding jungle.

Lord Ashdown and his friends, guided by Con Magee, have considerable difficulty in reaching the burning hut. Grace has escaped from the cabin, only to be met with a wall of fire. As she turns back to escape the fire she is confronted by the lion, which has also escaped from the cabin. Lord Ashdown arrives in time to snatch the girl from the ferocious beast. Trapped by the fire, the conspirators flee for their lives, but are intercepted by the rescue party, who overpower them and recover "The Star of India."

CUB.

JERRY AND THE MOONSHINERS (June 16). The cast: Jerry (George Ovey); Moonshiner (George George); Father (Jefferson Osborne); Mother (Janet Sully); Daughter (Claire Alexander); Bill (Abe Lincoln); Tom (Arthur Mund); Dick (Joseph Von Meter); Constable (Gordon MacGregor); Bartender (Harry Jackson). Directed by Milton H. Fahrney.

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Jerry has boarded a freight and has successfully secluded himself from the watchful train crew. He is about to alight at a station when the town constable detects him. There is no way of escape and as he is about to give up, a bright idea comes to Jerry. He has with him a big roll of stage money and with it he bribes the "law." Making for the town tavern, Jerry believes that he can fool the man behind the bar with his fake money.

Meanwhile, the constable gathers his cronies together and as they make merry the bartender discovers that the bill handed him by the guardian of the law is a fake. A fight results and in the mix-up Jerry escapes. In his wild dash for liberty Jerry comes across a settlement of moonshiners. He hides until all are out of sight excepting the pretty daughter of one of the band. A flirtation follows and the girl accepts Jerry's advances. Soon the mother appears, and the girl, frightened, runs away while Jerry is looking in another direction. The mother takes her place, as Jerry continues his scene, unaware that the girl has left.

The father arrives upon the scene to find a strange man making love to his wife. Jerry sneaks off, reaches the cabin, and is admitted by the girl, but, fearing her father's anger, she induces Jerry to hide in the attic. The moonshiners join the father in the hunt for the stranger, but the girl will not betray her new flame. The angry men start firing off their revolvers in every direction and several bullets pierce the ceiling, one of which smashes a bottle of wine which Jerry is drinking.

The liquor leaks through a crack in the floor and drips to the floor below, divulging Jerry's hiding place. The moonshiners rush upstairs, but as they show their heads above the flooring, Jerry greets them with bottle after bottle, well aimed. Revenue officers who are searching for the moonshiners are attracted by the shooting. Jerry sees them from a window and decides to escape, when, noticing the constable with them, changes his mind and comes down stairs, and, after a small riot manages to get out of the cabin, only to run into the arms of the revenue officers.

To save himself, Jerry offers to show them the way to the moonshiners' camp. His invitation is accepted, and the revenue men capture the moonshiners and the father. As they are led away, Jerry shows pleasure, believing that he will be left to woo the pretty daughter, but the constable recognizes Jerry as the man who gave him the bad money and a moment later our hero is also a prisoner. Jerry and the captives are chained together and carried away, while the daughter and mother tramp along behind, weeping bitterly.

BEAUTY.

BILLY VAN DEUSEN'S OPERATION (June 7).—The cast: Billy Van Deusen (John Stepling); Nurse (Carol Halloway); Doctor (John Sheehan); Sick Friend (Dick Rosson); A Nut (Robert Klein).

Billy Van Deusen was standing in front of his club, while a Fair One was endeavoring to crank a "Ford" that refused to be cranked. Billy went to assist the lady. He cranked and cranked, and then he realized that perhaps there was no gasoline in the tank. When he found that that was the trouble he went out and purchased a five-gallon can of gasoline and started the lady's flivver for her. In starting the crank got back at him by slapping him on the wrist. The lady got sympathetic, bound up his hand, and suggested that Billy ride with her to his home.

On the way Billy became amorous and insisted on holding the lady's hand. She couldn't guide the machine and control a man's advances at the same time, so she decided to play Billy a trick. She stopped the flivver and told Billy to get out and get under. While Billy was fiddling with the car's intestines she made a sudden start and left Billy biting the dust.

Arriving home, Billy found a messenger perched on his steps. Billy took the telegram and read with sorrow that his friend Jack Ainsley had been hurt in an auto smash and was confined in the hospital. Jack was lying on the bed when Billy rushes in and became demonstrative in his condolence. The nurse admonished him to be a little quiet in his actions and when Billy turned to tell her where she headed in, he staggered. The nurse was none other than the Fair One who had been troubled with flivveritis. Billy tried to recall the incident but the Fair One was all for duty and paid all her attentions to Jack. Then Billy left.

In the hospital hall, from the Harmless Ward, strolled a weeping "nut" who was searching for his lost clam. He garnered Billy near the elevator shaft and wailed out a sobbing tale about how he had lost his "poor little pet clam!" Billy gasped and tried to get away, but the nut was after him—until Billy fell down the elevator shaft. The crash was heard all through the building and poor Billy was put in bed, a bandaged but not muchly injured invalid. The "nut" took the "anaesthetic sign" from another invalid's door and hung it on Billy's entrance. The internes came down the hall, saw the sign, entered the room and drugged

the sleeping Billy; then dragged him off to the operating room to be cut into sections. But Billy suddenly awakened and refused to be cut up. The doctors and the internes fought with him and subdued him.

The "nut" strolled the hospital hall and whimpered while the Fair One tended Jack. The "nut's" incantations came to the ears of the Fair One and she rushed out to learn the cause. She soon realized that a grave mistake was being made in the operating room and she rushed there. The doctor was just about to begin the slaughter when the Fair One rushed in and announced the truth. Billy was revived quickly while the "nut" was being taken to the "padded cell." Billy came to, and, calling the Fair One to his side, announced that in return for her rescue he would marry her. She laughed, but the doctor laughed louder, and when Billy inquired the cause of the mirth, the doctor informed him that he admired his taste, but being that the Fair One was already Mrs. Doctor, Billy couldn't possibly marry her. So Billy reached for the ether bottle and put himself to sleep!

THINIM STOUT! (June 11).—The cast: Stout (Orral Humphrey); Mrs. Stout (Lucille Ward); Thinim (John Gough).

Thinim is the chief of a great thinning establishment organized to make fat people thin and thin people thinner. Little Stout and Mrs. Stout are hardly a matched pair, since Mrs. Stout is stouter than Stout. Stout's idea of "class" is the thin woman, and Stout makes no secret of it to his spouse. She catches him flirting with one of the thin 'uns and weeps copiously, but he pacifies her and takes her to the park for an airing. Here they come across an advertisement in a paper and discover Thinim's advertisement. The Stouts decide to call on him.

Thinim has no trouble impressing the Stouts with his wonderful system. Mrs. Stout enrolls in the class, but first insists that Thinim try the course on her husband. Stout is loath to be the "fall guy," but Thinim and his flunkey helper hold him and force him to drink some of "Thinim's Thinning Fluid." Once the stuff is in his system they take him to the Apparatus Room for the rest of the cure.

Stout is thrown into the steam room and enveloped with steam under pressure. Mrs. Stout commences to feel doubtful about her husband's health and watches him through the glass peephole in the furnace floor. Thinim soon decides that Stout has been "steamed" enough and lets him into the "Dry Room," a place full with heat and little air. Stout soon dries up and sags under the ordeal.

Mrs. Stout pleads that Thinim allow her shriveled hubby to come out into the open and offers the thinning magnate many sheckels if he will comply. Money does not move him, but when the fair lady weeps many tears Thinim's heart softens and he opens the door to Stout.

But the Stout that staggers out is not the Stout that was forced in. He is thinned to the bone and the once nicely fitting clothes hung to him like so many rags. Thinim helps him to the office, where he falls into a chair completely unnerved. Mrs. Stout looks at the shadow of her former husband and threatens to go into hysterics. Again she pleads with Thinnen to help her, and restore to his former rotundity her poor little hubby.

So Thinim breaks the rules and takes from his safe his "Anti-Thin Fluid," one gulp of which brings fat and strength. He gives Stout a dose and lo! and behold! The shriveled person slowly resumes his former shape. Thinim turns his head upon the sad scene of a happy reunion, but Stout, imbued with fat and strength, cannot forget his harsh treatment and wreaks on Thinim a hearty vengeance.

MUTUAL.

MUTUAL WEEKLY NO. 75 (June 7).

New York City.—President Wilson and Mrs. Wilson attend wedding of Dr. Grayson and Miss Gordan here.

Fort Wadsworth, N. Y.—New York city policemen open first military training camp here.

San Francisco, Cal.—Movie players leave for Orient. Signal-Mutual stars sail for a year of picture making in China and Japan. Subtitle: Miss Helen Holmes, who will star in "The Diamond Runners," a five-reel Masterpicture, and Director McGowan.

Oyster Bay, N. Y.—2,000 pilgrims journey to Sagamore Hill to ask "Teddy' to lead them.

Baltimore, Md.—Maryland Preparedness Parade. This city celebrates for National Defense. Subtitle: Boston also holds a Preparedness Parade.

New York City.—Rodman Law, world famous daredevil, pilots hydrogen bag 2,000 feet in air, explodes it by fuse and drops safely to earth in parachute.

Fort Crockett, Texas.—Big guns roar in target practice. Range 6 miles; one hit out of 7.

Washington, D. C.—This city honors heroes who died for their country. President Wilson lead's tribute to Nation's dead.

American Sport Fashions.—(Courtesy of Leo F. Sturm, New York.) Subtitles: Copenhagen Milanese Silk Jersey Sport Suit. Mushroom hat to match. Mustard Silk Smock-coat for garden wear. Smocking of Copenhagen Blue.

Latest Fashions in Evening Gowns.—(Courtesy of Mme. Sophie Rosenberg, The Claridge Shop.) Subtitles: Blue, embossed with silver flowers (left). Black satin, embroidered flowers, rhinestone trimmings (right). Purple evening gown. Lavender Georgette crepe with gold bodice.

Los Angeles, Cal.—Charles Chaplin aids war orphans. $5,000 fund is raised at carnival for the fatherless children of France.

Jourdanton, Texas.—And now it's "Snake Day." One of the unique holidays in the Lone Star State.

VOGUE.

A PLANE STORY (June 6).—The cast: The Chief Mechanic (Rube Miller); The Aviator (Arthur Tavares); Colonel Brown (Joseph Ray); Colonel Brown's Daughter (Madge Kirby); The Spy (Henry Huckins); His Confederate (Alice Neice. Scenario written by Thomas Delmar. Produced by Rube Miller.

Col. Brown, Chief of the Aviation Service of the U. S. A., receives a copy of the new code of the service. The spy has orders to get a copy of it, so tries first to bribe Rube, who is Chief Mechanic of the Corp. Rube is insulted, so makes it rather warm for the spy. Later the Aviator is approached. As Rube has cut him out for the favor of the Colonel's daughter Madge, he thinks to get square with Rube, also to get the big money. Rube is intrusted with the book, therefore, Art is more than willing.

He engages a couple of rough necks that are also employed in the service and they attack Rube. At first they are unsuccessful. Rube, fearing another attack, and thinking that Madge will not be suspected, gives it in her charge. He is seen by the Spy's confederate, who tells the Spy. Rube is then assaulted, his clothes taken from him and donned by Art.

Madge is taken up in a plane with Art. She, of course, thinks it is Rube. Up in the air, Art tries to get the book from Madge. They struggle, and both fall out of the machine. Madge happens to grab a parachute, while Art saves himself by grabbing a rope hanging from underneath the machine. Art has the book. Madge lands safely. Rube finds her, they hurry to the office of the Spy and find that Art has just arrived. He is showing the book, when Rube enters, regains the book, and puts them all to flight with the aid of a revolver that he finds during the fight, then to the office of the Colonel where Rube is rewarded for his bravery with the hand of Madge.

HIS BLOW OUT (June 11).—The cast: The Crook (Arthur Moon); His Accomplice (Rena Rogers); Bill (Paddy McGuire); Bloggie (Ben Turpin); The Plumber (Jack Connelly); A Frenchman (Edward Sedgwick); His Wife (Louise Owens).

Bungling Bill and Bloggie read that Murphy, a rich plumber, is willing to let two capable men conduct his business on a commission basis while he is on his honeymoon. They succeed in getting the job. Murphy's fiancee is the pal of a crook, and when he gives her the necklace, she distracts his attention and jumps into an auto.

Murphy is prevented from following by Slim, her accomplice, who knocks him off the running board of the car, and he is picked up by a cop, who thinks he is drunk. Murphy bribes the cop by putting his hand in his pocket, and the cop releases him, but the wily plumber, instead of giving him some money, hands him a wrapped slice of cheming gum, and makes off before the cop realizes his trickery.

Arriving home, Slim and the girl, whose name is Dora, find that a water pipe is leaking in the wall. Dora informs the janitor, who phones for Bloggie and Bill. Before they reach Dora's apartment Bloggie and Bill have a number of unfortunate occurrences. Bill's efforts to stop the flow of water prove unavailing, and he starts out of the room, when he sees the stolen necklace. He takes it and starts out with Slim following him, as Dora has seen Bill's theft, and she informs her accomplice. Bill, knowing that Slim is following him, hides in the hall, and Slim thinks he has entered Romany's apartment. When he goes in Bill flees.

Romany's wife screams and Romany throws Slim out. Slim strikes the hallway floor with a gripping thud, and then hears screams in his apartment. He finds Bloggie trying to force his girl to kiss him, and he and Bloggie start a battle. While this is going on, the janitor is sweeping off the front of the apartment house, and Bill is again in his apartment trying to flirt with the wife. Bill promises to do so after she kisses him, and he accomplishes this by giving her the necklace, and as they kiss, the janitor, her husband, enters. He grabs a gun. Bill, in fleeing from him, enters the apartment of Romany, and the wife screams again. Romany, who is in the bath tub, starts out and comes into the room in his bathrobe. He throws Bill out of the hall at the same time that the janitor, who, searching for Bill, enters Dora's apartment, and helps Slim subdue Bloggie, and throws Bloggie out. Bill and Bloggie meet

(*Continued on page 2104.*)

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MEMORANDUM

May 31st, 1916.

TRIANGLE FILM CORPORATION,
1459 Broadway,
New York City.

Gentlemen:-

I've just had a last look at "The Love Comet", the latest Keystone which is being shipped today, and it's one of the best yet. I doubt if I can make Comedies any better, but now I am going to try to make more of them.

By the way, this is the 56th Keystone we have finished for TRIANGLE exhibitors and we're all at work completing ten more. At the present time there are fifteen companies in the field, and before the summer rolls around I hope to have twenty working.

Last November when we first began shipping Keystones everyone said we could not keep up the fast work -- that either the quality or quantity would have to go, and that we could never live up to the reputation we had attained for producing the best comedies in the business.

Now we are willing to stand on what we have accomplished. Fifty-six comedies in seven months is almost a record, and I personally have received enough letters from exhibitors and moving picture fans to assure me that Keystones are now and will continue to be the most popular comedies.

Sincerely yours,

Mack Sennett

You should read the above note from Mack Sennett, the man who made Keystone Comedies famous. Don't *you* agree that 56 comedies in the past seven months is a record to be envied?

The making of a good comedy is a man-sized job—far harder than the production of a large feature film—for it's extremely difficult to have continued action so funny that the audience will be kept laughing, combined with a good story.

Years ago Mack Sennett discovered the knack of producing a comedy that could be guaranteed to furnish screams of joy, roars of laughter, and he has kept up the good work ever since, until now Keystones are even better than ever, if that is possible.

Now he has a special formula which is often used. Proved to get desired results at all times, it is something like this:

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KEYSTONE COMEDIES

letely twisted out of shape into a hilarious tangle f fun and frolic."

Time, expense, effort or inconvenience are never pared in the making of Keystone Comedies. The rders are to make the best pictures possible, re- ardless of cost. The wrecking of an expensive au- omobile, the burning of a two-story house are rifles. A dip in an icy lake at the top of a snowy nountain or a leap from a moving train are details, while a journey of five or six hundred miles for a pecial location at which to take a few scenes is all n the day's work.

The proper selection of a program is all important o the successful theatre. It is always necessary to urnish a good comedy or two to give the bill the roper balance.

Keystone Comedies are acknowledged to be the best Comedies today; and the exhibitor who can show these pictures to his patrons is sure to give them a laugh and send them home in the very best of spirits. Keystone Comedies are released only through The Triangle Film Corporation as a part of TRIANGLE PLAYS and on a regular program.

If you are not running Triangle Plays, drop us a line now for information regarding their presentation. It is just possible that we may be able to show you how to increase your box-office returns.

Triangle Film Corporation

1457 Broadway New York City

(*Continued from page 2101.*)
head on in the air in the hallway, and they both go out.

Murphy, meanwhile, has come upon Slim's auto standing in front of the apartment house, and he enters the janitor's, where he gets into a fight with the janitor and his wife.

Upstairs Murphy enters the apartment of Romany, and when the Frenchman's wife sees him, she faints. Murphy starts searching for his necklace, and opens the bathroom door as Romany finishes dressing. The sight of another intruder is too much for him, and he faints. Murphy, who thinks everybody is crazy, then goes to Dora's apartment, and runs everybody out. The janitor's wife calls in a cop, the same one Murphy tricked, and when he sees Murphy, he starts to beat him. The janitor's wife throws the necklace down, and flees with Blogie and Bill to the apartment beneath that of Slim and Dora. There they find the crook, Slim, and Dora, and as they all start an argument, the sounds of Murphy battling with the cop is heard in the apartment above. They are about to start out when the ceiling falls with Murphy and the cop. The flow of water is stopped by the janitor, who hammers a wooden plug into the hole in the pipe.

LOVE, BURGLARS AND A BULL DOG (June 13).—The cast: Old resident (Rube Miller); his wife (Alice Neice); the new neighbor (Arthur Tavares); his wife (Madge Kirby). Directed by Rube Miller. Scenario by Thos. Delmar).

Rube, the old resident, whose principal work is sitting around reading while his wife does the work, is engaged at his regular task one day, when the new neighbors move in. Rube hurries over to greet the wife. Alice, his wife, sees him over there and promptly chases him home. Arthur, the new neighbor, also objects to Rube talking to his wife, because he is jealous. Later, when they are settled, Rube and the new neighbor's wife have a flirtation from their windows. Of course, they are caught and punished by their other half.

One day the laundry man makes a mistake and leaves the laundry for the new neighbor at the house of the old resident. While his wife is out, and the new neighbor is also absent, Rube takes the laundry over, but leaves a part of it at his own house. His wife comes home and finds this. The new neighbor also comes home in time to catch Rube and his wife together. In the meantime a couple of crooks that have seen an open window climb in and are going to rob the place. Rube, when he is caught, jumps out of the window. The new neighbor's dog chases him. Rube climbs in his own window and the dog follows him. The new neighbor and the wife of the old resident discover the crooks and chase them in a closet. The new neighbor goes for the police. Rube, failing to shake the dog in his own house, runs to the new neighbors. The crooks have gotten out of the closet and locked up the new neighbor's wife in it. Rube, to get away from the dog, gets in the closet and shuts the door on the dog. There he finds the wife. Then the husband returns with the police. Shots are fired through the door, etc. The crooks are caught by the dog. Rube convinces the new neighbor that he caught them, and everything is all serene.

AMERICAN.

JEALOUSY'S FIRST WIFE (Two parts—June 5).—The cast: Homer Withington (George Periolat); Helen, his wife (Vivian Rich); Randolph Truax (Alfred Vosburgh); Margaret Stone (Louise Lester); Captain Calkins (Robert Klein). Directed by Carl M. Le Viness.

The green-eyed monster is depicted here in the mind of Homer Withington, a successful business man, because he used his brains, and in an unsuccessful husband because he failed to use them. His wife, Helen, leads a terrible existence because of his jealous fears, and his little daughter Beatrice lives in the midst of turmoil and suspicion.

Homer is so obsessed with the fear that his wife is entertaining someone else, that he leaves the office and rushes home to spy upon her. On another occasion he accuses her of flirting with Randolph Truax, a social favorite, who, up to that moment she does not even know. One day Homer catches his wife Helen writing a letter. He snatches it violently from her hand, only to find that it is to her mother. His frequent apologies satisfy each time, but leave a taint of bitterness.

Later on, Truax's auto knocks Helen down. Truax takes her in his machine to her own home. He places her on the davenport and makes her comfortable. Homer, snooping around, enters by the back stairway, and just as Truax is placing the pillows under Helen's head, Homer enters and sees. Magnifying the situation in his jealous anger, Homer seizes a heavy cane, and sneaking upon Truax strikes him unconscious. As Helen tries to explain, Homer strikes her in the face, accusing her of sending the child out with the maid so that she could be alone with her lover.

Banished from her home by her infuriated husband, Helen seeks rest in the park. She is lured to an apartment and robbed of her clothes. Not knowing where to turn for assistance, she hastily scribbles a note and drops it out of the window. It falls into the hands of Truax, who rescues her just in time. He takes her home to her husband, forces Homer to listen to the truth and then Helen refuses to longer live with him. The lesson comes too late for Homer, who by his cruel treatment, has forfeited her love forever. Later on, Truax meets Helen, and woes and wins her for his own.

CONVICTED FOR MURDER (Two Parts—June 12).—The cast: Elliott Reynolds (Edward Coxen); Bob Kingdon (George Field); Louise Helm (Lizette Thorne); Gordon Helm (Charles Newton); Pete Donovon (Jack Farrell); the butler (Harvey Clark).

Elliott Reynolds, handling politics for the "Call," receives an assignment from Bob Kingdon, Elliott's closest friend and the city editor, to investigate charges of graft against the city administration. Inasmuch as Gordon Helm, the father of Louise, Elliott's fiancee, is the power behind the political machine, Elliott anticipates trouble, but accepts the assignment as a matter of duty.

In order to play fair with Helm, Elliott warns him of the purpose of the "Call." Helm, believing that Elliott is notifying him in a roundabout way of his determination not to press the investigation too closely, makes light of the warning and tells Elliott to go as far as he likes. This results in certain charges being brought home to Helm and proof furnished to the district attorney.

Helm's right-hand man, Donovon, learns that the expose is to be made immediately by the "Call" and gives Helm an advance copy of the story. Elliott begs Bob to hold the story until he has seen Helm and has explained his position fully. Bob does so, and asks only that Elliott phone him immediately after his interview with Helm, so that the story may go through at once. The interview between Helm and Elliott results in a violent quarrel. Elliott and Louise, who has taken his side, leave the house, when Elliott remembers his promise to Bob, and returns to call him up. A few moments after he has left Louise, she and the old family butler are startled by a shot and rush into the house to find Elliott in Helm's library standing over his dead body. The butler having overheard the quarrel, accuses Elliott of the crime and he is arrested. At the trial the butler's testimony with that of Donovon, only too glad to see Elliott out of the way, ends in Elliott's conviction.

Louise is prostrated, and Bob's efforts to aid Elliott are vain. Upon the morning of the date upon which sentence is to be passed, the butler at work in the library, trips and catches hold of the portieres, pulling one of them down. He picks it up and finds a note behind it. The note is from Helm, written immediately after Elliott's departure and explains that a phone call from Donovon has convinced him that exposure is inevitable, as a result, he has taken the only way to save Louise the disgrace of being the daughter of a convicted felon. The butler goes through a struggle, but word that Louise is in a critical condition, determines him. He hastens to the court, arriving just as sentence is about to be passed, and gives the message to the judge. Bob grasps the situation and explains the possible chain of events leading up to Helm's death. His story of the phone message from Donovon, Helm's decision and suicide and the falling of the message behind the curtain when Helm clutched the table cover after shooting himself, is accepted by the judge and prosecution. Elliott is cleared and returns to Louise.

MUSTANG.

A MAN'S FRIEND (Two Parts—June 2).—The cast: Nell (Nita Davis); Jim, Her Husband (Lawrence Peyton); Tom, Her Brother (Tom Hanan); Hal, an Old Friend (Art Acord).

Jim and Nell are married, unhappily for her part. Jim spends most of his time drinking and gambling and the rest in abusing her. In a nearby town lives Tom, Nell's brother, whose best friend is Hal, a trapper. One day Tom comes to visit his sister and learns of her unhappiness. He tells her that she must come with him, and she does so. Jim is furious. Tom introduces Nell to Hal, and there is at once a mutual attraction between them. Later, after Nell has obtained a divorce from Jim, she marries Hal.

A year passes and a child is born to them. One day Hal finds a dog in one of his traps. Its leg is broken. He takes it to his cabin and nurses it back to health. Meanwhile, Jim is in serious difficulty in the town where he lives. The citizens there decide to get rid of him.

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Perched on a rail, he is escorted to the outskirts of the town, and there informed that if he ever comes back he will be shot. So Jim starts across the hills to another town.

Night comes on, and, seeing a cabin in the distance, he goes towards it. But before knocking he chances to look in a window, and there sees his former wife Nell, with Hal and the baby. This sight arouses his jealousy, and as a means of revenge he manages to reach in the window, while Hal and Nell are in another room, and obtain the baby.

Returning to the room, the baby is missed and Hal and Nell become frantic. The dog takes up the trail and finally comes across Jim, just as he is crossing a stream. He sees the dog following and becomes frightened. Slipping on a rock, he falls into the stream and is being carried away. The dog sees the baby in the water, snatches it out, and takes it to a nearby deserted cabin. Under this cabin a mother dog is nursing a family of pups, and Hal's dog brings the baby in and leaves it, then returns to get Hal and Nell. Dripping wet, Jim comes to the same cabin, and, finding no one at home, enters.

Meanwhile, Hal and Nell are frantically scouring the country for their baby. While at their cabin the dog is awaiting their return.

Jim endeavors to sleep, but always he hears the faint cries of the baby, and thinks that it is haunting him.

Morning comes, with Nell and Hal still searching through the woods. The dog returns to the second cabin, just as Jim, now half maddened by the crying and moaning of the baby, is leaving. The dog pounces on him, and a furious fight follows. In the end Jim is killed. Again returning to Hal's cabin, the dog finds Hal and Nell just entering, having searched all night. He leads them off, bringing them to Jim's body. And then he leads them to the second cabin, where, in care of the mother dog, they find the baby.

THE PILGRIM (Two Parts—June 9).—The cast: The Pilgrim (Frank Borzage); Jim Niles (Dick La Reno); Nita Dudley (Anna Little); Little Eva (Mary Gladding); Joe Mex (Jack Richardson).

The pilgrim first makes his acquaintance as he trudges on his weary burro in the trackless wastes of the desert, approaching a western settlement. He is one of the ordinary sights. He gains but scant attention from those he meets. Pausing at a saloon, the first chance to indulge, he swaps a pair of spurs for a drink and sits down at a table to enjoy it. He makes a hit with Jim Niles, foreman of Dudley's ranch, and is hired as a cow-puncher. Nita Dudley, the daughter of the ranch owner, comes home from school, creating a flutter of pleasurable excitement about the ranch.

The pilgrim takes everything calmly, registering no excitement over the arrival of Nita, and still less over the act of striking down Joe Mex with a blow, when that worthy attempts to interfere with his drink and his comfort in the saloon and dance hall. Joe Mex is found after the melee, lying prone on the floor, stabbed with his own knife. The pilgrim mounts his horse and rides back to the ranch. In the brush near the ranch house the pilgrim grimly rolls a cigarette while the cowboys search for him.

Nita, hearing of the fight, dons her western attire, takes her emergency kit and starts off to the aid of the injured Joe Mex, knowing he will need help. Losing her way, she meets the pilgrim, who escorts her safely to the side of the wounded Joe. The pilgrim clears the room and in a cool, calm manner assists Nita in caring for the wounded man. His rare courage is rewarded by her friendship and in the days that follow Nita and the pilgrim enjoy many lone walks and rides together.

And one day, when the pilgrim, emboldened by her attitude, declares his love for her, she takes a picture from her dresser and hands it to him with the simple announcement, "We are to be married next month." True to his cool nature, the pilgrim accepts the information blankly, lifts his hat, nods a calm farewell, and joins again the great army of pilgrims, riding, scouting, working, floating throughout the vast cowlands of the West.

MUTUAL MASTERPICTURE

WHISPERING SMITH (Signal Film Corp.—Five Parts—June 5).—The cast: Marion Sinclair (Helen Holmes); Sinclair's Friend (Belle Hutchinson); Whispering Smith (J. P. McGowan); Murray Sinclair (Paul C. Hurst); Du Sang (Leo D. Maloney); Karg (F. M. Van Norman); Rebstock (Samuel Appel); Williams (Walter Rodgers); Ed. Banks (Sheriff Thomas G. Lingham);); Deputy Sheriff (E. Howland); Bartender at the Three Horses Saloon (William Behrens); Tom Smith (C. U. Wells); Rooney, Chief Despatcher (J. E. Perkins); J. S. Bucks General Manager (N. Z. Woods); B. O. Daley, Superintendent (G. H. Wisschussen); G. McCloud, Superintendent (Chance Ward); Wickwire (William Brunton); Clerk in Superintendent's office (Hugh Adams); Roadmaster (Slim Roe). Directed by J. P. McGowan.

Whispering Smith is a virile, fearless type of the true American whose theory of life is to give every man a chance to show what is in him. There is nothing of the bully or braggart about him. He is only a man who knows instinctively what is right and never falters in his steps to see that justice is given where it is deserved and crime punished on the same basis.

Whispering Smith loved Marion, a carefree and beautiful Western girl. His love was that of the strong, clean living man, who knows no physical danger, but is reticent and bashful in his love affairs. Lacking as a suitor the characteristics that made him esteemed and feared among his fellow-men, he was beaten out for her hand by Sinclair, a dashing devil-may-care sort of fellow among the women, but an unscrupulous and vindictive man at heart.

Marion's life with Sinclair was not all joy and happiness. Slowly he was killing her love for him, but in the manner of his kind he believed that harshness was the way to rule women. When the story opens, Sinclair, who is foreman of a wrecking crew on a mountain section of a transcontinental railroad, is living in one of the company's cabins in the small division terminal, "Medicine Bend," a typical Western railroad and mining town. This town was located at the foot of a steep declivity, noted for the frequency of the wrecks occuring there, particularly among freight trains.

The officials of the road were worried at the great number of the wrecks, but were more concerned with the robberies that took place after each collision. No trace of the thieves could be found. The railroad detectives had about given up in despair when Whispering Smith was sent to "Medicine Bend" to put an end to the robberies. Sinclair was never suspected. Smith, however, discovers soon after his arrival that Sinclair is the brains of the gang engaged in looting the freight cars. Smith, to save Marion the disgrace of having her husband branded as a thief, does not expose him, but causes the division superintendent, McCloud, to discharge him.

Life for Marion soon becomes unbearable and she leaves him. This arouses to frenzy the desperate man, who plans to get revenge on the railroad by burning the "Smoky Creek" trestle. Assisted by several of the band who had been engaged in looting the cars, Sinclair sets fire to the trestle, causing a disastrous wreck. Smith, determined to capture the men responsible, discovers that Sinclair is at the bottom of the plot. Again his love for Marion induces him not to expose her husband until he talks with her. He effects a reconciliation between Sinclair and Marion and upon the former's promise to lead a better life and to leave "Medicine Bend," Whispering Smith lets him go with his wife, and the girl he still loves.

MUTUAL SPECIAL FEATURE.

THE SECRET OF THE SUBMARINE.—The release dates for the first and the subsequent episodes of this serial have been changed since we printed the synopsis of the first installment in the issue for May 13. Under the new schedule the first episode of this serial was released on May 22, and a synopsis of it was printed on page 1220 of May 13 issue. No. 2 was released on May 29, and a story of it was published in the same issue and on the same page as the story of episode No. 1. A description of installment No. 3 can be found on page 1394 of the May 20 issue. This was released on June 5. These stories contain the old release days, and the exhibitor is cautioned in using them to see that he affixes the new date. Synopsis of No. 4 will be published in a subsequent issue. A complete list of the first six releases of this serial with their revised dates is published in this issue in the pages containing the release days of all pictures.

Pathe Exchange, Inc.

PATHE NEWS NO. 43 (May 27).

Jourdanton, Texas.—Hundreds of snakes are rounded up when this city celebrates its own novel kind of "clean-up" week. Subtitles—A Snake King shows how to catch a rattler. Texas children handle rattlers as if they were kittens.

Sheepshead, N. Y.—Rodman Law, the daredevil king, defies Fate once more as he demonstrates for military authorities how to escape from a balloon if shot in mid-air. Subtitle—At a height of 1,000 feet he explodes the balloon and makes the descent with a parachute.

Coast Artillery Fort.—Great twelve- inch mortars guarding the United States Coast are given a through test to insure their efficiency in time of need. Subtitles—The shell weighs 1,045 pounds and is carried seven miles. Ten-inch disappearing guns, which play a prominent part in the European War, are also kept ready.

Great Lakes, Ill.—The call for Citizens' Preparedness is answered by the Great Lakes Academy, whose students are given thorough training in naval tactics. Subtitle—More such boys as these and this Nation need not fear.

Paris, France.—Heartened and rested, remnants of the heroic Belgian army march proudly on their way to reinforce the Allied front at Verdun.

New York City.—President and Mrs. Wilson arrive to attend the marriage ceremonies of his medical aide and friend, Surgeon General Cary T. Grayson. Subtitle—Dr. Grayson and his bride, who was Miss Alice Gordon.

El Paso, Texas.—All hands cheer as the last post is placed on the Elephant Butte Dam, the largest project in the world. Subtitle—The total capacity of the lake is 862 billion gallons.

Bellefonte, Pa. — Followers of Izaak Walton find health and excitement as the trout fishing season opens.

THE FATAL PIE (Pathe—June 5).—We're going to let Goldberg, the cartoonist, tell the story of his picture cartoon, by printing a few of the subtitles of the film.

Well then: "Lotta Mincemeat," the beautiful heroine of his romance, admired for her charm and refinement, eats soup without walking the baby and does not look for gold-fish in the fingerbowl.

Nut Sundae, an honest soda clerk, betrothed to Lotta, has amassed a fortune of $81.30 by putting sawdust in the ice cream soda.

I. Pickup, a prosperous junk dealer, who is determined to steal Lotta from Nut, has tempted her with a nickel's worth of chewing gum and a horse-car ride, but she sticks to Nut.

Julius Mincemeat, father of Lotta, who makes pies for a living, but who gets his income from his hardware business through which he sells hammers and axes to make an impression on his pies, sees Pickup in the act of forcibly showering his attentions and hands on Lotta, and delivers himself, as follows: "My child is being attacked. I hope she doesn't scratch the furniture in the struggle," etc., etc., until Nut Sundae, falsely imprisoned, has "a sudden inspiration." He disguises himself as an orange phosphate and spills through the bars to liberty—and Lotta.

SOME FRESH WATER FISHES (Pathe—on same reel as foregoing).—The first picture shows the stickleback, a little fish about three inches long, inhabiting the cold rivers. It gets its name from the spikes which project from its back and sides. It is a greedy little fish and a great fighter. The next picture shows the green tench, a fish about a foot long and much sought as food. It has small, deeply imbedded scales and is most tenacious of life. At one time the touch of the tench was believed to have miraculous curative powers. The carp, next shown, is readily domesticated and is usually bred in ponds. It was originally introduced in this country from Europe. The length of life of the carp is proverbial.

THE ZINC MINES OF LANG HIT (French Indo-China June 5).—Lang Hit is in French Indo-China, and the method employed in taking zinc from the mines is different from our method, and is highly interesting.

Much of the mining machinery is operated by electricity, generated in the power station shown in the film. Hand drills are still used in some parts of the mines. The ore is conveyed to the works on a cableway, and a primitive wheel supplies water for washing it.

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How the ore is washed, crushed and ground is clearly shown. Then we see the zinc ore conveyed to the smelting furnace. The calcined ore is shown being broken up by hand before being placed in sacks for shipment. It is then carried on a long journey through jungle and rapids, before it reaches the coast for export.

AROUND MOUNT FUJI (Picturesque Japan—On same reel as foregoing).—Mount Fuji (also called Fujiuama and Fusiyama) is a dormant volcano in the Island of Hondo, and is the loftiest summit of Japan. Lake Kawaguchi, which is at its base, is one of the most noteworthy parts of the surrounding landscape. The white peak of the great mountain is reflected from its height of 12,390 feet in the waters of the lake below. The nearby village of Funatou; natives threshing corn to be stored as winter food; scenes near Mount Fuji's crater; Lake Hakone; Lake Montusu, another beautiful body of water near Mount Fuji, and a general view of Mount Fuji and Lake Sholi are also shown.

WHO'S GUILTY? NO. 5 (Sold Out"—Arrow—Two Parts—June 5).—This picture tells of Leila Austen, a wealthy girl, who leaves Halsey Brent, a young suitor, to marry Tom Carter, a mining engineer. Mrs. Austen was more than merely a rich mother; she was a good mother, devoting her life to Leila's growth. Rather than interfere with what seemed the choicest desire of their daughter's heart, her parents finally consented to Leila's marriage to Tom, though preferring Brent as a son-in-law. Mr. Austen even gave Leila a ten-thousand-dollar check as a wedding present, in order that she might continue to enjoy the luxuries to which she was accustomed.

Leila and Tom establish themselves happily near the mine that Tom owned and was developing, and Leila sank her ten thousand in her husband's property. In return she received stock certificates. Tom's mine, through lack of development, failed, and Leila's parents, indignant at the sight of their daughter doing real work, dragged her back to the city with them. Then Leila, thinking to help Tom, offered to sell her stock to Brent whom she permitted to see her often. Brent learned Tom's mine was at last a success, and failing to inform Leila of this, bought the stock at a ridiculously low price.

Just after she delivered the certificate to Brent, Leila learned of his deception. Brent refused to return the stock except on impossible conditions. Then Tom entered the house, unknown to either Leila or Brent. He heard details of the transaction that left him bitterly suspicious, details that goaded him to madness, and resulted in tragedy. Was Tom guilty? Was it Leila? Was it her mother? Was it Brent? Or were they all guilty? The picture raises this question.

THE IRON CLAW NO. 15 ("The Double Resurrection"—Feature—Two Parts—June 5).—The mysterious veiled stranger steals the treasure from Legar, and the Claw, irate at his loss, attacks one of his henchmen, who doubts his sincerity. The latter, maddened, and approached by the veiled woman, offers to barter the secrets of the criminal for half of the fortune. The veiled woman then goes to Margery and her father, and asks them to be present when the traitor hands over the confession. They are suspicious, and the frightened girl orders the stranger to reveal her identity. She and her father are astounded beyond measure when Davy's face appears below the lifted veil.

But Legar and his confederates are at hand and manage to capture Margery once more. An exciting motorboat chase follows. The villainous Legar, having landed, commandeers a flat-car and rushes off with the girl, who is bound and gagged. Davy, Golden and the detectives follow in an automobile, and when Legar sees this he throws Margery to the tracks. A train, traveling at express speed, threatens the girl's life, and the Laughing Mask, resurrected, does a trick at the switch.

LUKE LAUGHS LAST (Rolin—June 5).—Luke is a butler. He doesn't like his work, but he likes his job. It gives him a chance to wear a dress suit. He's a bum butler, too. Snub, a gallant, who is sweet on the madam's maid, runs afoul of Law and Order, two cops, and takes refuge in the house of his own true love. Trouble. Then in strolls a cop fond of the cook and fonder of her pantry.

Luke and Snub have dealings with the cop. More trouble. Then in comes a burglar. He knows there's nothing in the place worth stealing—he just busts in so's he can be arrested. He's tired of paying room rent. He gets up into the room of the lady of the house, and with the assistance of a professional brother, scares the lady out of her bed and into a fit. Still more trouble. Then the crowd below makes an unenthusiastic attempt to get the gunmen above. Most trouble. Luke gets his hands on a brace of regular revolvers and while he's worrying about what he's going to do with them, the burglars walk into them and—Luke laughs last.

WHO'S GUILTY? No. 6 ("Sowing the Wind"—Arrow—Two Parts—June 12).—Cyrus Turnbull employs both Hugh and Henry Scott as confidential employees. Both are deeply in love with Marjorie Turnbull; but, despite her father's faith in Henry rather than Hugh, Marjorie loves the younger brother. Old Turnbull gives some valuable bonds in Hugh's care, and the latter, eager to meet Marjorie and be clandestinely married, misplaces them. Henry tries to cover his brother, but Turnbull believes Hugh has stolen the bonds. Weakly permitting himself to be persuaded into a hasty departure by the well-meaning Henry and Marjorie, Hugh runs away. Then, when he reads in the newspapers the next day of the general belief of his guilt, he feigns suicide. Marjorie and Henry, believing Hugh dead, are married. Later Hugh comes back. Bitterly he accuses Henry of charging him with the theft so that Henry could marry Marjorie. In a struggle between the brothers, Turnbull is accidentally killed. And then, too late, the bonds are found. But for all this who was really guilty? Was it one of the individuals concerned—or can the tragedy more properly be blamed on a too general proneness to judge seeming circumstances as fact?

THE IRON CLAW (No. 6, "The Unmasking of Davy"—Feature—Two Parts—June 12).—Jules Legar, the Iron Claw, sends emissaries to get the fortune which he has recovered and which is secreted in a woods some distance off. But when they arrive there, they are confronted by a revolver in the hand of Laughing Mask and are ordered to hand over the instructions for finding the hiding place. A battle ensues, and the paper flies from the hands of the man who holds it. As one of his companions jumps for it, Margery appears on horseback and dashing past makes a daring pick-up. In the mix-up the Mask is shot in the left hand. Margery returns home and there meets the detectives in search of the Laughing Mask. Davy appears with his left hand swathed in bandages and is arrested. But just as the handcuffs are slipped on his wrists the Mask appears in the doorway, announces the innocence of the prisoner, and fools us to a fare-you-well. The next episode is called "The Vanishing Faker."

AN AWFUL ROMANCE (Mittenthal—June 12).—Heinie and Louie wake from their slumber and after a quarrel about the division of their stolen breakfast, they set out to seek their fortunes in an unsympathetic world—and spoil a valuable painting in the hands of Don Mendez, an art connoisseur, who is out with his sister.

Don Mendez is a fiery don who was raised on a bottle of tobacco juice, and he tells the boys they will work out the damage or die. "You shall watch this door of my sister's room, so that her American sweetheart can't spirit her away," he tells Heinie. "And you this one," is his command to Louie. But sister's sweetheart comes in through the window, and together he and sister plan our heroes' downfall. Sister entices first Heinie into her room and then caresses him with a brick. Louie is next and receives the same attention. Then the sweethearts elope and leave Heinie and Louie to the mercies (?) of the paprika person who awakes in due time and furnishes the hard luck twins with the excitement to which they are accustomed.

FRANCE'S CANINE ALLIES (Pathe—June 12).—The dogs draw sleds over the soft snow, through which horses, mules and motor cars cannot travel. A. A. ("Scotty") Allan, the

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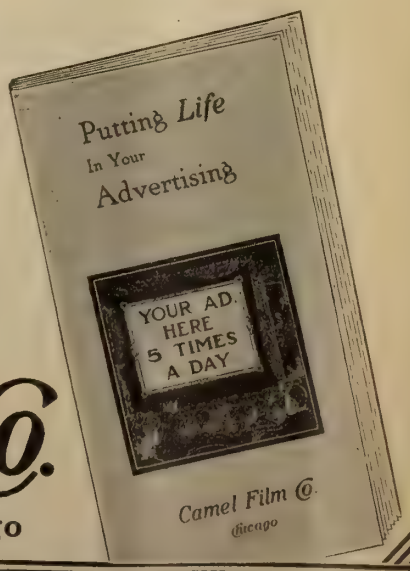

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greatest dog trainer in Alaska, prepares to ship a consignment of dogs from Nome to France via the United States.

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THE GORGES OF COLORADO (Picturesque America) (on same reel as the foregoing).—The film shows the Arkansas River, which has cut an impressive gorge through the mountain barriers. This scenic wonder, known as the Royal Gorge, is one of the grandest sights of the Rocky Mountain region. The canyon of the Arkansas River is surpassed in magnificence only by the Grand Canyon of the Colorado, beautifully photographed in this film.

A MATRIMONIAL MARTYR (Pathecolored—Gold Rooster—Five Parts—June 19).—Erma Desmond lives with her uncle and aunt on their large estate on Long Island. She is in love with Chester Clynch, but her uncle frowns upon her choice and the two decide to elope. Meanwhile, Mrs. Hugo Stanley, wife of a scientist and a lady of very uncertain temper, is holding the fort against her husband and daughter. She is in one of her moods, and the family fights shy of her.

Erma plans to elope, but balks at the last moment and decides not to go. Her uncle, however, learns of her plans, and in his anger insists that she carry them out. She goes to the city and takes up her abode with a friend. Later, she leaves to accept a position as companion to Mrs. Stanley. The latter notes the marked likeness between the girl and herself and hires her. Mrs. Stanley then, her husband and daughter having gone off, leaves for a pleasure trip, installing Erma as head of the house and leaving her a check of large proportions to cover the expenses. There is a house party in progress at Stanley's at the time, but even the guests and servants fail to recognize Erma as the former employee, thinking that she has gone off. The only change they do note is in the remarkably sweet disposition of their mistress.

Sometime later, Stanley and the suitor for his daughter's hand, to whom Mrs. Stanley objected, return. Then the daughter comes home from boarding school, all of which greatly complicates matters and creates some highly dramatic and laughable situations. Stanley falls in love with his "wife" (who isn't his wife at all) and Gilberta, the daughter, smothers her "dear mother" with kisses. It's a lovely fix.

Matters finally are straightened out, but not without many absorbing complications. Finally a message from the real Mrs. Stanley, who had fled to Reno, announcing that she has secured a divorce, clears the road for Stanley and Erma who wish nothing more.

Triangle Film Corporation

THE PRIMAL LURE (Ince—Five parts—May 21).—The cast: Angus McConnell (William S. Hart); Lois LeMoyne (Margery Wilson); Richard Sylvester (Robert McKim); Pierre Vernaisse (Jerome Strom).

Angus McConnell is factor of the outpost of the Hudson Bay Company, which is dignified by the name of Fort Lu Cerne. The summer has been disastrous for the trappers, and they are deeply in the company's debt for provision. Angus keeps account of what they owe in a little book, and one night this precious book disappears. Angus vows all manner of vengeance on the culprit who has taken it. He keeps close watch on the office, and at last he beholds Lois Le Moyne, belle of the outpost, rummaging about his desk.

Unknown to him, she has come to make him a gift of a beautiful pair of moccasins, made with her own fair hands, so he concludes she is the thief, and has her thrown into the gaol. Then Richard Sylvester, the company inspector, comes to Fort Lu Cerne on his rounds. He sees Lois, falls in love with her, and has her released. On his promise that he will have Angus dismissed as factor and himself appointed, she agrees to wed him. This he accomplishes, and Angus takes to the trail alone. But before the wedding can take place an epidemic of sickness breaks out, and in terror the cowardly Sylvester flees with his bodyguard.

Angus, who has heard that the Blackfeet Indians are about to descend on the outpost to demand a white person to be sacrificed as an offering to the god who has brought down the plague, happily returns at this time and resumes the reins of authority. The Indian attack takes place, and after a thrilling fight, in which the whites are greatly outnumbered, Angus goes forth to offer himself as the victim. He is miraculously saved, however, and returns to the fort. But he finds that all the garrison have gone save Lois; and with these two great enemies alone in a terrible situation there comes about a great finish to a remarkable film.

A CHILD OF THE PARIS STREETS (Fine Arts.—Five Parts—May 21).—The cast: Mme. Dufrane (Jennie Lee); Judge of the French Court (Carl Stockdale); Eldest Son (Tully Marshall); Julie (Mae Marsh); Young Artist (Robert Harron); Nurse (Loyola O'Connor); an Apache (Bert Hadley).

Mme. Dufrane, queen of the Paris apaches, pleads with the judge of the French Court to spare judgment on her son, who is arraigned before him charged with theft. But he is deaf to her entreaties, and sentences the youth to the gallows. Heartbroken, Mme. Dufrane, who loves this boy better than her life, retires to the den of the apaches, determined that the judge shall suffer. Then, with the assistance of her eldest son, she kidnaps the judge's infant daughter, Julie, and escapes with her to the den.

Julie is raised as an apache. She is taught to steal with such expertness as to escape the shrewdest of the police. But, with her instinctive refinement, Julie rebels against her teachers, and is severely beaten, and threatened with death by strangulation. Made desperate, she packs her few belongings, and takes shelter in the studio of a young American artist, for whom she has posed several times. These two fall in love, and he attempts to protect and safeguard Julie; but one day she ventures out on the street, and the apaches seize her and carry her back to the den. Mme. Dufrane, her hatred aroused, orders her band to strangle her.

Meanwhile Julie's old nurse, who has been reduced to the position of selling trinkets on the streets, has seen Julie carried into the house of the apaches at 17 Rue Mort, and warns the judge, her father. Also the young artist learns of her danger, and rushes with the gendarmes to the stronghold, where Julie is rescued just as the apaches are about to put her to death. Of course, the artist is entitled to some reward for his goodness, and he proposes that the judge let him have Julie's hand in marriage. And being a good father, if a stern justice, he gives his daughter to the young man with his blessing.

MR. GOODE, THE SAMARITAN (Fine Arts—Five parts May 28).—The cast: Alphonse Irving Goode (De Wolf Hopper); Shorty Sal (Fay Tincher); Shifty Ed (Edward Dillon), Montgomery Fox, alias Foxy Monte (Chester Withey); Evelina Goode (Margaret Marsh); Mrs. Goode (Lillian Langdon); Butler (Max Davidson).

Mr. Goode, a wealthy old gentleman, takes his wife and daughter, Evelina, out for a spin in their automobile, but throwing in the wrong lever the machine backs into the side of the road and burns up. They continue their journey on foot. Meanwhile, Foxy Monte, a polished crook, has stolen a beautiful car that has been left standing at the curb in a nearby town, and as he whizzes by he sees the Goode family. He stops and offers them a lift. Of course, they gladly accept. And while the ride is continued he persuades Mr. Goode to buy the roadster. Mr. Goode is so easy, in fact, that Monte determines to impose on him again.

When Goode is called out of town on business he makes the trip in his new machine. As an alarm has been sent out to the police by the original owner of the car he is immediately apprehended and thrown into jail. His family, believing he has been detained on business, make no inquiry about him, but go on entertaining Foxy Monte, who has come into their circle disguised by a full beard and another alias.

Ever making the best of his condition, Goode has the jail refurnished and otherwise contributes to the comfort of the inmates. Upon leaving at expiration of his sentence, he invites

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the jailbirds to come and visit him at the first opportunity. Shifty Ed and his best girl, Shorty Sal, come to the Goode home to pay that visit just as Mrs. Goode is entertaining a very fashionable house party, Monte in the number. Sal recognizes Monte, and he, realizing he is in danger, informs the hostess that Ed and Sal are notorious crooks. Then he persuades Evelina, whose hand has been refused him by Mr. Goode, to elope with him. It is at this point that Ed and Sal make a big return for the kindness of Mr. Goode, and there is a thrilling finish.

THE MARKET OF VAIN DESIRE (Ince—Five parts—May 28).—The cast: John Armstrong (H. B. Warner); Helen Badgley (Clara Williams); Count Bernard d'Montaigne (Charles Miller); Mrs. Badgley (Gertrude Claire); Belle (Leona Hutton).

John Armstrong, a young minister, is called to a great metropolitan church from a small country parsonage. He has been there but a short time when he is utterly disgusted with the sham and hypocrisy of the fashionable persons of his congregation who affect religion. That is, he is disgusted with all save Helen Badgley, daughter of the millionaire patron of the church.

But one day he is asked to announce from the pulpit the engagement of Helen to the repulsive Count d'Montaigne, and convinced the man is all that is loathsome in manhood, he protests to Helen. She readily admits she does not love the Count, but declares that love marriages happen only in story books. Pondering this situation in a walk about the streets, he encounters a woman of shame, and there dawns a mad idea whereby he may solve the problem. He bids this woman come to his church on the Sabbath and he will pay her well. Eventually she agrees.

Next morning, in the church, he takes for his theme the degredation of marriage. And calling Belle, the woman of shame, from the vestry, he draws a parallel which no one can mistake between the case of the girl who peddles her pitiful body for gain and the girl who barters her beauty in the market of vain desire. The scandal that follows breaks up the match of Helen and the Count. With all his wrath at the new minister, Millionaire Badgley has discerned truth in his words, and he orders the Count from his home. But not before he learns that his wife has actually contracted with the nobleman to marry Helen. The Count goes, threatening suit.

Armstrong is reading in his study when the Count enters and demands that he accompany him to the side of Helen's mother, and retract his words. Of course, Armstrong refuses, and as he turns to his chair again the Count strikes him a heavy blow over the head with his cane. Horror-stricken at what he has done, the Count flees the country. The directors of the church, calling to inform Armstrong that his resignation is automatic, find him lying upon the floor. They send for a doctor, and for Badgley, who arrives, accompanied by Helen, who has found that Armstrong means much to her. The outcome is swift and satisfying.

GOING STRAIGHT (Fine Arts—Five parts—June 4).—The cast: Grace Remington (Norma Talmadge); John Remington, her husband (Ralph Lewis); their children (Ninon Fovieri, Francis Carpenter, Fern Collier); Mrs. Remington's Maid (Ruth Handforth); Jimmie Briggs (Eugene Pallette); the Ragged Waif (George Stone); Mrs. Van Dyke (Kate Toncray); Her Children (Violet Radcliffe, Carmen Derue).

John Remington, a respectable real estate man, goes down into the slums to negotiate the purchase of a warehouse for a client, and there meets Jimmie Briggs, a gangster. Briggs recognizes Remington as his former partner in crime, Higgins. Remington and his wife, Grace, used to work with Briggs in many house robberies, although for the last Remington and Briggs served time in prison. When they were released Remington found that Grace had borne him a baby, and for the baby's sake, determined to live straight.

Briggs blackmails Remington until he has no more money to give him. Then he demands that Remington aid him in one more big deal, or he will expose Grace for her complicity in by-gone crimes, and have her sent to prison to do her "bit." Remington loves his wife, and for her sake, although without her knowledge, he agrees. Unaware of his danger, Grace has gone to spend the week-end at the home of a wealthy friend, the very place, it so happens, that Briggs has selected to burgle.

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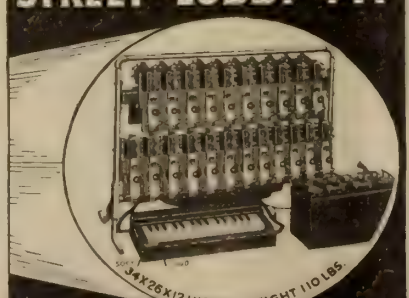

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In due course Remington and Briggs jimmy open the library window and enter. The former tackles the safe in his old dexterous manner, and Briggs goes upstairs to see what loose jewelry he may "lift" from bureaus and the like. Briggs happens to enter the room where Grace is asleep in bed. She hears him and awakens. She attacks the intruder, and a desperate struggle takes place. Meanwhile, Remington has completed his job at the safe and follows Briggs upstairs. Seeing him struggling with his wife, he knocks Briggs to the floor unconscious.

Of course, this has aroused the other guests, and as they throng into the hall Remington's escape has been cut off. Grace's quick wit saves the situation. She plants her husband's mask, gun and jimmy on the unconscious Briggs and tells the guests that her husband followed her to the place in time to save her from a desperate burglar, the injured man lying on the floor.

Unfortunately, Briggs escapes in the excitement, and his desire to be revenged on the man who has double-crossed him leads to a smashing finish.

THE BUGLE CALL (Ince—Five Parts—June 4).—The cast: Billy (Willie Collier, Jr.); Capt. Wm. Andrews (Wyndham Standing); Mary (Anna Lehr); Sergeant Hogan (Thomas Guise); Lame Bear (Joe Goodboy).

Billy, who is the little son of Captain Andrews, commandant of a Western army post, has one ambition in life, and that is to become a good soldier. This he has confided to his friend, Sergeant Hogan, and the sergeant takes pains to foster the idea. He really needs all his courage to face a new situation that has come up in his life. His father is going to marry again. While he knows absolutely nothing about his prospective stepmother, he can conceive of no one worthy of taking the place of his beloved mother, who lies in the little cemetery outside the fort.

In spite of Billy, however, the wedding takes place. The newcomer tries in every way to win over the little fellow, but beyond politeness his friendship stops. Soon after the wedding his father is called at the head of his regiment to quell an uprising of the Sioux Indians, forty miles away. He leaves his bride in little Billy's care.

The distant trouble is but a ruse on the part of Lame Bear, the Indian chief, and now, with his picked braves, he swoops down on the weakened garrison at the fort. The defenuers of the fort are so few in number that it is but a question of time before they must surrender. Billy, bearing in mind the admonition of his father to take care of his stepmother, takes her away from the fort by a secret passage and hides her in a cave in the hills.

Suddenly he observes the wavering men at the stockade. Bethinking himself of his bugle and hoping to lead the Indians to believe that his father and the regiment are returning, he blows the signal to charge from a distant knoll outside the fort. The outcome of that bugle call saves the garrison and draws Billy and his stepmother together.

REGGIE MIXES IN (Fine Arts—Five parts—June 11).—The cast: Reggie Morton (Douglas Fairbanks); his Valet (Joseph Singleton); Agnes, the Girl of the Slums (Bessie Love); Tony Bernard (W. E. Lowery); the Cabaret Proprietor (Wilbur Higby); his Right-Hand Man (Frank Bennett); an Admirer of Miss Fleming (A. D. Sears).

Reginald Morton is a wealthy idler of athletic tendencies. He has become bored with the shallow social set in which he moves, although he is engaged to marry Dorothy Fleming, a member of it. Dorothy is engaged to Reggie mainly because of his money, and is flirting desperately with all comers.

While out in his automobile one day Reggie chances upon a lost little girl sitting on the curb. He takes her back to her home in the slums and there he sees and falls in love with Agnes Shannon, a sweet young girl of good family now compelled to earn her living in a cheap cabaret. He then discovers that Dorothy is faithless to him and breaks his engagement, leaving him free to pay court to Agnes.

His rival for the affections of Agnes is Tony Bernard, the leader of the gangsters of the neighborhood, and Bernard has instructed one of his henchmen to bring Agnes to him. Reggie frustrates the scheme, beats up the hench-

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man, and the owner of the dive in which Agnes works hires him as his bouncer.

But Bernard has not given up the idea of possessing the girl, and as Reggie is the only obstacle in the way of getting her, he orders him shot. They way-lay Reggie, but he beats them up one by one. Cornered at last, Reggie challenges Bernard to enter a room alone with him and have it out, the man who survives the battle to get the girl. Bernard agrees.

A fight takes place. The light is smashed, but it continues until the two men, their shirts stripped from their backs, are too exhausted to go on. By a supreme effort Reggie deals the final blow and staggers out, where he is attacked by the band. But the police have been tipped off. How Reggie finally wins Agnes is the culmination of a romance.

THE SORROWS OF LOVE (Ince—Five parts—June 11).—The cast: Beatrice (Bessie Barriscale); Guido Barli (William Desmond); Contessa Angelica de Vecchio (Ora Carew); Prince Candoni (Herschel Mayall); Carlo Parodi (Wedgwood Nowell).

Beatrice, who is a nun and who is known to the rest of her sisterhood as the "Lily" because of her great goodness and purity, hears for the first time in her life of the real wickedness of the world without the convent walls, when the Prince Candoni brings his ward, the Contessa Angelica de Vecchio, to the place for refusing to give up her low-born lover, Carlo Parodi. The Contessa dies, pining for her lover. And Parodi is released from prison where he has been kept because of his marriage.

Beatrice steals away from the convent one night and meets Parodi just as he is being released. She tells him of the sad death of the Contessa; and his heart filled with the desire for revenge, he takes Beatrice with him to a meeting of workmen led by Guido Barli, an atheist. These workmen are laying plans for the overthrow of the tyrant Prince Candoni. Beatrice calls Guido to task for his atheism, and they fall in love. She converts him to religion.

Then, when Guido is consoling the wife of a comrade who has met with misfortune, Beatrice sees him holding the woman in his arms, concludes that he is faithless and leaves him. Finding her gone, Guido becomes bitter and returns to his old beliefs. He goes to his eager band and bids them storm the palace of the prince. Beatrice hears of their intention and warns the prince that they are coming. He at once summons the soldiers and a bloody battle takes place in which most of the workmen are killed. The future has but one solution for the dying Guido and the remorseful Beatrice; and how it works out is the finish of the film.

Miscellaneous Subjects

BLUEBIRD PHOTOPLAYS, INC.

BOBBIE OF THE BALLET (Five parts—June 12).—The cast: Bobbie Brent (Louise Lovely); Jack Stimson (Jay Belasco); Mrs. Stimson (Jean Hathaway); Velma Vrooman (Gretchen Lederer); Henry Fox (Gilmore Hammond); Hook Hoover (Lon Chaney); Mrs. Hoover (Lule Warrenton). Scenario written by Ida May Park. Director Joseph De Grosse.

Bobbie Brent is a chorus girl who supports her invalid mother and her little brother and sister. Jack Stimson, just out of college, is lavishing his inheritance on Velma Vrooman, leading woman of the company in which Bobbie is employed. Young Stimson meets Bobbie and becomes interested in her, much to the disappointment of Velma.

Stimson's mother is a settlement worker. In her meanderings among tenement dwellings, she arrives at Bobbie's home, discovers the dying mother and her two children. When her mother suddenly dies, Bobbie removes the children to another tenement, adopts for herself the guise of a widow, that she may keep her little brother and sister under her own protection.

Mrs. Stimson discovers that Bobbie is known in her new quarters as a widow with two children, and having also discovered her son's attachment for Bobbie, discloses to him what she considers to be the chorus girl's deceit. Straightway he terminates the friendship between Bobbie and himself.

Matters fare badly with Bobbie and her two dependents and but for the assistance surreptitiously rendered by Hook Hoover, a mild sort of criminal, who has found refuge from the police by one day dropping into Bobbie's "apartment" through the skylight, the two children might have starved or else Bobbie would have been required to forego the promise made to her dying mother.

Velma Vrooman in revenge sets a trap for Bobbie. Under pretense of securing her an engagement, Bobbie is instructed to call at Velma's home, where the manager of Velma's company likewise appears. Velma makes an excuse and meets young Stimson to partake of one of their customary banquets. Alone in Velma's apartment with the theatrical villian, Bobbie is compelled to resist his forced attentions.

While at dinner with Stimson, Velma cannot refrain from taunting him that Bobbie is at her apartment alone with Velma's theatrical manager. Stimson is suspicious and goes at once to Velma's apartment, arriving there in time to rescue the girl.

The noise of the quarrel between Stimson and the theatrical manager reaches the street and the police break in, arresting both men together with Bobbie. Subsequent developments disclosed the fact that Bobbie is protector of her little brother and sister and the court orders that the children shall be turned over to Mrs. Stimson's society of settlement workers and that Bobbie shall go to a reform school.

The closing incidents of "Bobbie of the Ballet" discloses how Hook Hoover rescues Bobbie from the reform school, after which young Stimson obtains a marriage license and they live happily ever after.

METRO PICTURES CORP.

THE MASKED RIDER (Quality Five parts—June 12).—The cast: Bruce Edmunds, a revenue detective, and "The Masked Rider" (Harold Lockwood); Grant Carr (H. W. Willis); Tom Monjar (John MacDonald); Patrick Hart (Harry Berkhart); Mrs. Hart (Clarissa Selwynn); George Edmunds (Harry Linkey); Squid Archer (Lester Cuneo); Jimmy Jamison (Howard Truesdell); Jill Jamison (May Allison). Written and directed by Fred J. Balshofer.

Bruce Edmunds takes a place in the revenue service to help rout the moonshiners in the hills of North Carolina and to avenge the murder of his brother, George Edmunds. George, who was a landscape painter, had selected the picturesque locale in the south for his work, and while there became infatuated with Jill Jamison, a mountain girl, and daughter of Jimmy Jamison, owner of the Bat Cave Hotel. The friendship between the girl and George, aroused the enmity of Squid Archer, boss of the moonshining gang. On two occasions Squid and George quarrel over the girl. George is found dead with a bullet wound in his head and his body buried in the mountains.

Bruce arrives at Bat Cave disguised as a parson. Jill's father is away, when Bruce arrives and the mountaineers headed by Squid, are taking advantage of his absence. Bruce quells a disturbance they have started and immediately wins the respect and favor of Jill. After that Jill and Bruce are often seen together. Squid only hides his anger at this situation because of Bruce's ministerial garb.

The following day Jill takes Bruce for a walk, during which he learns much of his brother's life there. He does not disclose his identity and has difficulty in controlling his emotions. One night, soon afterwards, the moonshiners are startled by the appearance of a mysterious masked rider, dressed in a white, buckskin suit and riding a white horse. By his actions the moonshiners know he is not a bandit. They fire at him and give chase, but he eludes them.

While Jill is riding near a mountain stream she surprises the masked rider who is watering his horse. The masked rider is so startled that he covers her with his revolver before he realizes who she is. Recovering quickly he bows and profusely begs her pardon. Jill's fears are allayed, and she smiles when she finds the terrible masked rider so gallant. Touching her golden curls Bruce tells her she can have her freedom for one curl. The next day Jill learns the parson and masked rider are the same person, when she finds her lock of hair in the parson's room behind his mother's picture.

That night Bruce leads a group of government agents in the moonshining district. The illicit distillers take refuge under ground through secret passages. They are driven out when Bruce explodes a heavy charge of dynamite, blowing up their catacomb. Squid manages to escape. He hurries to the Jamison Hotel, overpowers the proprietor and attempts to force Jill to accompany him in his escape. Bruce arrives in time to prevent him and a terrific struggle between Bruce and Squid follows. They roll down a flight of stairs and Bruce loses his revolver. Squid, retreating toward the door, fires at Bruce, who is prostrated upon the floor. The bullet enters his right shoulder and disables him. As Squid starts to fire a second time Jill crashes a chair over his head and sends him unconscious to the floor. The moonshiners are made prisoners and Jill nurses Bruce until he recovers sufficiently to accompany her to a real parson.

WORLD-EQUITABLE.

HIS BROTHER'S WIFE (Brady—Five Parts—June 5).—The cast: Howard Barton (Carlyle Blackwell); Helen Barton (Ethel Clayton); Richard Barton (Paul McAllister). Directed by Harley Knoles.

Richard Barton, a prosperous manufacturer, has an accomplished wife, Helen, and Bess, a

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child of five. Richard has in his employ a man addicted to gambling. After repeated warnings, he discharges him, fearing that some day he may have a losing streak and take some of the firm's money. Being of a moody, vindicative turn of mind, he vows revenge.

The same evening the Bartons are giving a party and it is arranged that Mrs. Barton will recite for her guests. Charles Burham, a theatrical manager, is present and, charmed with her elocution, tells her there is always a position waiting for her should she ever desire to go on the stage. The party is abruptly ended when Richard receives the news that his plant is on fire, having been set by the discharged employee. Richard assists the firemen, gets drenched and catches a severe cold, which turns to tuberculosis. The litigation over the insurance of the plant has forced the little family to hard circumstances and they are compelled to seek cheaper quarters in which to live.

During all this time, Howard Barton, a wild, young brother of Richard's, who has been seeking his fortune in Australia, has at last achieved success, and decides to return to New York. He has written Richard at the plant, but when he arrives there, finds the place in ruins. He tries in vain to locate his brother's present whereabouts.

Richard is discouraged, and during this strenuous time, his wife is like a guiding star, taking discomforts cheerfully and giving him the loving care, tender sympathy and moral support that only a good woman can give. He, however, has not much moral stamina, and adversity breeds peevishness and irritability. After a time they are so impoverished she has to pawn her jewelry. While in the pawn shop one day, she meets a stranger, who is greatly impressed by her beauty, and, listening to her pitiable tale, tells her that if she will but let him entertain her that evening, she will not have to want in the future. Helen rebukes him, but not until he has given her his name and address.

When she finds later that she cannot raise any more money and must have money to buy medicine, she dresses up for the sacrifice, and goes to Howard's apartment. A few days later, Howard's letter reaches Richard, who sends for his brother. Both brothers are happy at seeing each other, but when Richard introduces his wife, Howard recognizes her and she meets his brother's wife as well as the visitor to his apartment.

Howard arranges for the little family to go into the mountains. He sees them off and makes all sorts of excuses for remaining away, until Richard insists that he come, as he has been injured while out sleighing. The presence of Howard is a trying ordeal for Helen as well as himself. Being unable to quell his passions, he resolves to leave for Australia, but while talking about the past, Richard steps into the room and hears the terrible truth. Angry, he turns his wife from the house.

She goes to Burnham and obtains a position on the stage, at the same time caring for her child. She is cast in a play very similar to that in which she has figured in real life. Richard and Howard, now both in New York City, are present the first night. When he sees Madame Bondorti on the stage, Richard is struck by her resemblance to his own wife, but when he hears her speak, he is sure it is her. A few days later, after Richard learns the great depths of the sacrifice his wife made for him, he realizes how he had been unjust to her, and through Howard's efforts, they are brought together through the pleadings of their child, Bess, who has been in an orphanage during these years of estrangement. After the loving union of the three, Howard leaves for Australia, never to return.

PARAMOUNT PICTURES CORP.

THE MAKING OF MADDALENA (Oliver Morosco Photoplay Co.—Five Parts—June 8).—George Hale, a rather good-for-nothing son of wealthy parents, is engaged to marry Marie, a young society girl. She refuses to marry him until he has made good. Young Hale's chum, Augustus Foster, an art student, induces Hale to join him in his studio in Rome. To win the admiration of his sweetheart, Hale accepts his chum's offer and starts his career as an artist. Being of a carefree, happy disposition, he dallies with his work. Here he meets Maddalena, a very beautiful young Italian girl, who poses as his model. Her father, a rough and muchly-dissipated Italian of the poorer class, has abused his daughter most shamefully, using the money she earned selling flowers to buy his drink. Young Hale is greatly attracted to the beautiful Maddalena. One night at the studio, where a number of his friends were celebrating the Fourth of July, in true American fashion, the studio gayly decorated with American flags, bunting of red, white and blue, a letter is received by Hale from the American sweetheart denouncing him and announcing her engagement to Signor Pastorelli, a great artist, who was then living in America.

Leaving her home because of her father's abuses, Maddalena seeks refuge in the studio of Hale. In a fit of rage over the news of his sweetheart's betrothal to Sig. Pastorelli, Hale announces to his friends his intentions of marrying his beautiful model, Maddalena. He marries her, a son is born to them. Hale finds the struggle for existence a very difficult one and seeks employment. He becomes ill, loses his position. Hale's father, who has learned of his marriage and illness, decides to go to his son and bring him to America, to his mother, who is grieving for him. This he does, takes his son away until he is well enough to go to America. He would like to take the child, but the mother will not give him up. Maddalena's brutal father, seeing an opportunity to get a few dollars from the elder Hale if he should bring him the child, kidnaps the baby.

Grandfather Hale, with his son and grandson, leave for America. Months later, Hale's chum, Augustus Foster and his aunt, Mrs. Wright, go to find young Hale, only to learn from poor little broken-hearted Maddalena of her desertion. Mrs. Wright takes the girl as her companion to Paris. Here she is educated. They finally come to America. Here Maddalena becomes interested in settlement work, meets Dr. Comstock and interests him in her great work among the poor. She becomes a trained nurse, nursing in the homes of these poor people. An epidemic breaks out in the city, a most dreaded disease and one day she learns through the newspaper that her child has been stricken with this disease. She goes to the home of the child's grandfather, acts as nurse to her child. The child becomes very ill, the elder Hale does not recognize the young nurse as his daughter-in-law, and thinking the child is dying, says: "Oh, if the child's mother was only here!" Hale, who has been out of the city, has been called home because of the seriousness of his child's illness, comes into the room and recognizes his wife. A reconciliation takes place, the elder Hale recognizes the great change in the girl, sees the noble character, and takes her into his home.

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MYSTERIES OF MYRA (Seventh Episode—Two parts—June 5).—The Master of the Black Lodge is still bent on the destruction of Myra Maynard. He tells Varney that it is easier to materialize spirits under red light and orders Varney to place a red light in the Maynard home. Mrs. Maynard entreats Dr. Alden for the sake of Myra to make peace with the Black Lodge, but he refuses to do so. Myra tells Dr. Alden not to think about her and not to weaken in his determination to exterminate the Black Order. Mrs. Maynard hands Dr. Alden a slip of paper on which is written the address of Bert Reese, the clairvoyant, and suggests that Alden see this man who can communicate with anybody living or dead. Dr. Alden states that he knows Reese. Myra says she will go with him and they leave together.

Varney arrives at the Maynard home and is admitted by the butler. While he is waiting for Mrs. Maynard, he cautiously removes the red electric light bulb from his overcoat pocket, places it in his coat pocket, tiptoes upstairs to Myra's room, and places the red light in a closet. When Varney learns from Mrs. Maynard that Myra and Dr. Alden have gone to consult Bert Reese, he telephones the news to the Black Master. Alden and Myra arrive at the Reese Studio, where they make known their errand. Mr. Reese thinks he can communicate with the Master of the Black Lodge, and Dr. Alden asks him to deliver the following message, "If you stop your attacks on Miss Maynard and others I will agree to leave you in peace." Meanwhile, the Master retires into a lead lined chamber which is supposed to shut out all occult influences. Reese endeavors to communicate with the Master, but confesses that there is an obstruction, and that he cannot get his message through to its destination.

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MONDAY, JUNE 12th, AT 10.30 A. M.

The Master opens a small slide in the door of his lead lined chamber, and placing a black crystal in the opening, reads Dr Alden's message. He refuses the truce and his message is communicated to Dr. Alden through Bert Reese. Myra and Dr Alden agree to fight the Black Powers to a finish. The Master prepares for action; he brings in a small table and a hypnotizing machine which he places on the table in front of a chair. Varney meanwhile, reading a book on the Maynard library, hears Alden and Myra returning. He hides as Alden starts to say good-by to Myra. Alden confesses his love, but Myra refuses, showing Alden Varney's engagement ring. Alden leaves and Myra tells Varney that she cannot marry him. Varney gets a fiendish idea and leaves quickly.

Dr Alden spends the evening testing his new mercury vapor lamps. Varney arrives at the lodge of the Grand Master and receives permission to materialize Myra's spirit, his love for her having turned to hate. The Master sends Varney's spirit to Myra's home. The spirit enters her bedroom and then her clothes closet where he materializes under the red light. Entering Myra's room he picks up a pair of shears and catches a reflection of himself in a mirror. Unable to bring himself to the point of killing Myra he turns out the light and closes the bedroom door. Re-entering the clothes closet his astral body dematerializes and upon leaving the house he awakes to his natural form. Mrs. Maynard smells gas escaping and with the assistance of the butler breaks down the door and rescues Myra from asphyxiation.

Next morning Alden can find no clue to the mystery of the previous night. Myra discovers a red light in her clothes closet. She starts to remove it but is restrained by Dr. Alden who installs a set of mercury vapor lamps in her bedroom. These lamps are so situated that their light falls directly upon anyone standing under the gas jet.

That night the Black Master resolves to end Myra's life himself. He sends his astral body to the Maynard home. Materializing under the red light in Myra's closet he walks around the room hunting for a weapon with which to complete his ghastly work. He can find nothing. Starting to pick up a chair he finds he has not sufficient strength to swing it. He then decides to turn on the gas and in the attempt plays directly into Dr. Alden's hand. He turns on the mercury vapor violet rays under which he dematerializes in agony. Mrs. Maynard enters the room and Myra informs her that the Master has been destroyed by Dr. Alden's violet rays.

V-L-S-E, Inc.

A CORRECTION.

An error was made in printing the synopses of the two releases of the Hearst-Vitagraph News Pictorial in our last week's issue. No. 35 should have read No. 37, and the release date for this is May 8. No. 36 should have been No. 38. This reel was released on May 12.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 39 (May 15).

New York.—Thousands of citizens march in the biggest parade in history demanding preparedness for the United States, the first of a serics of similar demonstrations that are to be held in the larger cities of the country.

Boston.—Water Queen makes a daring dive from Boston Bridge into the Charles River, risking her life in the thrilling plunge.

New York.—Ten thousand children of the public schools take part in this city's May Day Fete in Central Park, presenting a pretty spectacle as they dance round scores of May poles.

Revere Beach, Mass.—This pleasure resort is endangered by fire which destroys two hotels, but the main part of the beach is saved by the heroic work of the firemen.

Albany, N. Y.—Representatives of the motion picture industry visit State Capitol here, to protest against the proposed censorship law which is pending before the legislature.

El Paso, Texas.—The Border Conference between Generals Scott and Funston of the U. S. A., and General Obregon, Mexican Minister of War, ends without the granting of Obregon's request that U. S. troops be withdrawn from Mexico.

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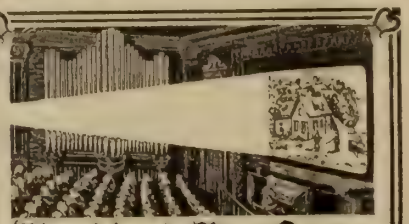
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New York.—Winners of the Best Babies contests in this city are awarded prizes. Baby John Ryan receives the first prize cup for being the best baby in New York.

Boston.—Tris Speaker, idol of the Cleveland baseball fans, is honored here by followers of the game who worshipped him formerly as the main stay of the Red Sox.

Chicago.—Fire destroys an old malt house near here with heavy loss. Firemen have great difficulty in combating the spectacular blaze.

New York.—Death follows in the wake of speeding autos on the Sheepshead Bay motor race course, and Carl Limberg and his mechanician are killed when their car is wrecked and bursts into flames in view of thousands of horrified spectators.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 40 (May 19).

Marseilles, France.—Russian troops arrive in France to help the Allies repel the German hosts and are given a joyous welcome by the French military authorities and the populace.

Philadelphia, Pa.—Princeton's crew wins the Childs cup, the feature event of the American Henley Regatta on the Schuylkill River.

San Francisco, Cal.—Inventor of the novel fire escape risks his life and that of his young daughter in a leap from the top of a twelve-story building.

Chattanooga, Tenn.—Negro Baptists hold baptising ceremony and immerse recent converts in the river.

Oyster Bay, New York.—Colonel Roosevelt is host to the Glen Cove and New York Boy Scouts at his home on Sagamore Hill.

Seattle, Wash.—Water sports are features at the University of Washington Junior Day Celebration, and some thrilling stunts are performed by the daring students.

Chicago.—Agricultural exhibition is made practical here by demonstrations of blasting and uprooting tree stumps to make way for cultivation of timber lands.

Benicia, Cal.—A new automobile ferry will be used here by touring motorists is christened and launched.

New York.—Private William Coben, of the United States Army, who was killed in Mexico, is accorded high honors at a military funeral in a Hebrew Tabernacle.

Cardene, Cal.—Ten thousand plates of ripe and appetizing fruit are given away at the first annual celebration of strawberry day.

Chicago.—Unique motor train is introduced in Lincoln Park to carry visitors through the Zoo. The train is facetiously dubbed "The Caterpillar Express."

London.—Sir Roger Casement, Irish leader, awaits trial in Old Bailey on the charge of high treason, the result of the recent uprising in Dublin.

Louisville, Ky.—Twenty-five thousand race fans flock to Churchill downs to see the Kentucky Derby, the turf classic of the year.

THE DESTROYERS (Vitagraph—Five Parts—June 5).—The cast: Josephine McCloud (Lucille Lee Stewart); Peter God (Huntley Gordon); Lawlor (John Robertson); Philip Curtis (Richard Turner); Coralie (Virginia Norden); boarding house keeper (Florence Natol); police sergeant (Harry Mayo). Author, James Oliver Curwood. Director, Ralph Ince.

"My leg had been badly crushed by the bear trap and I was unable to move about. The kind old hermit nursed me back to health and when I left him, I loved him like a brother, but he would tell nothing of his past. All I know about him is, that his name is Peter God."

Philip Curtis, of the Northwest Mounted Police, was telling the story of his adventure to Josephine McCloud, a young woman whom he had met near his cabin. Although only mildly interested at first, the name of Peter God visibly moved her and she begs to be taken to him. Curtis informs her that the trail is covered and they cannot follow it until the thaw comes. He tells her of his love for her, but she implores him not to speak of it again. For her sake, he takes up the trail and agrees to carry a letter to Peter. Through the deep snows, he travels by dog team, lonesome as man has ever been, and at times, tempted to return and tell her that Peter God is dead, but he pushes forward despite all hardships until he reaches the cabin. Outside the red flag is hanging, a warning to all that the "red death" lurks within.

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Disregarding the warning, Philip enters and finds the lonesome hermit, apparently waiting for the hand of death to claim him. He delivers the letter and the stricken man's intense grief is clearly shown by the twitching of the muscles of the face. Then Peter tells him to listen while he tells the cause of his mysterious silence.

"First, Curtis, I must tell you that the woman you love is my wife. Years ago, my name was Richard Steele then. Josephine and I were as happy as mortals could be. Lawlor, a friend of mine, was running for mayor, and I found that he had been connected with various crooked deals. It was a question of friendship or duty. As a respectable citizen, I thought it my duty to keep him out of the mayor's chair. I gave him a fair chance by telling him to quit the race, but he refused. I presented my evidence and it defeated him. Some time later, through a ruse, I was brought to a house on the outskirts of the city, where I was drugged. When I awoke, I found a woman, Coralie De Gar, whom I had known for some time, confronting me with hair disheveled and clothing torn. I asked her what had happened and she denounced me for enticing her to the house and assaulting her. I knew it was a plot of some sort and scoffed at her, until a policeman entered and arrested me. The papers, next day, had glaring headlines, proclaiming my perfidy to the public, and I was ashamed to look my fellow-men in the eyes. After the matter had blown over, I saw Coralie entering Lawlor's office, and followed her. By listening at the door, I heard enough to prove that Lawlor was at the bottom of the dastardly plot. I entered and got Coralie out of the room, determined to fight it out with the cur. He grabbed a gun and fired, but I deflected his aim and the bullet went through the door, killing Coralie. Then I shot Lawlor and ran out. I wrote a letter to my wife, telling her that I would hide under the name of Peter God—and here I am. Now, Curtis, you know all. Will you go back to Josephine and tell her that she must not come here, as I am dying, and when I am gone, if she loves you, I—I wish you lots of luck together."

Then Josephine, who had followed close after Philip, stepped through the door. The grief-stricken fugitive tried to hold her off, for he feared she would be infected with the malady, but she insisted on coming to him. After the first shock of the reunion she shows him a newspaper with the confession which Lawlor had made before his death, clearing Steele of guilt. Though happy at the reunion, Curtis still loves Josephine, and starts out on a hunting and trapping trip, hoping that in the sombre timberlands he will forget his great sorrow. With careful attention and nursing at the hands of Josephine, the signs of the pestilence have vanished from Steele's body, and, with a clear conscience he prepared to return to civilization with his wife.

KERNEL NUTT'S $100 BILL (Vitagraph—June 5).—The cast: Kernel Nutt (Mr. Frank Daniels); Cornelia Van Asterfeller (Miss Adele De Gardo); Miss Betty Green (Miss Alice Washburn). Author, L. Case Russell. Director, Jay Williams.

Satisfying a champagne taste with a beer pocketbook is rather a difficult proposition—but a cute little century note comes to Kernel Nutt's assistance. Nutt finds the hundred bill on the sidewalk and proceeds to spend it, but is unable to do so, as no one has change—that all insist on "chalking it up." Out with a pretty young heiress, Nutt was showing her a good time on the hundred he had found, just when things were coming along fine, all Nutt's creditors find change for the bill and besiege him for payment of their debts.

After the young fortune has vanished, he still finds half his bills unpaid, and then, to help matters along, the owner of the hundred gets after him, too. They start condemnation proceedings on his person and divest him of watch, hat, coat, vest, etc., in payment of their debts. When Nutt spreads the glad tidings that Cornelia Van Asterfeller, the millionairess, had promised him her hand, they all become very apologetic and return his belongings.

THE REDEMPTION OF DAVE DARCEY (Vitagraph—Five Parts—June 12).—This subject was originally scheduled for release on May 22, but was postponed until the above date. A description of it was printed on page 1583 of the May 27 issue. "The Suspect," a five-part Vitagraph picture, was released on May 22.

KERNEL NUTT IN MEXICO (Vitagraph—June 12).—The cast: Kernel Nutt (Mr. Frank Daniels); Mrs. Nutt (Miss Alice Washburn); Estralla (Miss Adele De Garde); Manuel (A. Lloyd Lack). Author, Frank Koch, Jr. Director, C. Jay Williams.

Why go to war when there is a fine cafe, and a pretty senorita handy? No, no, Nutt prefers to make his permanent headquarters where the red wine flows and the girls amuse him with their wiggly dances. Just when Nutt is enjoying himself with petite Estralla, her husband comes in, armed to the teeth and out for blood, but when Nutt nonchalantly bends a rubber dagger, hubby is dismayed and seeks healthier quarters. Alone once more, Nutt turns to caress his Spanish beauty, but wakes up and finds himself making love to his own wife in his comfortable flat in old New York. Wifey sees the lay of the land and starts a real war right at home.

THAT SORT (Essanay—Five parts—June 12).—The cast: Diana Laska (Warda Howard); John Heppell (Duncan McRae); Doctor Maxwell (Ernest Maupain); Philip Goodier (John Lorenz); Mrs. Heppell (Marion Skinner); Maureen Heppell (Betty Brown); An actress (Peggy Sweeney).

John Heppell, a wealthy young man about town, falls in love with Diana Laska, a noted actress, and marries her. After their child is born he tires of her and goes back to his old way of living. Infuriated at his neglect, Diana leaves him and goes abroad with Philip Goodier. He also tires of her in time, and she becomes a notorious character on the continent. Finally she awakens to the evil of her life and tries to reform. She finds her path strewn with thorns as the world holds her for what she has been. A longing is kindled in her heart for her daughter. Her first husband has remarried and refuses to permit her to see her.

Sick of life, she attempts suicide. She is attended by Doctor Maxwell. He instills hope into her by promising to aid her in her attempt to see her daughter. Maxwell is an old friend of Heppell and partly by persuasion and partly by threats Diana Laska is received into the Heppell home as the governess for Heppell's son by his second wife.

She meets her daughter only to find that she is engaged to Philip Goodier, the man who had cast her off. Horrified, she tells the Heppels her daughter must not marry him. Goodier denounces Diana, while admitting his relations with her, but cannot understand why she should have an influence over the Heppells. Finally, Diana tells him that the girl to whom he is engaged is her daughter.

He consents to break the engagement only on condition that she leave the house and never see her daughter again. The woman who has developed under Doctor Maxwell's influence, then makes the supreme sacrifice of giving up her daughter to save her from her own shame. And through this sacrifice she wins atonement for her sins.

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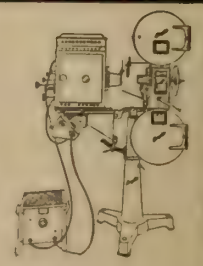
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OVER SEAS BUYERS should communicate with me, second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

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General Office Schenectady, N. Y.

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For Canadian business refer to Canadian General Electric Company, Ltd., Toronto, Ont.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2090. 2092.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem.

Wednesday—Biograph, Edison, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

May 22—The Mistake (Drama) (Biograph-Reissue No. 51).
May 23—Who's Looney Now? (Two parts—Comedy).
May 29—The House with Closed Shutters (Drama) (Biograph Reissue No. 52).
May 31—Woman Against Woman (Three parts—Drama).
June 5—The Girl Across the Way (Drama) (Biograph Reissue No. 53).
June 6—The Yaqui Cur (Two parts—Drama) (Biograph Reissue No. 54).
June 12—The Spirit Awakened (Drama) (Biograph—Reissue No. 55).
June 14—Liberty Belles (Three parts—Comedy—Drama).
June 19—A Misunderstood Boy (Drama) (Biograph-Reissue No. 56).
June 20—The Reformers (Drama) (Biograph-Reissue No. 57).

EDISON.

May 10—A Mix-Up in Black (Comedy).
May 16—The Littlest Magdalene (Three parts—Drama).
May 17—Robbing the Fishes (Comedy).
May 23—The Coward's Code (Three parts—Drama).
May 24—The Cecropia Moth (Educ.).
—Tom the Tamer and Kid Kelly (Cartoon).
May 30—Helen of the Chorus (Three parts—Drama).
June 6—The Stoning (Three parts—Drama).
June 7—Love's Labor Lost (Cartoon).
—Camping With the Black Feet Scenic).
June 13—The Man in the Street (Three parts—Drama).
June 14—The Charge of the Light Brigade Drama) (Reissue).

ESSANAY.

May 16—The Double Cross (Two parts—Dr.).
May 17—Vernon Howe Bailey's Sketch Book of San Francisco (Cartoon).
—A scenic subject on the same reel.
May 20—A Rose of Italy (Three parts—Dr.).
May 27—Police (Comedy).
May 23—The Condemnation (Two parts—Dr.).
May 24—Canimated Nooz Pictorial No. 10 (Cartoon).
—A scenic subject on the same reel.
May 27—The Schemers (Three parts—Drama).
May 27—Police (Two parts—Comedy).
May 30—The Song in the Dark (Two parts—Drama) (Reissue).
May 31—The Fable of "The Willing Collegian Who Wanted to Get a Foothold" (Comedy).
June 3—Our People (Three parts—Drama).
June 6—Orphan Joyce (Two parts—Drama).
June 7—Vernon Howe Bailey's Sketch Book of Berlin (Cartoon—Comedy).
A Scenic Subject on the same reel.
June 10—Fool's Gold (Three parts—Drama)
June 13—Putting It Over (Two parts—Com.).
June 14—Canimated Nooz Pictorial No. 11 (Cartoon—Com.).
—A scenic subject on the same reel.
June 17—The Promise Land (Three parts—Drama).
June 20—The Girl at the Curtain (Two parts—Drama) (Reissue).
June 21—The Fable of "The Undecided Brunette" (Comedy).
June 24—A Little Volunteer (Three parts—Drama).

KALEM.

May 19—An Innocent Vampire (Comedy).
May 20—One Chance in a Hundred (No. 80 of the "Hazards of Helen Railroad Series—Drama).
May 22—The Missing Millionaire (No. 9 of the "Social Pirates"—Two parts—Dr.).
May 23—Ham's Busy Day (Comedy).
May 24—The Bogus Ghost (Comedy).
May 26—A Baby Grand (Comedy).
May 27—Hazards of Helen Railroad Series (No. 81), "The Capture of Red Stanley" (Drama).
May 29—Unmasking a Rascal No. 10 of the "Social Pirates" (Two parts—Dr.).
May 30—A Bunch of Flivvers (Comedy).
May 31—A Smokey Adventure (Comedy).
June 2—Sis, the Detective (Comedy).
June 3—Hazards of Helen Railroad Series No. 82, "The Spiked Switch" (Two parts—Drama).
June 5—The Fangs of the Tattler (No. 11 of the "Social Pirates"—Two parts—Drama).
June 6—Midnight at the Old Mill (Comedy).
June 7—In Cinderella's Shoes (Comedy).
June 9—Juggling Justice (Comedy).
June 10—The Treasure Train (No. 83 of the "Hazards of Helen" Railroad Series—Drama).
June 12—The Disappearance of Helen Mintern (No. 12 of the "Social Pirates"—Two parts—Drama).
June 13—The Alaskan Mouse Hound (Comedy).
June 14—The Bachelors' Alliance (Comedy).
June 16—The Stenographer's Strategy (Com.).
June 17—A Race Through the Air (No. 84 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

May 18—Jackstraws (Three parts—Drama).
May 20—The Winning Number (Comedy).
May 22—Otto the Hero (Comedy).
May 25—Prisoners of Conscience (Three parts—Drama).
May 27—Oh, You Uncle! (Comedy).
May 29—Frilby Frilled (Comedy).
May 30—The Final Payment (Two parts—Dr.).
June 1—The Code of the Hills (Three parts—Drama).
June 3—Pickles and Diamonds (Comedy).
June 5—Otto the Reporter (Comedy).
June 8—The Scapegrace (Three parts—Dr.).
June 10—Two Smiths and a Half (Comedy).
June 12—Otto the Cobbler (Comedy).
June 13—The Answer (Two parts—Drama).
June 15—Sons of the Sea (Three parts—Dr.).
June 17—Hubby Puts One Over (Comedy).
June 19—Otto's Legacy (Comedy).
June 22—Love Is Law (Three parts—Drama).
June 24—Persistency (Comedy).

SELIG.

May 20—A Boarding House Ham (Comedy).
May 22—The Test of Chivalry (Three parts—Drama).
May 22—The Selig-Tribune No. 41, 1916 (Topical).
May 25—The Selig-Tribune No. 42, 1916 (Topical).
May 27—A Five Thousand Dollar Elopement (Comedy-Drama).
May 29—The Hare and the Tortoise (Three parts—Drama).
May 29—The Selig-Tribune No. 43, 1916 (Top.).
June 1—The Selig-Tribune No. 44, 1916 (Top.).
June 3—Crooked Trails (Western—Drama).
June 5—A Temperance Town (Three parts—Drama).
June 5—The Selig-Tribune No. 45, 1916 (Top.).
June 8—The Selig-Tribune No. 46, 1916 (Top.).
June 10—Going West to Make Good (Western—Drama).
June 12—The Two Orphans (Three parts—Dr.).
June 12—Selig-Tribune, No. 47, 1916 (Topical).
June 15—Selig-Tribune, No. 48, 1916 (Topical).
June 17—The Cowpuncher's Peril (Drama).

VIM.

May 18—Thirty Days (Comedy).
May 19—A Fair Exchange (Comedy).
May 25—Baby Doll (Comedy).
May 26—Villains and Violins (Comedy).
June 1—The Schemers (Comedy).
June 2—The Land Lubbers (Comedy).
June 8—The Sea Dogs (Comedy).
June 9—A Dollar Down (Comedy).
June 15—Hungry Hearts (Comedy).
June 16—The Raid (Comedy).
June 22—Never Again (Comedy).
June 23—For Better or Worse (Comedy).

VITAGRAPH.

May 19—More Money than Manners (Comedy).
May 20—Miss Adventure (Three parts—Drama) (Broadway Star Feature).
May 22—The Cost of High Living (Comedy).
May 26—The Battler (Comedy).
May 27—The Primal Instinct (Three parts—Drama) (Broadway Star Feature).
May 29—The Rich Idler (Drama).
June 2—The Lonelies (Comedy—Drama).
June 3—Carew and Son (Three parts—Drama) (Broadway Star Feature).
June 5—New York Past and Present (Historical).
June 9—She Won a Prize (Comedy).
June 10—A Strange Case (Three parts—Drama) (Broadway Star Feature).
June 12—Her Loving Relations (Comedy).
June 16—Harold the Nurse Girl (Comedy).
June 17—Ashes (Three parts—Drama) (Broadway Star Feature).
June 19—Stung! (Comedy).
June 23—Curfew at Pokey Center (Comedy).
June 24—Underneath the Low Down (Three parts—Drama — Broadway Star Feature).

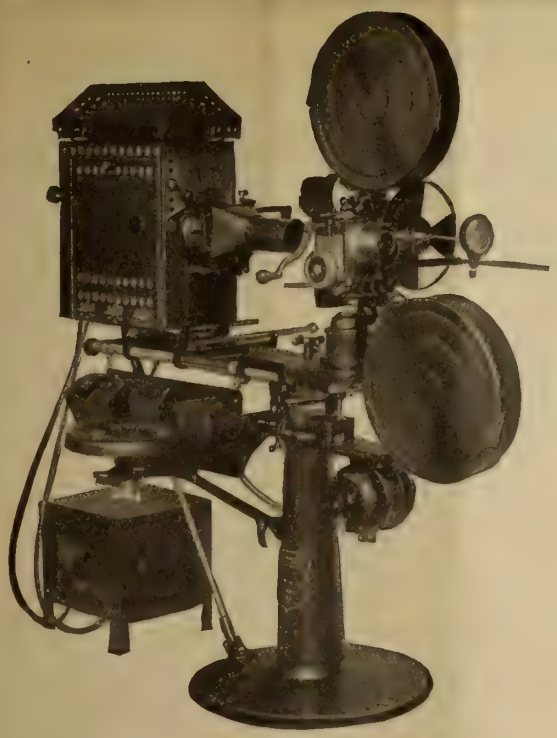
General Film Company Features

BROADWAY STAR FEATURES.

May 6—The Resurrection of Hollis (Three parts—Drama).
May 13—Accusing Voice (Three parts—Dr.)
May 20—Miss Adventure (Three parts—Dr.).
May 27—The Primal Instinct (Three parts—Drama).
June 3—Carew and Son (Three parts—Dr.).
June 10—A Strange Case (Three parts—Dr.).
June 17—Ashes (Three parts—Drama).
June 24—Underneath the Low Down (Three parts—Drama).

KNICKERBOCKER STAR FEATURE.

May 12—Broken Fetters (Three parts—Drama).
May 17—Spellbound (Five parts—Drama).
May 19—A Child of Fortune (Three parts—Drama).
May 26—The Flirting Bride (Three parts—Dr.).
June 2—Shadows (Three parts—Drama).
June 9—The Stained Pearl (Three parts—Dr.).
June 16—On Old Man's Folly (Three parts—Drama).
June 18—Pay Dirt (Five parts—Drama).
June 23—The Ancient Blood (Three parts—Drama).



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Let us tell you how to send them away smiling: how to make **EVERY PATRON A REPEATER.** Let us tell you what **WHITE LIGHT** can do for you —what it has done for others.

Wagner Electric Manufacturing Company, Saint Louis

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2090. 2092.)

(*Mutual Releases continued from page* 2126.)

MUTUAL MASTERPICTURES DE LUXE.

May 25—The Reclamation (American—Five parts—Drama) (No. 104).
May 29—The Man from Manhattan (American—Five parts—Drama) (No. 105).
June 1—Other People's Money (Thanhouser—Five parts—Drama) (No. 106).
June 5—Whispering Smith (Signal—Five parts—Drama) (No. 107).
June 8—Soul Mates (American—Five parts—Drama) (No. 108).
June 12—The Inner Struggle (American—Five parts—Drama) (No. 109).
June 15—The Abandonment (American—Five parts—Drama) (No. 110).

VOGUE.

May 28—National Nuts (Comedy).
May 30—Shy Thirty Cents (Comedy).
June 4—Nailing on the Lid (Comedy).
June 6—A Plane Story (Comedy).
June 11—His Blowout (Comedy).
June 13—Love, Burglars and a Bull Dog (Comedy).
June 18—Delinquent Bridegrooms (Comedy).

Pathe Exchange, Inc.

ARROW.

May 15—Who's Guilty? No. 2, "The Tight Rein" (Two parts—Drama).
May 22—Who's Guilty? No. 3, "The Tangled Web" (Two parts—Drama).

FEATURE.

May 15—The Iron Claw, No. 12, "The Haunted Canvas" (Two parts—Drama).
May 22—The Iron Claw, No. 13, "The Hidden Face" (Two parts—Drama).

GOLD ROOSTER PLAYS.

Apr. 18—Big Jim Garrity (Five parts—Dr.).
May 15—The Girl with the Green Eyes (Five parts—Drama).

MITTHENTAL.

May 1—Trouble Enough (Comedy).
May 15—Reckless Wrestlers (Comedy).

PATHE.

May 15—Siberia, the Vast Unknown, No. 7 (Scenic).
—On the Island of Luzon, (Philippine Islands) (Scenic).
May 22—Saving the Shad Supply (Industrial).
—Yunnan Fou (Scenic of Southwest China).
May 22—Leap Year (Animated Comedy—Car.).
—How to Bring Up a Child (Colored—Nonsense Film).

PATHE NEWS.

May 10—Number 38, 1916 (Topical).
May 13—Number 39, 1916 (Topical).
May 17—Number 40, 1916 (Topical).
May 20—Number 41, 1916 (Topical).

ROLIN.

May 8—Luke and the Bomb Throwers. (Com.).
May 22—Luke's Late Lunchers (Comedy).

Miscellaneous Releases.

AUTHORS FILM CO., INC.

April—Alsace (Five parts—Drama).
April—A Woman's Awakening (Five parts—Dr).
May—Under the Mask (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.

May 22—A Son of the Immortals (Five parts—Drama).
May 29—Naked Hea (Five parts—Drama).
June 5—The Eye of God (Five parts—Drama).
Jun. 12—Bobbie of the Ballet (Five parts—Drama).
June 19—The Three Godfathers (Five parts—Drama).
Jun. 26—Shoes (Five parts—Drama).

EMERALD M. P. CO.

June 1—Tom & Jerry—Bachelors, No. 1 (Two parts—Drama).

FOX FILM CORPORATION.

May 22—Battle of Hearts (Five parts—Drama).
May 29—The Spider and the Fly (Five parts—Drama).
June 5—Hypocrisy (Five parts—Drama).
June 12—A Woman's Honor (Five parts—Dr.).

INTERNATIONAL FILM SERVICE, INC.

May 22—The Mysteries of Myra, No. 5 (Two parts—Drama).
May 29—The Mysteries of Myra, No. 6 (Two parts—Drama).
June 5—The Mysteries of Myra No. 7 (Two parts—Drama).

IVAN FILM PRODUCTION, INC.

June—Her Husband's Wife (Drama).

JUVENILE FILM CORPORATION.

Mar.—Chip's Backyard Barnstormers (Two parts—Comedy).
Mar.—Chip's Rivals (Comedy).
June—World War in Kidland (Comedy).
June—For Sale—A Daddy (Dr.-Com.)
June—Chip's Carmen (Comedy).

LEWIS J. SELZNICK PRODUCTIONS, INC.

May—The Common Law (Drama).

METRO PICTURES CORPORATION.

May 29—The Scarlet Woman (Popular Plays & Players—Five parts—Drama).
June 5—Dorian's Divorce (Rolfe—Five parts—Drama).
June 12—The Masked Rider (Balshofer—Five Parts—Drama).

METRO-DREW COMEDIES

System Is Everything (Comedy).
Their First (Comedy).
The Model Cook (Comedy).
Sweet Charity (Comedy).

PARAMOUNT PICTURES CORPORATION.

May 29—The Thousand Dollar Husband (Lasky—Five parts—Drama).
Jun. 1—The Gutter Magdalene (Lasky—Five parts—Drama).
Jun. 5—The Evil Thereof (Famous Players—Five parts—Drama).
June 8—The Making of Maddalena (Morosco—Five parts—Drama).
June 12—Silks and Stains (Famous Players—Five parts—Drama).
June 15—Destiny's Toy (Famous Players—Five parts—Drama).
June 19—The Clown (Lasky—Five parts—Comedy).
June 26—The World's Great Snare (Famous Players—Five parts—Dr.).
June 29—The American Beauty (Pallas—Five parts—Drama).
July 3—By Right of Sex (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

May 10—A Toyland Paper Chase.
May 17—Bobby Bumps and His Goatmobile (Cartoon—Comedy).
May 24—Kid Casey the Champion (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

May 15—Among the Head Hunters.
May 22—Cruising Through the Philippines.
May 29—The Murderous Moros of Mindanao.
June 5—Visiting the Sultan of Sulu.
June 12—The Penal Colony of Palawan.

THE RESERVE PHOTO-PLAYS CO.

June 12—Casey's Dream (Comedy).

TRIANGLE FILM CORPORATION.

Releases for week of May 21:
A Child of the Paris Streets (Fine Arts—Five parts—Drama).
The Primal Lure (Ince—Five parts—Dr.).
Releases for week May 28:
Mr. Goode, the Samaritan (Fine Arts—Five parts—Drama).
The Market of Vain Desire (Ince—Five parts—Drama).
Releases for Week of June 4:
Going Straight (Fine Arts—Five Parts—Drama).
The Bugle Call (Ince—Five parts—Dr.).

UNICORN FILM SERVICE CORPORATION.

(*Releases for the Sixth Week.*)

May 29—The Price He Paid (Two parts—Dr.).
May 29—A Bride to Order (Gayety—Comedy).
In the Balkans.
May 30—A Dapghter of the Hills (Hiawatha—Western—Drama).
May 30—Kentucky Brothers (Puritan—Dr.).
May 30—The Skating Craze at Moodyville (Judy—Comedy).
May 31—Rival Candidates (Buffalo—Western—Drama).
May 31—A Modern Hercules (Hippo—Comedy).
May 31—The Wheat King (Puritan—Drama).
June 1—The Sacred Oath (Lily—Drama).
June 1—Billie's Find (Jockey—Comedy).
—The Enchanted Matches (Comedy).
June 2—A Double Reward (Rancho—Western—Drama).
June 2—All for the Love of Laura (Gayety—Comedy).
June 2—When a Man Weakens (Supreme—Drama).
June 3—His Indian Guardian (Sunset—West—Drama).
June 3—The Heart of a Peddler (Supreme—Drama).
June 3—Nearly Married (Hippo—Comedy).
June 4—Fate's Decree (Utah—Western—Dr.).
June 4—Willie the Sleuth (Jockey—Comedy).
June 4—The King's Vengeance (Puritan—Dr.).

(*Releases for the Seventh Week.*)

June 5—The Rosary (Puritan—Two parts—Drama).
June 5—The Baby in the Case (Gayety—Comedy).
June 6—Bob Armstrong's Reward (Hiawatha—Western—Drama).
June 6—The Crucial Test (Lily—Drama).
June 6—Taming of the Shrew (Judy—Com.).
June 7—Broken Hearts (Buffalo—Western—Drama).
June 7—Mixed Brides and Pale-Faced Injuns (Comedy).
June 7—The Missing Necklace (Puritan—Drama).
June 8—The Formula (Lily—Two parts—Drama).
June 8—Johnny-on-the-Spot (Jockey—Com.).
June 9—The Higher Voice (Rancho—Western—Drama).
June 9—The Re-Made Maid (Gayety—Com.).
June 9—The Two Waifs (Supreme—Drama).
June 10—The Rustler's Retribution (Sunset—Western—Drama).
June 10—The Eternal Truth (Supreme—Dr.).
June 10—Hubby's Escapade (Hippo—Comedy).
—His One and Only (Comedy).
June 11—A Squaw's Loyalty (Utah—Western—Drama).
June 11—Two of a Kind (Jockey—Comedy).
June 11—The Recoil (Puritan—Drama).

WORLD EQUITABLE.

May 29—Fate's Boomerang (Brady Made—Five parts—Drama).
June 5—His Brother's Wife (Brady Made—Five parts—Drama).
June 12—Perils of Divorce (Brady Made—Five parts—Drama).
June 19—La Boheme (Brady Made—Five parts—Drama).
June 26—What Happened at 22 (Brady Made—Five parts—Drama).
July 3—The Crucial Test (Brady-Made—Five parts—Drama).

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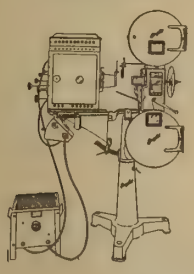

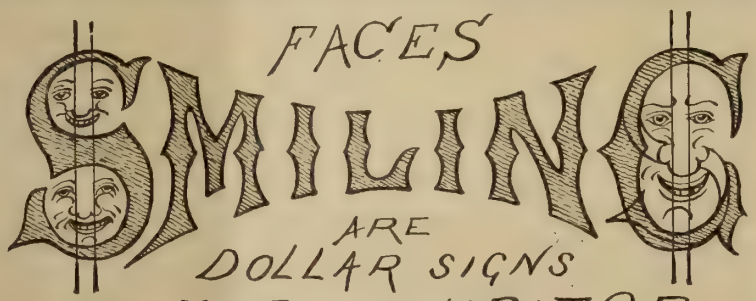

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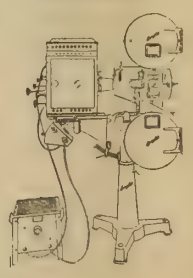

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2090. 2092.)

(*Continued from page* 2128.)

V-L-S-E., INC.

May 15—The Ordeal of Elizabeth (Vitagraph—Five parts—Drama).
May 19—Hearst-Vitagraph News No. 40 (Top.).
May 22—The Suspect (Vitagraph—Five parts—Drama).
May 22—Kernel Nutt Wins a Wife (Comedy).
May 22—Hearst-Vitagraph News No. 41 (Top.).
May 26—Hearst-Vitagraph News No. 42 (Topical).
May 29—Hearst-Vitagraph News No. 43 (Topical).
May 29—Kernel Nutt, the Footman (Vitagraph—Comedy).
May 29—Into the Primitive (Selig—Five parts—Drama).
May 29—The Lights of New York (Vitagraph—Five parts—Drama).
June 2—Hearst-Vitagraph News, No. 44 (Topical).
June 5—Hearst-Vitagraph News, No. 45 (Topical).
June 5—Those Who Toil (Lubin—Five parts—Drama).
June 5—The Destroyers (Vitagraph — Five parts—Drama).
June 5—Kernel Nutt's One Hundred Dollar Bill (Vitagraph—Comedy).
June 9—Hearst-Vitagraph News No. 46 (Top.).
June 12—That Sort (Essanay—Five parts—Dr.).
June 12—The Redemption of Dave Darcey (Vitagraph—Five parts—Drama).
June 12—Kernel Nutt in Mexico (Comedy).
June 12—Hearst-Vitagraph News, No. 47—Topical).
June 16—Hearst-Vitagraph News, No. 48 (Topical).

GEORGE KLEINE.

May 29—Gloria's Romance, No. 2, "Caught the Semnioles" (Drama).
June 5—Glorias Romance, No. 3, "A Perilous Love" (Drama)
June 12—Gloria's Romance, No. 4 (Drama).
June 19—Gloria's Romance No. 5 (Drama).

States Right Features

ALL FEATURE BOOKING AGENCY.

Apr.—The Fire King (Five parts—Drama).

AMERICAN CORRESPONDENT FILM CORPORATION.

May 8—The Fighting Germans (Five parts—Topical).

THE BEACON FILMS, INC.

May —Get Villa Dead or Alive (Two parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.

Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

E. & R. JUNGLE FILM CO.

Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO.

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical).

GREAT NORTHERN FILM CO.

May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

OLYMPIC MOTION PICTURE CO.

Mar.—The Little Orphan (Five parts—Drama).

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

RAVER FILM CO.

Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Three parts—Dr.).

THE SUN PHOTOPLAY CO.

May—A Woman Wills (Five parts—Drama).

UNITY SALES CORPORATION.

May—My Country First (Six parts—Drama).
May—The Pursuing Vengeance (Five parts—Drama).
June—Diana (Drama).
June—The Yellow Menace (Drama).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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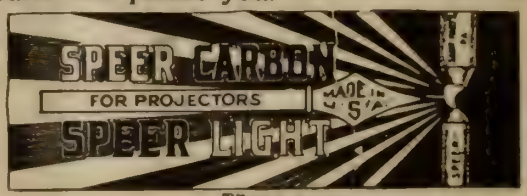

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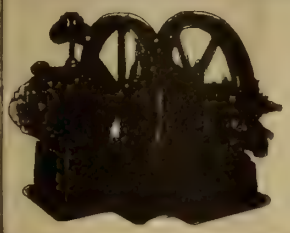

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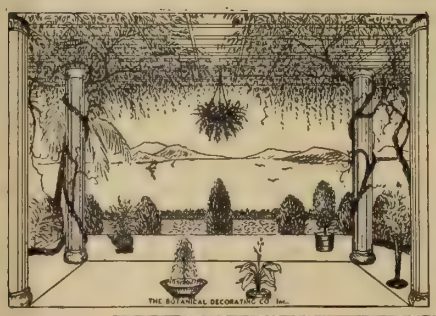

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	Imports into United States from			Exports from United States to		
	1915	1914	1913	1915	1914	1913
Argentina	$94.677.644	$56.274 246	$25 573 667	$52 883.035	$27.127.958	$54 980 415
Bolivia*	35 000	172	398	980.000	805.876	962.459
Brazil	120.099.305	95 000.622	100 947.735	84.888.540	23.275.894	89.901.203
Chili	37.284.043	24.238.713	29.553.823	17.800.611	13.627 618	16.616.912
Colombia*	19.615.000	17.547.987	15.714.447	17.213.000	5.784.275	7 647.165
Ecuador*	5.290.000	3.355.916	3.462.567	3 277.000	2.504.014	2.821.646
Guiana, British*	260.000	222.969	98 045	1.971.000	1.812.684	1.630.244
Guiana, Dutch*	620.000	1.034.508	818.825	594.000	655.244	731.806
Guiana, French*	49.000	.....	31 821	553.000	282.430	318.793
Paraguay*	63.000	61.198	67.220	61.000	83.595	215.058
Peru*	15.455.000	11 269.941	10.824.587	7.520.000	5.876.487	7.608.916
Uruguay*	13.644.000	9.597.168	1.860.609	8.099.000	4.153.438	7.617.110
Venezuela*	14.475.000	10 916.934	9.308.761	7.398.000	5.023.532	5.462.441
Total	$322.282.189	$229.520.375	$198,259.005	$145.338.862	$91.013 339	$146.514 636

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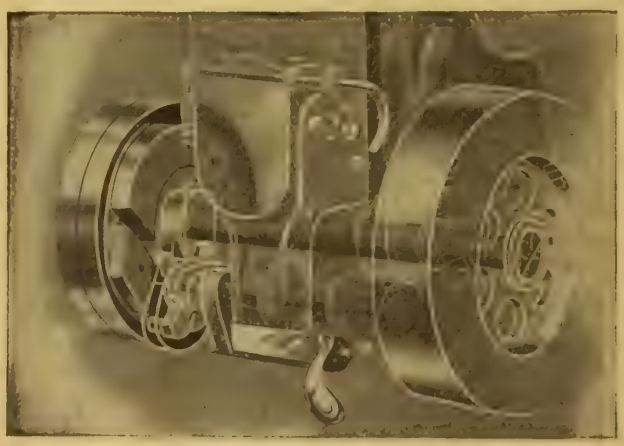

FIG. 1

FIG. 2

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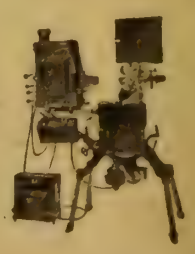

Vol. 28, No. 13 June 24, 1916 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

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Scene from "The Making of Maddalena" (Morosco).

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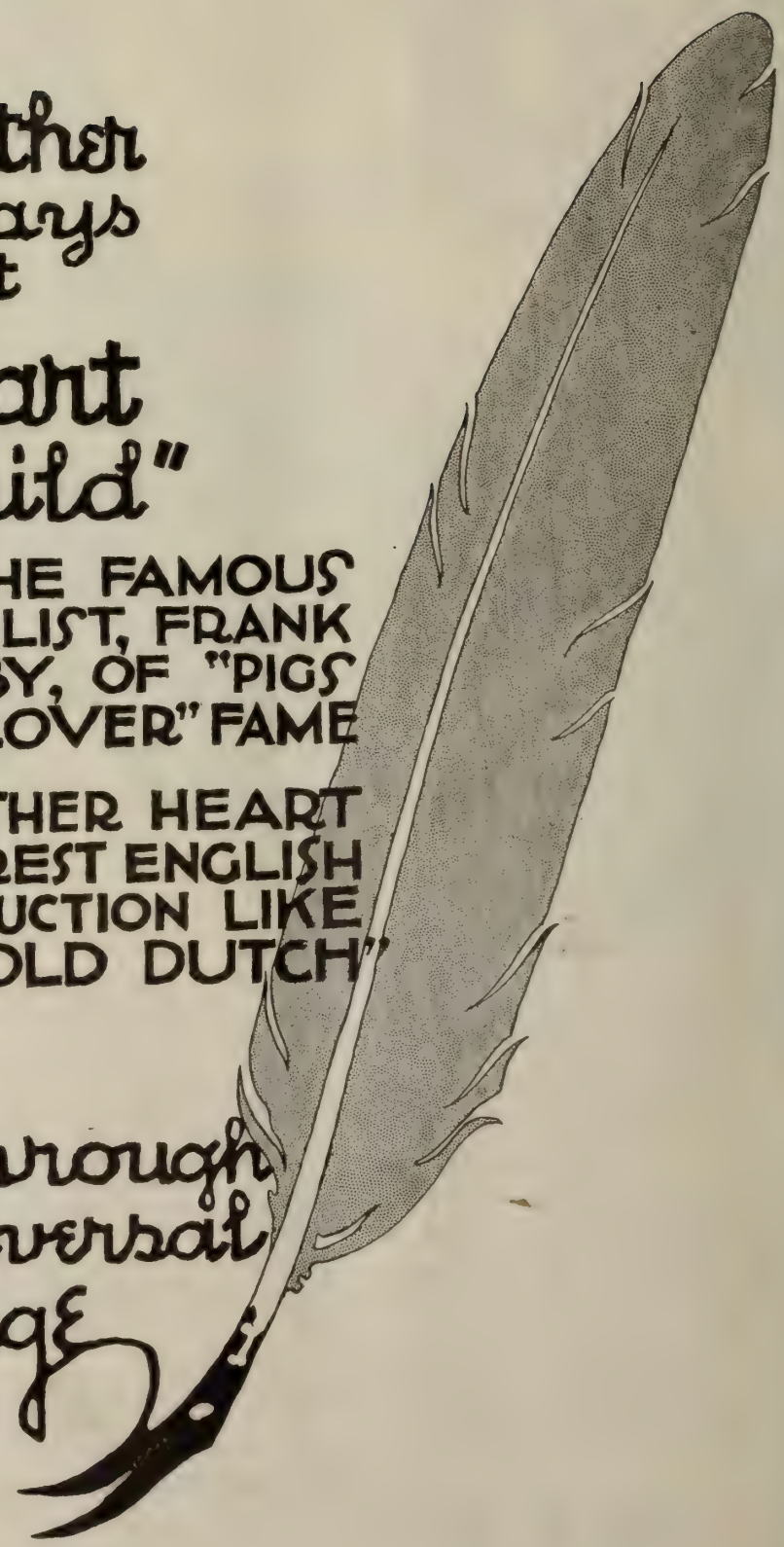

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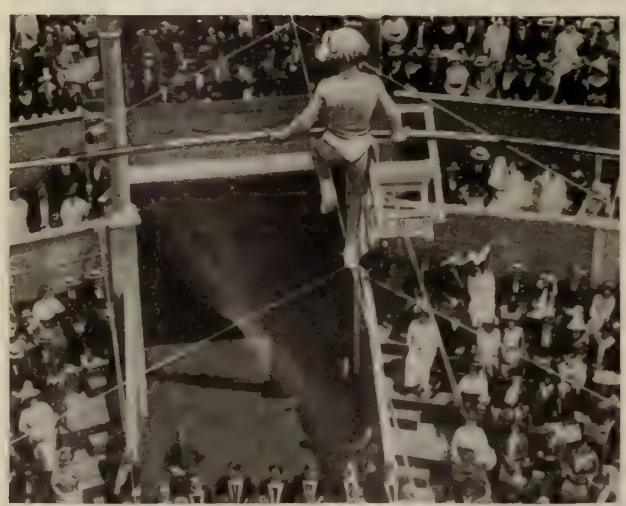

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FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
Introduces
The captivating, fascinating

ANN PENNINGTON

in
her initial screen appearance,
as

"SUSIE SNOWFLAKE,"

A photo-drama of Broadway
and the Home Town,

By
Shannon Fife.

Released June 22nd on the

Paramount Program

FAMOUS PLAYERS FILM Co

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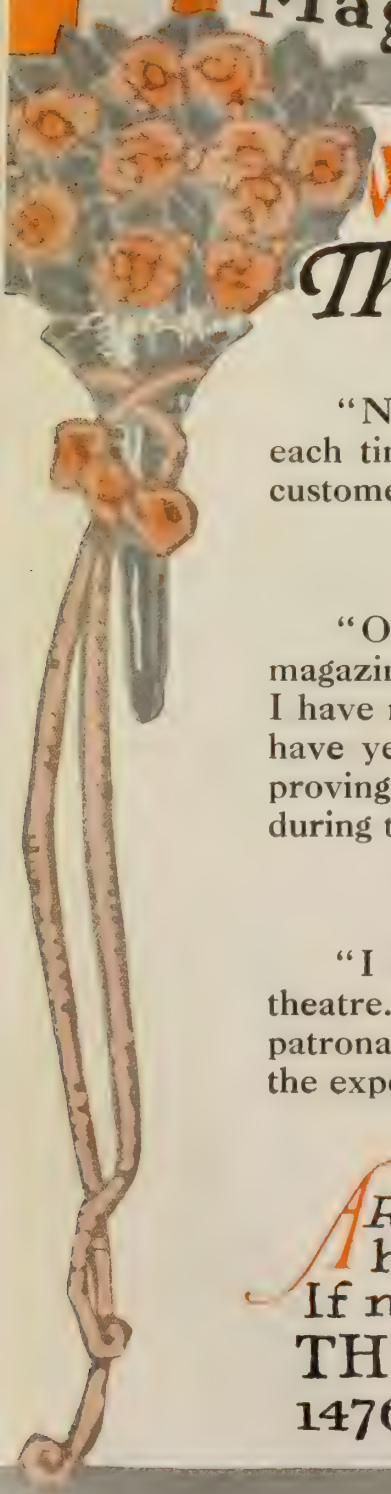
PICTURES CORPORATION
presents
The INCOMPARABLE
VIOLA DANA
in her first METRO wonderplay
The FLOWER
of NO MAN'S
LAND
Five Acts
of vital action
and charming
romance
Written and
directed by
John H. Collins
METRO
PICTURES
Released
on the
Metro Program
June 26th

The Pictures Magazine



What Exhibitors say about The PICTURES Magazine

"Not only does your magazine hold our patronage, but each time we send to a new name we find that it makes a new customer."

Carl F. Miller, Mgr.
STRAND THEATRE, Fremont, O.

"Our patrons look forward to Metro day, knowing that the magazine will be distributed on that day; and, as a manager, I have noticed heralds, photos, pennants, etc., in the streets, but have yet to find a copy of THE PICTURES MAGAZINE, proving to me that these magazines are carried home to be read during the leisure hours."

F. A. Abbott, Mgr.
BLOOMBURG AMUSEMENT COMPANY, Asheville, N. C.

"I distribute 2,000 a week, but rarely find one left in the theatre. I am convinced that they brought in a better class of patronage, together with an increased business that warrants the expense."

Wm. H. Stevens, Mgr.
STRAND THEATRE, Waterbury, Conn.

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Colorado Springs, Colo.

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Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE *(Ltd)*

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FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky Pres.
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Quality in a photoplay will attract desirable patronage.

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Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

June

Fannie Ward	*The Gutter Magdalene*	Lasky
All Star Cast	*The Evil Thereof*	Famous Players
Edna Goodrich	*The Making of Maddalena*	Morosco
Marguerite Clark	*Silks and Satins*	Famous Players
Louis Huff	*Destiny's Toy*	Famous Players
Victor Moore	*The Clown*	Lasky
Ann Pennington	*Susie Snowflake*	Famous Players
Pauline Frederick	*The World's Great Snare*	Famous Players
Myrtle Stedman	*The American Beauty*	Pallas

July

Peggy Hyland	*By Right of Sex*	Famous Players
Hazel Dawn	*Her First Consignment*	Famous Players
Wallace Reid and Cleo Ridgely	*The Taming of Helen*	Lasky
Dustin Farnum	*Davy Crockett*	Pallas
Blanche Sweet	*The Dupe*	Lasky
All Star Cast	*The Test*	Famous Players
Rita Jolivet	*An International Marriage*	Morosco
Marguerite Clark	*Little Lady Eileen*	Famous Players
Louise Huff	*When Shadows Fall*	Famous Players

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NEW YORK, N.Y.

Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

Rifle vs. Shotgun

Make a list of twelve representative people that you would like to see in your theatre and then figure out how many of these twelve would be interested in:

Paramount Pictographs
(The Magazine on the Screen)

Paramount-Burton Holmes Travel Pictures

Paramount-Bray Animated Cartoons
and Bray-Gilbert Silhouettes

Shooting in the dark with a shot-gun is not likely to bring home much game. Daylight and the rifle—that's the Paramount exhibitors' way.

Are **YOU** Satisfied?

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

B 4.19

CLARA KIMBALL YOUNG
THE EMBODIMENT OF GLORIOUS FEMININITY AND EXQUISITE ART
MANY AN EXHIBITOR THINKS HE IS PLEASING HIS PATRONS WHEN HE IS ONLY PLEASING HIMSELF
Lewis J. Selznick

Read What the George Kleine's Greatest Miss BILLIE BURKE

(By Arrangement With F. Ziegfeld, Jr.)

A Motion Picture Novel by Mr. & Mrs. Rupert Hughes.

"A STORY THAT WILL FIND ECHO IN EVERY HEART."

—Kitty Kelly in Chicago Tribune

"Gloria's Romance" is the story of a little girl who grows up. Miss Burke has mirrored with exquisite precision the adolescent unfolding skillfully indicated by the Hughes. Through her youthful hoydenism peep glimpses of aspiring young ladyhood, but her attitude is mostly of rebellion and effervescent mischief. Along with her mischievousness Miss Burke is mistress of a naive selfishness that finds particular scope in some of the moonlit scenes where she wanders through lovely gardens or scrambles slyly over the veranda balustrade. "Gloria's Romance" is the human kind of a story that will find echo in hearts in every city street and village home.

"SOMETHING FINE AND DISTINCTLY DIFFERENT."

—Dorothy Day in Des Moines Tribune

I went to the Palace yesterday along with a lot of other fans, to see something different—something wonderfully fine—Billie Burke in Gloria's Romance—and like all the others I came away satisfied. I had seen Billie Burke and something fine and distinctly different.

"A TENDER, SYMPATHETIC AND BEAUTIFUL STORY."

—Indianapolis Star

With Billie Burke as the star and the advent of the first "motion picture novel" called "Gloria's Romance" the Keystone turned hundreds of people away yesterday. "Gloria's Romance" is a tender sympathetic, and beautiful story that affords Miss Burke an opportunity to do some really striking acting.

"SETS A NEW STANDARD OF LITERARY QUALITY."

—Oakland (Cal.) Tribune

This new screen novel sets a new standard in literary quality of motion-picture stories, for it is logically developed, carefully plotted and an intense, compelling tale of the romance of a young society woman.

"PICTURE RECEIVED BY RECORD-BREAKING CROWDS."

—Seattle Post Intelligencer

"Pretty Billie Burke in 'Gloria's Romance' at the Rex is just as delightfully dainty as she is on the stage. Miss Burke has a personality that fairly beams out on the screen. Manager Hemrick of the Rex is much gratified with the reception the picture received by record-breaking crowds yesterday."

"BILLIE BURKE CHARMED THOUSANDS."

—Portland Oregonian

With Billie Burke, the "star supreme," in "Gloria's Romance," the million-dollar film novel, as the headline attraction on a program of exceptional merit, the T. & D. theater, the Portland home of Turner & Dahnken motion pictures, opened yesterday. Billie Burke charmed thousands just as she did in "Peggy" and the two reels of "Lost in the Everglades" are full of Billie Burke pranks.

"TAKING MOTION-PICTURE FANS BY STORM."

—St. Louis Globe-Democrat

This screen novel by Mr. and Mrs. Rupert Hughes is setting an absolutely new standard in literary merit of motion-picture stories. Miss Burke is bubbling over with good spirits and cheerfulness. The film is taking the motion-picture fans by storm, and the Columbia is presenting the story to capacity houses from 11 a. m. to 11 p. m.

"ATTRACTIVE BACKGROUNDS AND FINE CAMERA WORK."

—New York Morning Telegraph

Billie Burke fastened her grip even tighter on New York audiences last night when she appeared in the first two chapters of the George Kleine photoplay serial "Gloria's Romance" at the Globe theater. The serial proved to be a happy combination of well-chosen cast and interesting surroundings. The picture is a personal triumph for Billie Burke, and she is excellently supported by Henry Kolker. Without being spectacular, "Gloria's Romance" is entertaining and exciting. The beauties of Palm Beach form an attractive background for the action, and fine camera work is responsible for some admirable photographic effects which materially add to the finish of the production.

"BILLIE BURKE BROKE HOUSE RECORD SATURDAY."

—Houston Chronicle

Billie Burke, at the Queen theater Saturday, broke the house record for a Saturday attendance. Manager C. A. McFarland said the crush was the heaviest he had experienced since the house was opened, and that the crowds jammed the lobby throughout the day, and in some parts of the day blockaded the sidewalk. Billy Burke appears in a picture that peculiarly fits her talents and makes an impression that lingers.

"GLORIA'S ROMANCE AN OUT OF THE ORDINARY SERIAL."

—Canton (Ohio) News-Democrat

Kleine is making an out of the ordinary serial in "Gloria's Romance," the first chapter of which is now being shown at the Lyceum. It is unusual in its story, in the excellence of its cast and in the elaborate manner in which it is being staged.

"BILLIE BURKE IS ALTOGETHER CUNNING."

—New York Times

An interesting experiment was begun last night at the Globe theater with the first exhibition of the first chapters of a new movie serial entitled "Gloria's Romance," with Billie Burke as the star. Miss Burke proved herself a good screen subject. She is winsome and girlish looking, and when she dons the clothes of a boy she is altogether cunning.

"MISS BURKE DEVELOPS CAPACITY FOR MISCHIEF."

—New York Sun

In her present play Miss Burke, who is in the role of a tomboy daughter of a millionaire, develops an infinite capacity for michief. This leads her into a variety of escapades from which most of the comedy action of the picture is drawn.

"NO MORE POPULAR PICTURE HAS EVER BEEN SHOWN."

—Indianapolis Star

No more popular picture has ever been shown than "Gloria's Romance," which, featuring charming Billie Burke, is packing audiences into the Keystone. Week by week interest in this charming serial grows, until it seems that ere long the theater will not be large enough to hold all who want to follow the fortunes of Gloria.

"BILLIE BURKE GIVEN WONDERFUL OPPORTUNITIES

—Minneapolis Tribune

In order to accommodate admirers of Miss Burke, the "Gloria's Romance" production is shown at least six times a day at the New Palace. The doors open at noon, and "Gloria's Romance" is run until time for the vaudeville program, between the matinee and evening shows, and then again between the two evening vaudeville performances. Billie is given some wonderful opportunities to display her ability in the gymnasium with boxing gloves, with the foils in a fencing bout, as the hostess at a chafing-dish party, as a girl graduate and as her own natural, playful self.

"BILLIE BURKE MORE WINSOME THAN EVER."

—Tulsa (Okla.) World

If Billie Burke is to appear in more exquisite gowns than those worn in the first chapter of "Gloria's Romance," she will have to call in the services of a fairyland sartorial wizard and to use a colloquialism, "there ain't no such animile." In "Gloria's Romance" Miss Burke is ravishingly beautiful and more winsome than ever before.

"PICTURE LOOKS LIKE IT COST A FORTUNE."

—Detroit News

Radiant Billie Burke in a new serial film opened yesterday at the Majestic theater; and Billie, who is introduced to us as a little girl, doesn't look a bit over twelve. The serial is said to have cost a million dollars, and from the introductory episode one guesses readily that the press agent is no faker.

"MAKING A HIT WITH MOTION-PICTURE PATRONS."

—Seattle Post Intelligencer

"Gloria's Romance," with petite Billie Burke playing the part of Gloria, is making a hit with motion-picture patrons of the Rex. Rupert Hughes has written a story that fits Billie Burke like one of her own gloves. She just revels in it. And this diminutive comedienne has no competitor when it comes to reveling. She is the real spirit of joy. It is easy to see that she is having as much fun in the screen as her auditors are out of it.

Critics Say About

Cinematographic Achievement

in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

20 Feature Chapters! For Bookings Apply to Nearest Kleine Exchange!

"A PRETTY STORY; A NORMAL LOT OF CHARACTERS."

—New York Mail

Judging from the first two chapters of "Gloria's Romance," something different in a serial is being developed. All serial pictures heretofore have been built of weirdly impossible and thrillingly melodramatic incidents, but this serial is made up of subtler things; a pretty story, a normal lot of characters who are neither thorough villains nor thorough heroes and complications of a sort which will not make the sensible person writhe with laughter at their absurdity.

"GRAND OPERA HOUSE PACKED TO THE LIMIT."

—San Antonio Express

The Grand Opera House was packed to the limit Friday to see "Gloria's Romance," the new Rupert Hughes story, in which Billie Burke is the featured star. A hand-to-hand conflict with a real Seminole Indian is the big thrill in chapter two of the George Kleine motion-picture novel, and the fight appeared to be no make-believe affair, but the real thing.

"BILLIE BURKE OUTSHADOWS EVERYBODY ELSE."

—Houston Chronicle

Billie Burke has already established herself as a foremost screen star, just as she has long been beloved on the speaking stage. She photographs perfectly—so perfectly, in fact, that one can almost see the sunset red gold of her hair and the wonderful blue of her smiling eyes—and "camera consciousness" is a term wholly unknown to the little player. Miss Burke's support is excellent in every way, but Billie so outshadows everybody else in any and every production in which she appears.

"MOST EXPENSIVE FILM NOVEL EVER PRODUCED."

—Savannah News

The Odeon gave the Savannah amusement public several sensations last week, principal among which was the presentation of the most expensive serial ever produced, Billie Burke in "Gloria's Romance." Those who saw the first episode of this production need not be assured of the high character of the new film novel.

"GLORIA'S ROMANCE ENTHUSIASTICALLY RECEIVED."

—Sioux Falls Leader-Press

"Lost in the Everglades," chapter one of "Gloria's Romance," Kleine's 20-part photoplay serial featuring Billie Burke, Henry Kolker and other stars, was enthusiastically received at the Colonial on Wednesday, and the opening of the elaborate film novel gave new insight on the work of Billie Burke.

"AUTOMOBILES LINE STREET, PEOPLE BLOCK SIDEWALKS."

—Omaha Bee

Automobiles lined the streets and people blocked the sidewalks in the vicinity of the Muse theater Friday night, when the first chapters of "Gloria's Romance," featuring Billie Burke, were shown at that theater, and "Lost in the Everglades," the opening chapter of the story was up to the expectations aroused.

"DESPITE HEAVY RAIN THEATER WAS PACKED."

—Atlanta Journal

Admirers of Miss Billie Burke flocked to the Piedmont theater Monday to see the first chapter of "Gloria's Romance." Despite the heavy rain, the Piedmont was packed from the opening reel at 11:30 o'clock in the morning, until the doors were shut at night. Miss Burke, as a mischievous girl (she grows up in later chapters), charmed her audience on the opening day, and they went away to tell their friends, so that Tuesday was another busy day at the Piedmont.

"GLORIA'S ROMANCE PLEASES LARGE CROWDS AT LYRIC."

—Springfield News-Record

Billie Burke, the most charming actress in filmdom, came to the Lyric Thursday in her latest offering, "Gloria's Romance," and it pleased large crowds at the theater. Many who saw the production declared that Miss Burke appears to far better advantage than in her first movie play.

"THEATER LOBBY PACKED—HUNDREDS TURNED AWAY"

—Milwaukee, Wisconsin

With the theater packed, the lobby jammed and hundreds turned away, Billie Burke in "Gloria's Romance" was welcomed at the Merrill theater Sunday.

"INTEREST SO KEEN EXTRA SHOWS NECESSARY"

—Minneapolis Tribune

Despite the fact that the vaudeville program this week at the New Palace theater is one of the best ever presented at that theater, Miss Burke holds her own in the film portion of the program. The patrons demonstrate their interest by remaining after the vaudeville to view the serial, and so keen has the interest been that it has been necessary to run the film after the last performance at night, to accommodate those who came late.

"PACKED OUTSIDE DOORS OF REX THEATER."

—Seattle Times

Billie Burke is certainly a favorite with the women in this city, for every afternoon at the Rex theater they are packed outside the doors of the Rex theater in their efforts to see this famous little star in the latest and greatest of her successes, "Gloria's Romance." There is only one Billie Burke, and there will be only one, for her clever little mannerisms cannot be duplicated.

"MOST LAVISHLY PRODUCED SOCIETY PLAY OF YEAR."

—Peoria Star

The Apollo today has the second chapter of "Gloria's Romance," in which Billie Burke has achieved the climax of photoplay production—the most lavishly produced and whimsically delicious society play of the year.

"THRONGS GREET BILLIE BURKE AT STAR THEATER."

—Illinois State Journal

Yesterday throngs greeted the arrival of the fascinating little star, Billie Burke, at the Lyric in her latest and greatest film success, entitled "Gloria's Romance," and her appearance on the screen can be appreciated as though she were appearing in person.

"GLORIA'S ROMANCE IS SHOWING UP BEAUTIFULLY."

—St Louis Globe-Democrat

"At the Columbia the George Kleine film, 'Gloria's Romance,' with Billie Burke, the star supreme, and an excellent cast is showing up beautifully. Miss Burke has the most engaging part in her career."

"BILLIE BURKE A STAR OF SCINTILLATING CAPACITY."

—Pittsburgh Press

Billie Burke in "Gloria's Romance" is surely a star of scintillating capacity. Her charming actions, her sweet smile and her clean-cut acting have made for her a reputation to be envied by stagefolks the world over.

"BILLIE BURKE MORE LOVELY THAN EVER BEFORE.

—Dallas News

Billie Burke is more lovely than ever in the third chapter of "Gloria's Romance," for she appears as a school girl who plays basketball, tennis, fences and holds chafing-dish orgies in her room.

"AN ACHIEVEMENT IN A CLASS BY ITSELF."

—Norfolk (Va.) Pilot

Billie Burke in her 20-week serial came and saw and conquered. If the subsequent installments of "Gloria's Romance" measure up to the first one, revealed yesterday at the Wells, Miss Burke's serial is going to be set down in the annals of motion pictures as an achievement in a class by itself.

"PRODUCTION A MARVEL OF BEAUTY AND EXCELLENCE."

—Worchester Gazette

If Worcester was ever treated to a genuine screen feast it had it today at the Pleasant theater, where Billie Burke was shown in the first chapter of "Gloria's Romance." The production is a marvel of beauty with a strong and rapidly moving story of deep interest.

"GLORIA'S ROMANCE TO BREAK ALL RECORDS."

—Milwaukee News

Billie Burke, in "Gloria's Romance," threatens to break all the records she set when she appeared in "Peggy," some months ago. "Gloria's Romance," which opened at the Merrill on Sunday, is an excellent play and gives Billie Burke no end of opportunities.

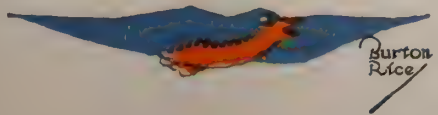
THE ZEPPELIN RAIDS ON LONDON AND THE SIEGE OF VERDUN

A stupendously spectacular production staged at the cost of a million lives. These are the only authentic pictures ever taken of the Zeppelin Fleet's Arrival in England—their attack on London—the trail of destruction in their wake; "Deadman's Hill" and the historic siege of Verdun —as exhibited under the auspices of The New York Globe to turn away audiences at the Park Theatre.

This is the First of the Mammoth Productions which will be exploited by Filmdom's Master showman—Real Showmen who can handle Colossal Productions confer with

KEMBLE FILM CORPORATION, 587 Fulton St., Brooklyn, N. Y.

Bluebird Photoplays
Announce
Mary MacLaren
in an extraordinary
cinema production
"Shoes"
By Stella Wynne Herron - from
Jane Addam's "An Ancient Evil"
Produced by that master genius
Lois Weber.



SUGGESTED by Jane Addams; story by Stella Wynne Herron; adapted for the screen, and produced by that genius of the film world
LOIS WEBER
"Shoes"—the work of these three notable women—is the nearest approach to screen perfection ever presented.
It is an intensely human story of a working girl who "sold herself for a pair of shoes."
It is greater than drama. It is a chapter from life. It is a photoplay masterpiece. Maintaining the BLUEBIRD standard "Shoes" is a perfect photoplay.
Book through your local BLUEBIRD Exchange or Executive Offices
BLUEBIRD PHOTOPLAYS (Inc.)
1600 Broadway
New York

EQUITABLE PICTURES

HELEN WARE IN "The Price"

THOS. A. WISE IN "Blue Grass"

HILDA SPONG IN "Divorced"

KATHARINE KAELRED IN "Idols"

CYRIL SCOTT IN "The Twin Triangle"

LILLIAN LORRAINE IN "Should a Wife Forgive?"

JACKIE SAUNDERS IN "Not Guilty"

CHAS. J. ROSS IN "The Senator"

JULIA DEAN IN "The Ransom"

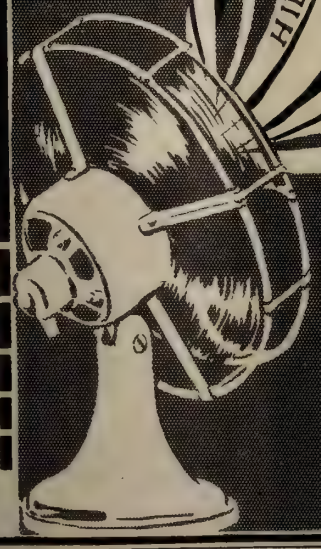
MARIE EMPRESS IN "Love's Crossroads"

ADELE BLOOD IN "The Devil's Toy"

CHAS. CHERRY IN "Passers By"

JOHN MASON IN "Reapers"

MARGARITA FISCHER IN "The Dragon"



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THAT'S WHAT COUNTS

EQUITABLE MOTION PICTURES CORPORATION

RELEASING THROUGH

WORLD FILM CORPORATION

General Film Service

There's No Weak Link

From Studio to Theatre Patron—
General Film Service is Perfect
Here's Proof from Exhibitors:—

STARS: *"I received my program which shows Bryant Washburn in an Essanay and Mary Anderson in a Vitagraph. It is rather soothing to an exhibitor to see the old favorites back again in the regular program. Honestly, I think one of the greatest drawbacks to the industry has been the withdrawing of favorites from the regular program. *** Hope you will continue this policy.*

"LIONEL DELACROIX,
Plaquemine, La."

PICTURES: *"Just had the pleasure of running Edison's* **'CELESTE OF THE AMBULANCE CORPS'** *and I consider it the most magnificent three reel subject that has been offered in General Film Service for many a day. The theme is very interesting; the lighting, directing and detail work excellent and the photography a work of art not easily forgotten.*

"BERT GOLDMAN,
Manager New Princess Theatre,
St. Paul, Minnesota."

SERVICE: *"This is what I call* **real service.** *Wired you at midnight for program for next day and you stop a train here with a box of film that never does carry express to this town. This is* **real service** *and you more than made good your promises.*

"R. E. FALKINBURG,
Lexington, Nebraska."

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

Stars in Short Reels

is the corner stone of this service. Upon this is built programs of variety, presenting stars in every picture. No other program compares in number of

Stars

Pictures with

Edna Mayo

Jackie Saunders

Charlie Chaplin

Bessie Eyton Viola Dana

Mae Marsh Harry T. Morey

Pictures with

Helen Gibson

Kathlyn Williams

Mary Pickford

Henry King Edith Storey

Fritzi Brunette Davy Don

This is how we earned our lead—and hold it

Stars who made features famous now appear in our 1, 2, and 3 reel releases as well as 5 reel features. These pictures are the very acme of quality. In *all* of them you will find

Stars

Pictures with

Nell Craig

Rose Melville

Syd Ainsworth

Frank Mayo Ben Wilson

Ham and Budd

Pictures with

Dorothy Gish

Lois Meredith

Millicent Evans

Leonie Flugrath Tom Mix

Plump and Runt

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service

LUBIN
Releases

Monday June 19 DAVY DON COMEDY

"OTTO'S LEGACY"
(ONE ACT)

Thursday June 22

"LOVE'S LAW"
(THREE ACT DRAMA)

Saturday June 24

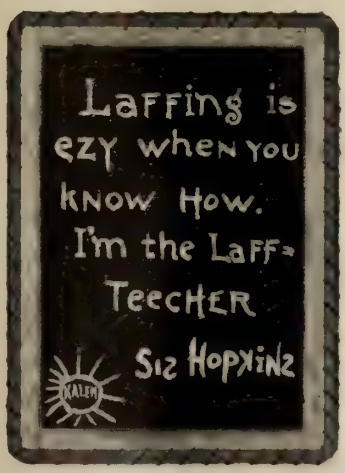
"PERSISTENCY"
ONE ACT COMEDY

LUBIN

General Film Service

STARS WITH BOX OFFICE VALUE!

Ham and Bud, Helen Gibson, Ethel Teare, Sis Hopkins—there are names that you **know** mean extra money in the box-office every time you announce them. You get feature drawing power at a one reel rental.



SIS HOPKINS

Supported by Henry Murdock and Frank Minzey in

"Her Great Invention"

Easily one of the best Sis Hopkins Comedies yet released. Sis has a wonderful invention for making gun-powder harmless. The only trouble is that it does not work and—well, things that happen then don't give you a chance to stop laughing until the last scene of the picture fades from view.

Released Friday, June 23rd

"The Beggar and His Child"

Ham dresses Bud as his darling child and is in a fair way to wealth when the fall comes.

Released Tuesday, June 20th

"That Lonely Widow"

Ethel Teare, as a girl reporter, gets into a jolly mix-up that keeps the laughs in swift succession.

Released Wednesday, June 21

HELEN GIBSON

The Screen's Most Daring Actress in

"The Mysterious Cipher"

You are missing the one sure bet, the single reeler that never fails to bring them back if you are not using "The Hazards of Helen." In "The Mysterious Cipher," Helen lives up to her title of "the screen's most daring actress" in a story that shows her exposing conspirators who sought to defraud the railroad. Thrilling horseback riding and a breath-taking leap to a speeding freight are among the punches.

Released Saturday, June 24th

KALEM COMPANY

235-39 West 23d Street **New York City**

General Film Service

What the Critics Say

of the Latest

Essanay-Chaplin Comedy

"POLICE"

This is without question a tremendous box office production because its worth has been definitely proved. You can count it a real winner.—*Wid's Independent Review.*

This new vehicle of tremendous laugh getting power ranks with Chaplin's greatest work.—*New York Dramatic Mirror.*

Exhibitors who want to give their patrons a real laugh should show this picture.—*Exhibitors Herald.*

"Police" is funny in the extreme.—*Motion Picture News.*

Manager Field of the Colonial says Chaplin's "Police" drew the biggest Sunday crowd he ever had. It is as funny as the advertising would strive to make one think it, and moves the house to laughter.—*Kitty Kelly, Chicago Tribune.*

Chaplin in "Police," if possible, is funnier than ever. To appreciate it watch the crowds.—*Mildred Joclyn, Chicago Post.*

"Police" is a winner.—*Dallas (Tex.) Herald.*

Chaplin fans are delighted with this comedy which drew capacity crowds at The Empress.—*Des Moines (Ia) Register.*

It is the most screamingly funny of all his funny comedies.—*Atchison (Kans.) Globe.*

This mirth provoking comedy is pleasing all crowds at the Regent theatre.—*Indianapolis (Ind.) Star.*

Charlie Chaplin Himself Says:

"It's a Scream"

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
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General Film Service

The Absolute Test of *All* Photoplays

Every photoplay must meet the final test of sales power.

If it does not, it is a failure. If it cannot attract the public it is useless, as no photoplay is of any value on a shelf.

Essanay's short subjects have met this test; its actors are known the world over; its plots carry the fundamental element of human interest that appeals to all.

Essanay plays sell; they please.

FRANCIS X. BUSHMAN

is presented in

"The Girl At the Curtain"

The strange case of a couple who wed with a curtain between them, so that neither sees the other. Having carried out the provision of a will, they separate. Later they meet and fall in love to find they are already man and wife.

2 Act Drama (reissue) - - - *June 20*

GEORGE ADE'S
"Fable of the Undecided Brunette"

is another of his quaintly humorous satires on the present day girl. It keeps all in an uproar of laughter.

1 Act Comedy - - - - - *June 21*

ANN KIRK and EDWARD ARNOLD

are presented in

"A Traitor to Art"

The story of a girl's tragic failure as an artist in a great city; her final reclamation from the ultra-Bohemian life through a minister who loves her and brings her happiness.

3 Act Drama - - - - - *June 24*

Trade Mark
Reg.U.S.Pat.1907

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

General Film Service

On the other side sat the man whose life she had come to take. Against him she bore the deepest hate a woman can know. But with all her dishonor, and with the confession of murder still on her lips, there was another who took her into his arms and held her blameless. Would you have done as he did?

"WOULD YOU FORGIVE HER?"

A Vitagraph three-part

Broadway Star Feature with Leah Baird

supported by Arthur Cozine, Jack Ellis and Van Dyke Brooke.

Written by Dodd Crane and produced by Van Dyke Brooke.

Released Saturday, June 24th.

The VITAGRAPH COMPANY of AMERICA

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General Film Service

REGULAR VITAGRAPH RELEASES

"Stung"

ONE-PART COMEDY. RELEASED MONDAY, JUNE 19th

Sometimes there is a "back-fire" when a practical joker overworks his ingenuity. So it was with Hopper, who had made everyone's life miserable with his pranks. To cure him of his peculiar sense of humor, his wife turned a little trick on him that made Hopper's jokes look like kindergarten work. Oh yes, Hopper was cured.

"Curfew at Simpton Center"

ONE-PART COMEDY. RELEASED FRIDAY, JUNE 23rd

The married ladies of Simpton Center were going to have "some party,"—one of those fancy dress affairs like they have in the big city, by heck! They were all going to dress up like school girls and the men had strict orders to stay away. But before the party was over a hurry call was sent out for the men. "Children under sixteen must be in bed when the curfew rings at nine" said the law, and each husband had to pick out his own school girl wife and prove she was over sixteen.

"Would You Forgive Her?"

THREE-PART DRAMA. RELEASED SATURDAY, JUNE 24th

A Broadway Star Feature

with LEAH BAIRD

Supported by Arthur Cozine, Jack Ellis and Van Dyke Brooke.

The VITAGRAPH COMPANY of AMERICA

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"Babe" Hardy

in the Thursday

VIM

Thursday, July 6

A DAY AT SCHOOL

with

Plump and Runt
(Hardy and Ruge)

Any comedian would get laughs with this story, but Hardy and Ruge make it one of the funniest comedies of the year.

Friday, July 7

FURNISHED ROOMS

with

Pokes and Jabbs
(Burns and Stull)

Fierce competition between two boarding houses, aggravated by what happened after the actor and the trombone player came.

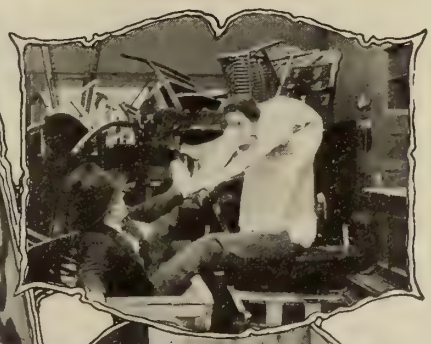
VIM COMEDIES

326 LEXINGTON AVENUE, NEW YORK CITY

General Film Service

TYPICAL SCENES FROM THE FIRST FEW

FEATURE COMEDIES



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AND

ROSEMARY THEBY

REFINED SINGLE-REEL COMEDIES
OF THE HIGHEST CLASS,
DIRECTED BY HARRY C. MYERS

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Knickerbocker Star Features

present the THREE-ACT DRAMA

THE ANCIENT BLOOD

Featuring

VIRGINIA NORDEN

A powerful tale of the Great Northwest, with an emotional climax set amid the stately homes of England.

Released Friday, June 23

Direction of H. M. and E. D. Horkheimer

And Every 4 Weeks ON SUNDAY

The FIVE REEL Feature in the General Service

June Release

PAY DIRT

Featuring HENRY KING

A Drama of the Gold Fields in Five Masterful Acts

Released June 18 *Direction of H. M. and E. D. Horkheimer*

Knickerbocker Star Features

326 Lexington Avenue, New York City

General Film Service

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First in War, First in Peace, and First in Popularity. The Leading News Film by Right of Superiority and Originality.

IF IT HAPPENS, YOU SEE IT FIRST IN THE SELIG-TRIBUNE!!

"THE SACRIFICE"

A Selig Special in three heart-stirring reels, featuring **Eugenie Besserer,** supported by **Harry Mestayer** and an all-star cast. An appeal for Preparedness. Released Monday, June 26.

"THE GIRL OF GOLD GULCH"

Tom Mix never appeared in a more interesting or thrilling Western drama than "The Girl of Gold Gulch," released Saturday, July 1. A succession of hazardous feats and thrills.

Selig Service Praised in England, as Well as in America

The Kinematograph and Lantern Weekly says: "'The Blood Seedling,' a Selig production in three reels, is a remarkable production in several respects; uncommon and out of the ordinary in style and treatment, and a plot treated in so masterly a fashion as to keep one in excited wonder to the last moment, for the secret is not divulged until the final scene, and then in a most extraordinary manner. The old world atmosphere and the manners and customs of half a century ago are a welcome change from some of the super-up-to-date productions of which we see so many. Of course, it contains the usual elements of love, hate, jealousy, vice and virtue, but they are so disguised and presented in such a charming manner as to be almost unrecognizable. The photography is exceptionally good and the acting all that could be desired. The picture is one we can strongly recommend to Exhibitors who are on the look out for something novel, for it is a subject that cannot fail to be a success on any program."

Selig Polyscope Company

Chicago and Everywhere

VITAGRAPH

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are warm weather attractions. The temperature doesn't matter when a "Blue Ribbon" poster is up. The crowd knows that "Blue Ribbon" means a good picture, and Winter or Summer, that means a full house.

The Man Behind the Curtain

Five part drama featuring LILLIAN WALKER,
supported by Evart Overton and William Dunn,

The Redemption of Dave Darcey

Five part drama featuring JAMES MORRISON.
Written by C. T. Dazey, Author of *"In Old Kentucky."*
Directed by Paul Scardon.

The Destroyers

Five part drama featuring LUCILLE LEE STEWART.
From James Oliver Curwood's book *"Peter God."*
Directed by Ralph W. Ince.

The Suspect

Six part drama featuring ANITA STEWART.
From the play by H. J. W. Dam. Directed by S. Rankin Drew.

The Ordeal of Elizabeth

Five part drama featuring LILLIAN WALKER supported by Evart Overton.
From the book by George C. Hazleton. Directed by Wilfrid North.

God's Country and the Woman

Eight part drama with WILLIAM DUNCAN, GEORGE HOLT and NELL SHIPMAN.
From the book by James Oliver Curwood. Directed by Rollin S. Sturgeon.

The Law Decides

Seven part drama with HARRY T. MOREY, DOROTHY KELLY and DONALD HALL.
Written by Marguerite Bertsch and produced by William P. Earle and Marguerite Bertsch.

Salvation Joan

Seven part drama featuring EDNA MAY.
Written by Marguerite Bertsch.
Directed by Wilfrid North.

Bookings now through
V-L-S-E

The VITAGRAPH COMPANY of AMERICA
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"His face is your fortune"

"Kernel Nutt" mobilizes the army of laugh lovers at every box office.

Frank Daniels is the master of his craft—the very imp of laughter. For years the big comedy attraction of the stage, he has proved an even greater feature on the screen. "The Kernel Nutt" pictures are the spice of the program—just the thing to send the crowds home with a laugh, and make them come back smiling. "Kernel Nutt, the Janitor," "Kernel Nutt Wins a Wife," "Kernel Nutt, the Footman," "Kernel Nutt's Hundred Dollar Bill," "Kernel Nutt's Musical Shirt;" followed by

And be sure you cash in on "The Escapades of Mr. Jack" with Frank Daniels.

Do you know that you are getting unlimited publicity on "The Escapades of Mr. Jack" all over the country, day in and day out? The Hearst newspapers, and hundreds of dailies on the syndicate service, covering every corner of the country, are printing Jimmy Swinnerton's funny drawings of "Mr. Jack" on their comic pages. Everyone in your neighborhood knows "Mr. Jack" and follows his pranks. Frank Daniels has made him come to life and as a result "The Escapades of Mr. Jack" is another Vitagraph money-maker for exhibitors.

"Kernel Nutt Flirts With Wifie"

Released Monday, June 19th

BIG FOUR FEATURE PLAY V L S E

VITAGRAPH

Bookings now through V-L-S-E

"If I Were Going to Play Essanay-Chaplin's "Burlesque on Carmen"

"I Would Pay Whatever Necessary to Get it."

"I can tell you without question that this is a tremendous box office attraction because its worth has been definitely proven"

Says "Wid" Gunning
Exhibitor
Technical Man
Film Critic and
Magazine Editor

IN FORM A MAGAZINE—IN FACT A SERVICE

THE BRADSTREET OF FILMDOM

WID'S

INDEPENDENT REVIEWS OF FEATURE FILMS

Charlie Chaplin's

"BURLESQUE ON CARMEN"

Essanay—V. L. S. E.

AS A WHOLE	Great Box Office Winner
STORY	Good
DIRECTION	Good Bits of Business
PHOTOGRAPHY	Good
STAR	Wonderful Personality
SUPPORT	Good
EXTERIORS	Good
INTERIORS	Acceptable
DETAIL	Good
LENGTH	Four Parts

I would say that this can be booked any place safely and played up heavily in the advertising.

Released thru

VITAGRAPH LUBIN SELIG ESSANAY

4 THE BIG FOUR 4

Essanay

GEORGE K. SPOOR PRESIDENT

Stop! Look! Listen!

A MAN in Pennsylvania received $10,000 for suggesting the use of these words by the railroads.

They will be worth equally as much to you if you apply them to the conduct of your business.

Stop!

Consider the drawing power—the box-office value—of each picture for your theatre before you book it. You would not pay the same for a mixture of copper, silver, and gold that you would for pure gold. Neither should you pay the same for all pictures, regardless of whether they are good, bad, or indifferent.

Look!

See every picture screened before you book it, and then select only those which you know will please your patrons. Don't buy "a pig in a poke." All pictures are not of equal appeal. Do your booking on a basis that will permit you to take what you want and what your patrons want, rather than what someone else wants you to take.

Listen!

Keep your ear to the ground for your patrons' comments and then pass these on to the manufacturer. In short, use your position to have pictures made to their (your patrons') order. All of which, when summed up, simply means—

Book the V. L. S. E. Way—

The Open-Booking, Box-Office Value Way

V. L. S. E. Inc.

"The Man Behind The Curtain"

A Vitagraph Blue Ribbon Feature in Five Parts

With

Lillian Walker

Supported by

Evart Overton

Caught in a demoniac mesh of intrigue, a woman faces the very abyss of misery. Love, honor, home—all are in the balance. She uses the only weapons she has—the appeal of sex—and the arch conspirator is caught in the net of his own weaving.

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

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The Topmost Effort Of

EDGAR LEWIS

Master Director of

"The Great Divide"
"Souls in Bondage"
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Is epitomized in

"THOSE WHO TOIL"

A big, forceful, heart-appealing epic of Justice, Honor, Strife and Love.

From the pen of that widely known author

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Featuring

NANCE O'NEIL

"The Bernhardt of America"

LUBIN FEATURE
Released through V.L.S.E. *Inc.*

"Into The Primitive"

Robert Ames Bennet's Most Popular Story, filmed as an intensely thrilling drama of Jungle life, and featuring *Kathlyn Williams,* Guy Oliver, Harry Lonsdale and Eugenie Besserer.

"A superior production."—*Motion Picture News.*
"Strictly out of the ordinary."—*Motography.*
"Realistic and purposeful."—*Exhibitor's Herald.*
"Kathlyn Williams at her best."—*Dramatic Mirror.*

"Into The Primitive—
Two Men and a Woman"

SELIG

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TRADE MARK REG
U.S. PAT. OFF

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Supported by

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Ernest Maupain
and
John Lorenz

Is presented in

"That Sort"

In 5 acts
By Basil McDonald Hastings
Directed by Charles J. Brabin

William Gillette

Is presented in

"Sherlock Holmes"

In 7 acts
Arthur Berthelet, Director

Essanay Features

"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
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"The Misleading Lady"
"Captain Jinks of the Horse Marines"
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"The Raven"
"The Crimson Wing"
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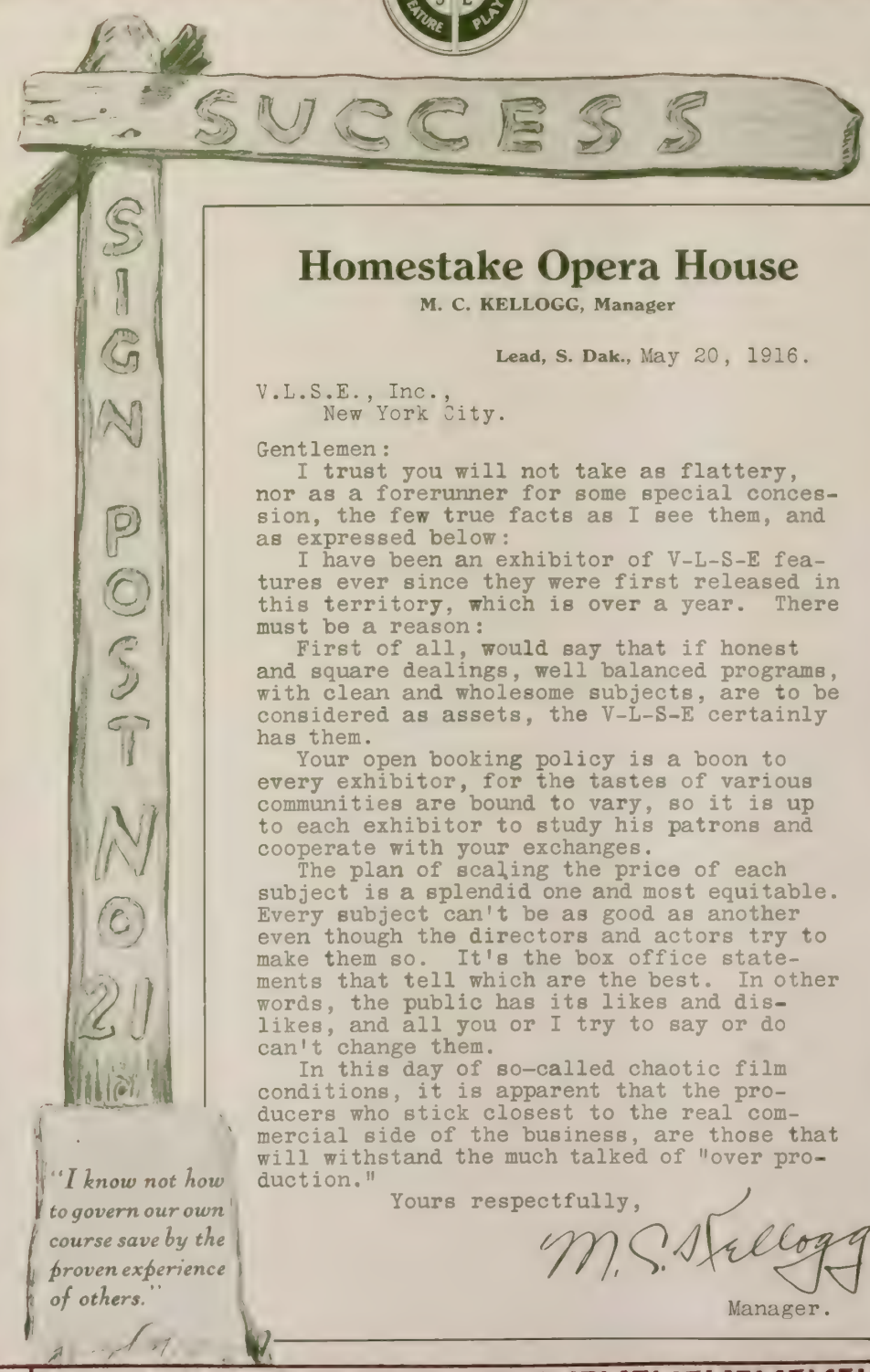

"I know not how to govern our own course save by the proven experience of others."

Homestake Opera House

M. C. KELLOGG, Manager

Lead, S. Dak., May 20, 1916.

V.L.S.E., Inc.,
New York City.

Gentlemen:

I trust you will not take as flattery, nor as a forerunner for some special concession, the few true facts as I see them, and as expressed below:

I have been an exhibitor of V-L-S-E features ever since they were first released in this territory, which is over a year. There must be a reason:

First of all, would say that if honest and square dealings, well balanced programs, with clean and wholesome subjects, are to be considered as assets, the V-L-S-E certainly has them.

Your open booking policy is a boon to every exhibitor, for the tastes of various communities are bound to vary, so it is up to each exhibitor to study his patrons and cooperate with your exchanges.

The plan of scaling the price of each subject is a splendid one and most equitable. Every subject can't be as good as another even though the directors and actors try to make them so. It's the box office statements that tell which are the best. In other words, the public has its likes and dislikes, and all you or I try to say or do can't change them.

In this day of so-called chaotic film conditions, it is apparent that the producers who stick closest to the real commercial side of the business, are those that will withstand the much talked of "over production."

Yours respectfully,

M. S. Kellogg

Manager.

V. L. S. E. Inc.

TRADEMARK Reg. U. S. Pat. 1907

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In Five Parts

Shakespeare's Immortal Drama

Featuring

ARTHUR BOUCHIER as *Macbeth* and Miss VIOLET VAN BRUGH as *Lady Macbeth*

Played on the Historic Ground at Dunsinane Castle

The Big A Film Corporation

has fulfilled a long felt and enormous public demand by releasing the immortal drama, "Macbeth" in five parts, featuring the famous Shakespearian Players, Mr. Arthur Bouchier as Macbeth and Miss Violet Van Brugh as Lady Macbeth. This stirring Photo Drama de Luxe will have a tremendous appeal, and prove a sure box office attraction.

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is getting them

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By Special Request *"Who's Guilty"* will be repeated TODAY AT THE

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Featuring ANNA NILSSON and TOM MOORE

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PATHÉ presents
the Five Part
Gold Rooster Play

A
MATRIMONIAL MARTYR

beautifully treated in
PATHÉCOLOR

A drama containing
much good acting,
some pathos, some
comedy and much
human nature.

Produced by Balboa
Featuring
RUTH ROLAND
Released the week of June 19th

The PATHÉ
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NEW YORK

One big chorus of praise and not one dissenting voice!

That's true of

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THE IRON CLAW

Ask the multitudes of Exhibitors showing this phenomenal success!

Produced by
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A "Joy-ride" that's a whole bundle of Laughs

LUKE'S FATAL FLIVVER

Produced by
Rolin Film Co.

Featuring
HAROLD LLOYD

Released the week of JUNE 19th

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Presents in Three Reels

A Photo Play Spectacle that will pack any theatre in the Universe

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GREATER NEW YORK
BY DAY AND BY NIGHT

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in association with
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Presents

ALICE BRADY

as

"MIMI"

IN Henry Murger's Famous French Story

"La Vie de Bohême"

"Surpassingly Magnificent—Gorgeously Picturesque—Amazingly Beautiful"

And admirably directed by
ALBERT CAPELLANI
Director of
"Les Miserables" and "Camille"

PRODUCED BY
PARAGON FILMS INCORPORATED

BRADY-MADE

WORLD PICTURES

The Chicago Daily Tribune.

WEDNESDAY, JUNE 7, 1916.

THE CHICAGO DAILY TRIBUNE: WEDNESDAY, JUNE

FLICKERINGS from FILM LAND

ON'S OK

the New York Globe.]

Miss Brady in a Well Made 'Brady Made.'

"LA VIE DE BOHEME."
Produced by Paragon.
Directed by Albert Capellani.
Released by World.
Presented at the Studebaker.
Mimi ..... Alice Brady
Rudolph ..... Paul Capellani

BY KITTY KELLY.

"LA VIE DE BOHEME" is a photoplay that fulfills the things we have been told characterized the "Brady-made" films. It is a wonderful treatment of a difficult subject

As the opera "La Bohme," is tragic so is the photoplay, though the film version is based on the story rather than the opera, it is said. However, events follow the opera, though with greater freedom permitted by the more elastic medium of the photoplay, so closely as, in the case of "Carmen," to elucidate the music story to the masses. No concession was made to the joy folks and the film ends with the death of Mimi, though the mortal agonies are brief and, in truth, beautiful.

Atmosphere is the outstanding quality of the picture. Capellani, the wizard of the celluloid, whose touch invariably transplants one to Paris, has vivified into actual individuals the light hearted, deep loving, tender irresponsibles of this Bohemia, where sorrow and death creep in to wring the hearts and chill the joy of the world.

The Bohemians, artist, musician, author, and their sweethearts frolic with a fine old world spontaneity. Rudolph and his Mimi love and lose each other and sorrow sadly. It snows and Mimi comes back, racked—but not unpleasantly to view—wit hthe cough that closes the door of life to her.

Quaint settings, entirely apart from our country, quaint interiors and costumes and behaviors, make the film, while alive, a picture of a different world than today. A glimpse to linger long in the visual memory is the scene of the street with the snow falling. The veil of poetical imagination has been drawn over the whole production wrapping it in a gentle protection from the rough edges of life's materialism. Things go easily or they go hard, but they go poetically.

Around the principal players is gathered a corps of most efficient assistants, for some reason unnamed, who contribute quits as much to the general effect as do the principals themselves.

More words would simply repeat what has been said. It is an able film, effectively played, beautifully photographed, produced with finesse. A lot of ne

but a

Miss Alice Brady

Ridiculousness underlyin of t to b finest ho us

BRADY-MADE

WORLD PICTURES

SHIELDING THEMSELVES
PROTECTING THEIR PATRONS

Jones, Linick and Schaeffer
operating the
STUDEBAKER
THEATRE
in
CHICAGO

Thos. D. Soriero
operating the
PARK THEATRE
in
BOSTON

Have Contracted for
and are Going to FEATURE
WORLD PICTURES
BRADY-
MADE

WHAT ARE YOU GOING TO DO ?

BRADY-MADE

PLURAGRAPH FILM CORPORATION

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THE ENCHANTING SCREEN CLASSIC

D-I-A-N-A

(THE HUNTRESS)

AS BEAUTIFUL AS A MASTERWORK OF SCULPTURED MARBLE
WONDERFULLY HAND-TINTED BY A SUPREME CRAFTSMAN

BARONESS VON DEWITZ AS **DIANA** (Goddess of The Moon)

PAUL SWAN AS **APOLLO** (God of The Sun)

The Greatest Love Story of the Immortal Ages
Interpreted With Beauty and Sympathy
By a Splendid Cast.

A SUPERB GRECIAN BALLET
OF OPERATIC DANCERS
IN FASCINATING AND ENTRANCING DANCES.

Booked at the Strand Theatre, New York; The Tremont Temple, Boston; The Stanley, Philadelphia

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Merit Film Corporation, 126 West 46th Street, New York City.

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Electric Theatre Supply Co., 13th and Vine Streets, Philadelphia, Pa.

INDIANA—OHIO—KENTUCKY
Messrs. McMahan & Jackson, 18 East Sixth Street, Cincinnati, Ohio.

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Casino Feature Film Co., Dime Bank Building, Detroit, Mich.

MINNESOTA—NORTH AND SOUTH DAKOTA
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TEXAS—OKLAHOMA—LOUISIANA —ARKANSAS
Scott & Sanford, 1911½ Commerce Street, Dallas, Texas.

WESTERN PENNSYLVANIA—WEST VIRGINIA
Liberty Film Renting Co., 938 Penn Avenue, Pittsburgh, Pa.

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THOMAS H. INCE'S
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Civilization

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TURNING THOUSANDS AWAY FROM THE BOX OFFICE!

"'Civilization' will remain at the Criterion Theatre all summer and all winter."
—George Kaufman, N. Y. Tribune.

"OUTDOES" THE BIRTH

By C. GARDNER SULLIVAN

CONCEIVED BY THE BRAIN OF MAN"

C.F. Zittel ("ZIT") N.Y. Eve. Journal

Zation

The GREATEST TRIBUTE EVER PAID A MOTION PICTURE PRODUCER BY THE WORLD'S FOREMOST CRITICS.

"Every past performance of the motion picture makers was outdone, and by an incredibly wide margin, last night at the Criterion Theatre, when 'Civilization' was shown for the first time."
—Louis De Foe, N. Y. "Morning World."

"'Civilization' sets a new standard in motion picture enterprise, and stands out as the highest attainment of the art of the screen."
—Rennold Wolf, N. Y. "Telegraph."

"'Civilization,' seen at the Criterion Theatre last night, is the most remarkable picture of war that the screen has shown. It places Ince on an artistic footing with David Belasco. 'Civilization,' in short, is a gigantic moving, and, above all, human picture of war and its consequences."
Charles Darnton, N. Y. "Evening World."

"Entertainment on an artistic level with 'Ben Hur.'"
—Alexander Woollcott, N. Y. "Times."

"It was a daring thing to attempt the formidable task of challenging comparison with the 'Birth of a Nation.' The result exceeds all expectations."
—Louis Sherwin, N. Y. "Evening Globe."

"The triumph of 'Civilization' is assured."—Charles Henry Meltzer, N. Y. "American."

"It may be said that 'Civilization' surpasses anything which has gone before in motion picture production."
—S. M. Weller, N. Y. "Review."

"'Civilization,' a pictorial wonderwork."
—Burns Mantle, N. Y. "Evening Mail."

OF A NATION"

LOUIS SHERWIN
NEW YORK GLOBE

THOMAS H. INCE, 1005 Brokaw Bldg., New York City

UNICORN FILM SERVICE CORPORATION

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(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)

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INTERNATIONAL
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The MYSTERIES of MYRA

PRODUCED by WHARTON INC.

has proved our contention that if a serial has Punch, Suspense, Love, and Heart Interest, exhibitors will book it. *Have you arranged your booking?*

INTERNATIONAL FILM SERVICE INC.

Written by Charles W. Goddard
-from the story by Hereward Carrington.

HEARST INTERNATIONAL NEWS PICTORIAL

WAR STUFF

¶ The HEARST INTERNATIONAL NEWS PICTORIAL will feature the most up to the minute war pictures.

¶ Ariel Varges of the International Staff, is the only American photographer with the Allies at Salonica.

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¶ In France, Germany, Austria, Italy—in all the countries at war—an International Film Service photographer is on hand. This means exceptional war material. It means that the International Film Service is in a position to get the greatest war subjects.

¶ Go now to our nearest exchanges.

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HEARST INTERNATIONAL NEWS PICTORIAL

¶ The HEARST INTERNATIONAL NEWS PICTORIAL will be released beginning the week of June 12th and twice weekly thereafter.

¶ This news pictorial is an accurate and interesting presentation of the world's news in motion pictures, exclusive fashions, directed by Mr. H. E. Hancock, a scenic and educational section—A NEWSPAPER IN PICTURES.

¶ The Hearst International News Pictorial is not only a news reel, but an indispensable one reel feature as well.

¶ Book it!

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MUTUAL PICTURES

A Modern Knight

Art Acord and Nita Davis in a two-part "Mustang" comedy-drama, exciting and thrilling, with many good laughs.
Directed by William Bertram. Released June 23d.

The Abandonment

With Helene Rosson and E. Forrest Taylor. This is a gripping five-part "Flying A" society drama forcefully presented.
Directed by Donald MacDonald. Released June 15th.

The Gentle Conspiracy

A two-part "Flying A" drama featuring Vivian Rich, George E. Periolat and Alfred Vosburgh. An intense human-interest story.
Directed by Carl M. LeViness. Released June 19th.

The House on Hokum Hill

A new idea in comedy—a plot unique—with John Sheehan and Carol Halloway, whose versatility registers every atom of merriment.
Directed by Archer McMackin. Released June 21st.

The Day's Work

A comedy emphasizing the antithesis of system—a big success, with Orral Humphrey and Lucille Ward.
Directed by Orral Humphrey. Released June 25th.

These productions offer every exhibitor a big opportunity to establish his theatre as a place of high-class amusement

BOOK THEM AND PACK THE HOUSE

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation

AMERICAN FILM CO., Inc.
SAMUEL S. HUTCHINSON, President, Chicago, Illinois

Bewitching
Juanita Hansen

has more great scenes in Chapter Five—wears dazzling gowns—is *fascinating!*

By

Thrills! Thrills!
And Gorgeous Beauty

Every chapter is a tremendous rapid-fire succession of monumental daring, adventure, mystery! Yet don't forget that "The Secret of the Submarine" is a production of dazzling beauty! Chapters shown to date have had interspersed bril'ient scenes with terrors and carnage. Chapter Five, released June 19th, is not only a great combination of plot, mystery and struggle, but the big scenes show richly-gowned beauties and interiors of rare magnificence.

Millions Reading The Story!

E. Alexander Powell, the famous war correspondent, has novelized "The Secret of the Submarine" for over 1,000 newspapers. Each week the new chapter appears in these papers. The narrative is powerfully penned, a marvelous recital of gigantic struggles and adventures. Millions are reading the story — want to see the motion pictures. These papers head the list:

New York World, Buffalo Courier, Dallas Journal, Indianapolis Star, Philadelphia Inquirer, Cleveland Leader, Omaha Bee, Milwaukee Journal, Baltimore American, Pittsburgh Gazette-Times, San Francisco Chronicle, Los Angeles Record

AND 1,000 OTHERS

MUTUAL SPECIAL FEATURE

Followed MILLIONS!

Hundreds upon hundreds of theatres from one end of the country to the other are showing "The Secret of the Submarine" to **packed houses! Over one thousand** representative newspapers are publishing E. Alexander Powell's great novelization of "The Secret of the Submarine." **Literally—millions** are following this triphammer hit—**millions** look forward every week to smashing, crashing chapters that stampede audiences to remarkable demonstrations of enthusiasm! The success of "The Secret of the Submarine" knows no bounds, is making new motion-picture history!!

American Film Co., Inc., presents

The SECRET of the SUBMARINE

Directed by George Sargent

The Film Novel of the Hour!

Overflow Your Theatre!

Book "The Secret of the Submarine" Today!!

Overflow your box office with bumper receipts. Boom all your attractions. Book "The Secret of the Submarine" for that dull night. Make its wonderful drawing-power pay you **big profits**—instead of a competitor. Send your **reservation** now—no obligation involved—just helps protect you. **Act today** while public interest is at fever heat! **High-power** co-operation of every kind.

Apply to "The Secret of the Submarine" department of any Mutual Exchange, or at Mutual Film Corporation, 71 W. 23d St., New York City

American Film Company, Inc.

SAMUEL S. HUTCHINSON, Pres.

CHICAGO, ILLINOIS

Thomas Chatterton

is the storm center of the big dramatic climaxes!

WILLIAM RUSSELL SERIES

The new series of Mutual Star Productions featuring William Russell is being booked by an extraordinarily large number of discerning exhibitors. Hundreds of houses have already arranged for these attractions and the number is being added to daily.

Progressive exhibitors foresee in the William Russell series a sterling business opportunity. William Russell is ranked among the most popular leading men on the screen today. He is a power at the box office window, and the fact that he is appearing under the auspices of the American Film Co. adds to the drawing power of his subjects.

Artistically and technically the William Russell series is of the highest standard approachable by brains and money.

This series has popularity and quality. Book it.

WILLIAM RUSSELL

in

"SOULMATES"

Released Week June 5

"THE HIGHEST BID"

"THE GUIDE"

"The Man Who Would Not Die"

Release dates of these and other features announced later.

MUTUAL STAR PRODUCTIONS

Booked by special arrangement, ask any one of the 68 Mutual Exchanges.

Produced by American Film Co., Inc.

HELEN HOLMES SERIES

WHY

Astute showmen will instantly grasp the soundness of these reasons **WHY** the new Helen Holmes series of Mutual Star Productions will be one of the surest and greatest financial successes of the times:

As the heroine of the recent Mutual serial triumph "The Girl and the Game", Helen Holmes made countless friends of picture fans throughout the land.

HELEN HOLMES has charm which unfailingly registers on the screen. She has superb histrionic quality which is the result of natural gifts developed by practical experience in the best dramatic productions of the last ten years.

All theatres which played "The Girl and the Game" will be certain to play to capacity with future **HELEN HOLMES** features.

Theatres which missed that sterling serial will benefit by the splendid reputation **HELEN HOLMES** achieved through her feats of unequalled daring and intense dramatic acting during the unfolding of its many scenes.

The plays in which **HELEN HOLMES** will be presented are from the pens of celebrated authors and for the most part adapted from the most famous novels of the day.

HELEN HOLMES
in
"WHISPERING SMITH"
By Frank H. Spearman
"MEDICINE BEND"
By the same Author
"THE MANAGER OF THE B. & A."
By Vaugn Kester
"Judith of the Cumberlands"
By Alice McGowan
"THE DIAMOND RUNNERS"
Each in Five Reels

MUTUAL STAR PRODUCTIONS

Booked by special arrangement,
ask any one of the
68 Mutual Exchanges.

Produced by Signal

MUTUAL STAR

THE MOST POPULAR STAR
OF THE AMERICAN SCREEN

FLORENCE TURNER

In Six Powerful Dramatizations
of Famous Works by Celebrated Authors
Each in 5 ACTS

PRODUCED BY TURNER FILM COMPANY

SERIES No 3

RELEASED JUNE 22ND

FLORENCE TURNER IN Far from the Madding Crowd

In a Marvelous Characterization of Bathsheba, the Impulsive Capricious but Fascinating Woman upon whom Tragedy and Suffering is brought by Her Own Actions

An Artistic 5 ACT production of the Great Novel by the Dean of English Literature Thomas Hardy, O.M.

RELEASED JULY 20TH

FLORENCE TURNER IN Doorsteps

An Elaborate 5 ACT screen version of the Successful Comedy-Drama by the Noted Actor-author Henry Edwards

RELEASED AUGUST 17TH

FLORENCE TURNER IN A Welsh Singer IN 5 ACTS

From the Record-breaking "best seller" of that Name by Allen Raine

RELEASED SEPT. 14TH

FLORENCE TURNER IN The First Settler's Story

A Lawrence Trimble 5 ACT Version of the Well Known American Poem by Will Carlton

RELEASED OCT. 12TH

FLORENCE TURNER IN Shop Girls IN 5 ACTS

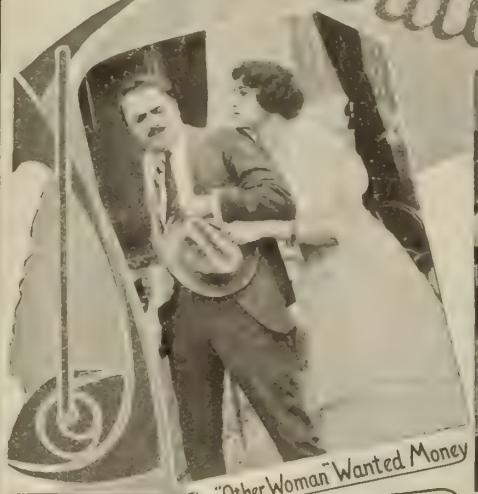
RELEASED NOV. 9TH

FLORENCE TURNER IN Redeemed IN 5 ACTS

ARRANGE FOR THE COMPLETE SET OF FLORENCE TURNER PRODUCTIONS NOW

BOOKED THROUGH THE 68 MUTUAL EXCHANGES

Mutual Pictures



"The Criminal's Thumb"

Released June 22

As you can see from the pictures above, this is an exceptional play that keeps you guessing to the end. A strong Gaumont cast headed by two popular stars, Alexander Gaden and Iva Shepard, "The Criminal Thumb" is responsible for its possessor's final undoing after three strong acts revealing night-life in a great city. Written by Lionel Barrymore and Wright Huntington; directed by Edwin Middleton.

THREE GREAT GAUMONT SINGLE REELS EACH WEEK
MAKE THEM WEEKLY ATTRACTIONS ON YOUR PROGRAM

MUTUAL WEEKLY News of the world FIRST in Motion Pictures. The "scoopiest" News Reel in America. First to give the news you read on the front page of your newspaper.

REEL LIFE The Mutual Magazine in Film. Bears the same relation to a magazine that the Mutual Weekly does to a newspaper.

KARTOON KOMICS Animated whimsicalities by Harry Palmer. Full of fun for young and old. On same reel with

"SEE AMERICA FIRST" Scenic, with official U. S. Government film of National Parks taken by Department of the Interior. Recent releases include Yellowstone, Pike's Peak, Yosemite, Atlanta, Ga., and Birmingham, Ala.

Gaumont Co.

FLUSHING, N. Y. **JACKSONVILLE, FLA.**

MUTUAL PROGRAM

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR

GEORGE OVEY

MARGARET GIBSON

WILLIAM CLIFFORD

THE BOSTOCK ANIMALS

These animals will be at Luna Park, Coney Island, for the summer of 1916 (opening May 27th). Animal pictures will be produced there which the public (your customers) will be permitted to witness, thereby increasing their interest in my productions. Book them.

Studios: Los Angeles, California
Laboratories: Bayonne, New Jersey
London Office: 93 Wardour St., London, England

DAVID HORSLEY PRODUCTIONS

Mr. Horsley now in New York.

GREATEST SERIAL STORY

EVER PRESENTED

Novelized by ALBERT PAYSON TERHUNE

An Elaborately Staged High Class Production
Aglow With Tense Thrilling Situations
A Punch in Every Episode

THE WORLD FAMOUS SCREEN STAR

MAURICE COSTELLO

The Crimson

IN 16 EPISODES

Released

THE METRO

ARRANGE YOUR

WATCH FOR ANNOUNCE-

ADVERTISING

THE CONSOLIDATED

1482 Broadway

LARGEST

Advertising Campaign

EVER UNDERTAKEN

Will be Advertised in Every City in the U. S. That Has a Daily Publication

A Direct Benefit to the Exhibitor

THE POPULAR CHARMINGLY BEAUTIFUL

ETHEL GRANDIN

Stain Mystery

Through FIRST RELEASE AUG. 21

EXCHANGES

BOOKINGS NOW

MENT OF OUR UNIQUE

CAMPAIGN

FILM CORPORATION

O. E. GOEBEL, Pres.

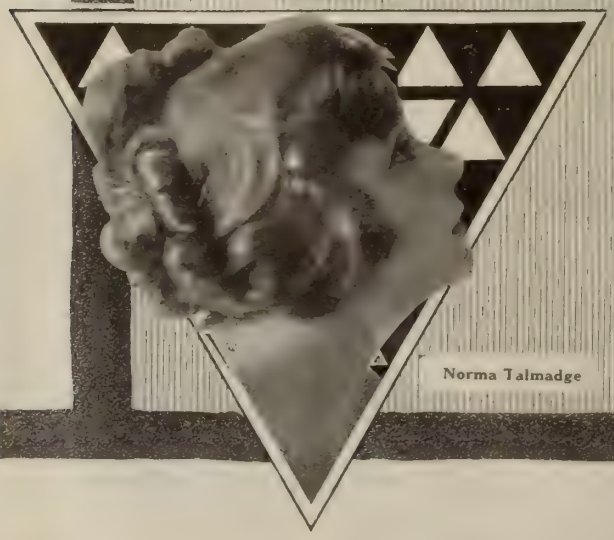
New York City

TRIANGLE

Motion Pictures are successes or failures because the public patronizes them or withholds patronage. If a picture achieves financial success it is either because it is a bad picture depending on crude sensationalism, or because it is a good picture made according to high ethical standards by talented men and women with a definite purpose behind it.

TRIANGLE PICTURE PLAYS are of this latter class. Their aim has been to portray the big things of life, to bring to the screen the greatest possible quality and quantity of entertainment, until now TRIANGLE PLAYS have earned first place where all good things are appreciated by merit alone.

The actual cost of making TRIANGLE PICTURES is never considered. The orders are to make the best and then beat that in the next picture—to spare no effort to get just the right effect—that indefinable touch of perfection so noticeable in TRIANGLE Productions.



Norma Talmadge

Bessie Barriscale

PICTUREPLAYS

TRIANGLE PLAYS are the very latest word in the production of motion pictures. They show you miles upon miles of wonderful natural country; peoples you have read about only in books.

They don't hold you to one set of emotions, either, but rush you swiftly through the gamut of them all. They give comedy, tragedy, laughter, tears, all in rapid succession. Their magic carries you delightfully through space and time.

You spend an hour among the marvels of the beautiful North, its ice and snow and wonderful scenery. Then, whisk! You are on the blazing Mexican battlefields holding your breath as a horde of savage soldiers descends on a defenseless city. Another change and you roar with laughter at the ridiculous complications of some Keystone Comedy.

If you are an exhibitor and are not running TRIANGLE PLAYS why not drop us a line for information regarding their presentation.

Triangle Film Corporation

1459 Broadway, New York.

Bessie Love

Dorothy Dalton

THE
NATIONAL DRAMA CORPORATION

Announces

ITS
FIRST PRODUCTION
THE
FALL OF A NATION

THOMAS DIXON

VICTOR HERBERT

NOW PLAYING LIBERTY THEATRE, NEW YORK

NEW YORK SUN

"Battle thrills in 'The Fall of a Nation.' Wonderful scenes of War."

NEW YORK AMERICAN

"A triumph for film art. Will please countless thousands."

NEW YORK TIMES

"Finely spectacular. Mr. Herbert's score is effective."

NEW YORK PRESS

"As a photographic spectacle, it ranks with 'The Birth of a Nation.'"

EVENING JOURNAL

"The scenes of battle are terrific in their scope and magnificent in their photography."

EVENING WORLD

"A powerful and fascinating spectacle. The audience watched it with breathless interest."

EVENING MAIL

"'The Fall of a Nation' is inspiring."

CAPACITY BUSINESS AT $2
PRICES MARKS ALL
PERFORMANCES

OFFICES OF THE CORPORATION : 1480 BROADWAY, NEW YORK

FOREIGN intrigue and the insidious work of spies is the theme of the next episode of "The Social Pirates," the series that is making history for consistently maintained strength and originality. Preparedness—the topic of the hour—lends added interest to

"In the Service of the State"

Released Monday, June 19th

Mona and Mary are volunteers in the service of the Government in frustrating a dastardly plot that only escapes success by the narrowest of margins.

The Wise Ones Are Cleaning Up On
This Sensationally Successful Series

By GEORGE BRONSON HOWARD. Featuring MARIN SAIS and OLLIE KIRKBY

Book at the Nearest General Film Exchange

Kalem Company, 235 W. 23d St., New York City

The LOTUS WOMAN

Featuring

ALICE HOLLISTER & HARRY MILLARDE

Box Office Value!

Alice Hollister, known wherever motion pictures are shown, and with a real following, presents an emotional triumph in her role of "The Lotus Woman," at whose feet all men are captive.

A Big Smashing Production!

The vivid and colorful atmosphere of Latin-America is the setting for a five act story unforgettable in its tense drama—punch after punch mounting steadily to a crashing climax.

In Regular Service!

You can pocket the extra rental the day you pack your house with "The Lotus Woman." "A word to the wise"—get busy to-day and

Book in the World's Biggest Programme—General Film Service

Released Wednesday, June 28th
Complete Line of Advertising Aids

Kalem Company, 235 W. 23d St., New York City

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 2308)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, June 24, 1916

Facts and Comments

THE MOVING PICTURE WORLD urges the fullest possible attendance of delegates to the National Convention of the Exhibitors' League to open at Chicago on July 11. At present the exhibiting branch in the industry is the only one with a considerable organization. The industry will soon be confronted with struggles and problems of many kinds and there will be need for a strong organization within the ranks of the industry. In the impending battles against censorship in Washington and in various states the aid of the exhibitor is indispensable. This aid can best be given by the organized exhibitor. The whole industry looks forward to the Chicago convention with great expectations. We look for much valuable constructive work.

* * *

ONE of the biggest South American buyers of films heretofore located in London announces his impending removal to New York. The South American market is knocking at our doors more loudly every day. Europe is utterly unable to furnish the needful supply. The monopolistic conditions now existing in South America depend for their continuance entirely upon the European supply. The conclusion from these premises is obvious enough to be drawn by a child. What we need is a little study, a little enterprise, a little progressiveness on the part of American producers and distributors. If you are interested let us tell you that Cine-Mundial, the Spanish edition of the MOVING PICTURE WORLD, will point the way if you care to invest two cents in postage.

* * *

OUR esteemed contemporary and namesake, the New York World, amiably suggests that some of Shakespeare's plays might be made into films. Quite so. Our records show that the Vitagraph Company has filmed most of the great and popular Shakespearean plays in 1908 and in 1909. We are hungry for good suggestions; let the distinguished editor try again.

* * *

THERE will be a very lively and spirited contest for the presidency of the National League when the great hosts assemble in Chicago to elect a successor to Frederick J. Herrington. We have no doubt that the best man will win. We feel that the election may safely be left to the delegates without newspaper advice or assistance.

* * *

AN energetic young exhibitor in Utica, N. Y., publishes a neat little weekly the feature of which is a friendly chat with his patrons. He always has something of interest to say to them and the patrons read these weekly chats eagerly. There ought to be a special bond of good feeling between every exhibitor and his audience, and our Utica friend has reached an ideal condition. We heartily commend his example to all other exhibitors who want to try something original in advertising.

* * *

THE Motion Picture Board of Trade, it is reported, is about to end its activities. We will not defy the tradition which forbids criticism on epitaphs and in obituaries. The failure of the organization of course proves nothing against the principle of genuinely representative trade parliament, in which all interests are treated fairly and equitably. THE MOVING PICTURE WORLD five years ago earnestly advocated the formation of such a parliament, calling attention to the similar institutions in France and Great Britain. We hope that the next effort to organize such a body will meet with success. In this hope we are confirmed by the sight of the dangers which confront the industry. The next six months will make it very plain to every man in the industry that a strong and united organization commanding the confidence of the whole film world is an absolute necessity.

Stealing Plays

By Louis Reeves Harrison.

THAT authors are plagiarizing is a general complaint of producers. That producers are appropriating from scenarios submitted to them for approval and as regularly rejected is a general complaint of authors. The usual excuse offered when the steal is discovered does not commend itself strongly to charitable consideration. There is not the slightest doubt that two men do have the same idea for a play at the same time and develop it along similar lines. There is also not the slightest doubt that comets now and then appear in the sky.

Honorable producers, like honorable book publishers, are aiming high. Their purpose is to establish a reputation for superior quality. They are constantly on the lookout for original compositions executed in a masterly way. They are employing men of discriminating intelligence to examine scenarios and eliminate all but those worth the risk and expenditure of thousands of dollars for visualization. A letter from one of these reputable houses recently came to my attention and I have taken the liberty of quoting from its contents. It was in general an encouraging letter to an author whose script was returned.

"It is against the policy of this company to buy scenarios or synopses from any source outside its organization unless we know the man or woman from whom we buy it. This protection is necessary in film procedure because plagiarism is an every-day occurrence, and it is also possible for a writer to sell the same idea to two or three producers almost simultaneously if the idea is good enough. We would not be inclined to buy even an exceptional story from an unknown writer because we should not be able to protect ourselves."

Now the unknown author may have a corking good story, all his own, worked out intelligibly for the screen. How is he to market it under such conditions? I called on the producing concern responsible for the above statements and was further enlightened. Said the writer of the letter: "There is another reason why we would not buy from a writer whom we do not know, namely, that a man who has sent a scenario sky-rocketing to various studios can never be certain that he owns his own product, that some scenario man in some one of these studios, with a smaller sense of honor than is proper, might take a vital theme or punch out of the synopsis or scenario and then reject it. Then the innocent and properly qualified purchaser of this scenario might find himself face to face with the situation of having produced a stolen story."

The fact that the original scenario writer is innocent would hardly make the producer feel any better about having run into such a situation. Nor is the author benefited in the long run, in spite of the payment made for his hard work. He is bound to suffer a loss of reputation, the very thing he most cherishes, on which his success must eventually depend. Through contemptible pilfering, made possible by lax studio methods, an honorable producer is robbed of valuable property and the author, at the same time, robbed of good repute.

The problem of getting away from stories not-worthwhile, based on some devitalized subject or hackneyed situation, neither original in composition nor skilled in arrangement, may seem simple enough, but there are involved more complicated problems, those of encouraging fine authorship without involving a serious loss to the producer through plagiarism.

The high-class producers who took the pains to send a letter to the author who had taken pains in writing a scenario submitted to them for examination are justified in their attitude. They did not discourage the author. They simply enlightened him as to their policy and their principles, and they made it possible for him to establish himself in confidence. A step in the right direction has been taken, and there is little doubt that other reputable concerns will rise to the necessity of fair treatment and straight dealing within the near future, with a hoped-for result that crooks will be gradually eliminated from the business.

But listen to what the New York Evening Sun has to say: "Said the movie men to the Authors' League, 'we can't pay you writing fellows any big royalties. The reports of our profits are greatly exaggerated.' Said the movie men to the public, 'Come and see our marvelous million-dollar production. We spare no expense. We equip great studios. We buy vast Western ranches. We pay our stars $50,000 to $600,000 salaries.' But the ingenious men and women who furnish the ideas that give life to all this furniture get $25 to $50, or on a higher level $500."

For a capable author to imbibe and perfectly understand what is of deep interest to our people at the present moment is an immensely difficult matter in itself. For him to study his audience and discover how they must be addressed means mental effort. For him to contrive and construct through long weeks a story that shall at once be vital and entertaining, that lends itself to exposition both clear and artistic, means more than I can briefly tell—it means that he has entered the hardest profession on earth.

The hardest profession in the world is not becoming easier. Besides broad comprehension of his subject, wealth of invention and discriminating taste, the author of screen stories of the better sort must have a knowledge of what structural arrangement best suits screen presentation. Then if he merely submits a synopsis and leaves the rest to be worked out, he permits another man to write his story, and he cannot become *known* to producers as a dependable quantity, an author who has mastered his craft. The best introduction an unknown author can have is a scenario of masterly composition.

The scenario of today is a complete working scheme, carefully studied out in advance, so that it may be executed without costly delay. *A masterly scenario is not only a great instrument of economy in the cost of production, it is the first and foremost essential to artistic and financial success.* If it is all right to pay directors large sums for the supervision of story visualization, and actors adequate compensation for the interpretation of roles, there does not seem to be any reason why the author who *creates,* not steals, a story should not be compensated as he is in literature and the drama except that that work of his mind can be easily stolen.

A reaction against those lax studio methods which permit stealing is found in the dearth of good stories on the screen. *The entire moving picture industry is mainly supported by story value. That support cannot be replaced by makeshifts, and to rot that support with wormy peculation is to endanger its future safety for the sake of a small temporary advantage.* If producers do not protect the author, it will only confirm that men are seldom blessed with good fortune and good sense at the same time.

The British Film in America

By W. Stephen Bush.

THE CINEMA, our young and lively British contemporary, in a recent issue prints "An Open Letter to The Moving Picture World." The object of the letter is stated in these words: "Wanted: 'Reciprocity' for British Films." The letter no doubt reflects the feelings of most British film men, and we have therefore thought it worth while to reproduce all its important parts. This, however, is not the only reason we have for reprinting the substance of the appeal. The severe handicaps which now beset the British producer, the period of storm and stress through which the entire industry is passing in Great Britain and her colonies, are eloquently described in the letter. We think it is not without its historic value.

We are only too glad to comply with the request contained in this remarkable appeal. We are aware of its merit. Let us recall to the memory of our esteemed contemporary that The Moving Picture World has in the past on more than one occasion urged the special claims of British-made films upon the American public. We have on such occasions dwelt upon the bonds of language and literature and common traditions. We have spoken of the splendid possibilities of good British films in this market. We are pleased indeed to be able to add that the British producers have completely verified our predictions of success. Four and five years ago British producers could scarcely find a market for their films in their own country, today no foreign film is more popular here than the film of British origin and none sells as readily. This is no idle optimism. Only a few days ago the representative of a new but enterprising film producing company in London left these shores after having disposed of all of his feature subjects to one of the biggest American companies at prices eminently satisfactory all around. We, of course, have always tried to do our share by giving these good productions the favorable notice they deserved and we shall continue to pursue this policy.

Credit for the growing success and popularity of British-made films is of course due mainly to the merits of these films. While British producers keep on giving us such splendid productions as "The House of Temperley," "The Middleman," "Bootle's Baby," "Brother Officers," "England's Menace," "How Britain Prepared" and "David Copperfield," we can do little more than join in the general applause. The reason we happen to remember these features out of the multitudes which oppress our memory is plain: Of all the foreign-made features the ones just named were the only ones shown in such big houses as the Strand and the Broadway, etc. The Moving Picture World does nothing more than voice the general and hearty welcome which the American public has always been ready to accord to the British-made film of merit.

As matters stand today and as they have always stood in this country the British-made film has a shade the best of it compared to other foreign-made films. We do not know whether our friend of The Cinema would call this reciprocity, but whatever you may call it it seems to us like a solid substantial advantage. We would like to have a representative of our esteemed contemporary come over and spend a few evenings at the Screen Club or in any other place where film men "most do congregate." We have little doubt that he would join the friendly chorus of British film men whom we are always glad to welcome. Let him interview any of his countrymen who have ever been our guests here and be convinced that our neutrality is not at all chilly but decidedly benevolent.

The most interesting part of the text of the letter follows.

My Dear World: You are a journal with a wide circulation throughout the cinematograph industry and you enjoy an enviable and well-deserved reputation for disinterestedness and reliability. You have been described as the "Film Bible," and we are disposed to agree that the exaggeration is pardonable. Without laying claim to "divine inspiration" your influence is far-reaching and dignified and comes as near to being Authority as one could hope for in the sphere of trade journalism. With one notable exception, practically every important aspect of the cinematograph industry has been materially developed by your instruction, guidance and encouragement.

That exception is the status of the British film in America and the measure of reciprocity which, we venture to think, is due, particularly at this juncture, from the American to the British industry.

Your editorial silence on the peculiar position which has sprung up between the American and British trades is all the more remarkable in that at least one other leading cinema trade organ in the States, and several American representatives on this side, have not only realized what is due from America to Great Britain in this matter, but are each "doing their bit," as we say here, to rectify to some extent the balance of cinema trade between this country and yours. To this movement, a commendable but somewhat belated one, the World, hitherto, does not appear to have lent its editorial support. The British cinema industry asks "Why?" and recollects certain editorial comments in the World which might almost suggest an attitude of very chilly neutrality towards the British industry.

A fig for neutrality! The time has come for the American industry as a whole to recognize that its fortunate position in the British market, owing to the war, calls for, if it does not necessitate, a measure of reciprocity for British films in the American market. * * *

While the British producer fights, is it not reasonable to expect that his films should earn as much money as possible on behalf of his dependents, and, perhaps, even provide him with some capital to promote a fresh start in business on his return?

This, my dear World, is where you "come in." You—and none better—can point out to the American film men that the highly favorable position which they enjoy in the British market is due to the fact that the war has deprived them, and will increasingly deprive them, of competitors, and that it would be a very dignified, a graceful and a sportsmanlike act on their part if they made arrangements to see that while British producers, actors, and film men are fighting to keep British markets open for American films, the American industry, in return, gave British films a fair show in American theaters. That would be better than a "neutrality" which merely keeps the British producer's seat warm for him, but takes away the cushions.

It is certainly "up to" you, my dear World, and we feel sure that you will respond with a stirring editorial calculated to send American buyers hot-foot in quest of British films. The search will repay them, and the British producer will be able to devote himself more thoroughly to the task of penning in the Huns on this side of the Atlantic. Who knows but that, if allowed to escape, they might assault even the bulwarks of America?

With respectful greetings, my dear World,

Believe me, yours very fraternally,

THE CINEMA.

Film Men Discuss Organization

At Luncheon Attended by Unusually Representative Body Committee Is Appointed to Report on Plan for a Successor to Board of Trade.

By George Blaisdell.

ONE of the most thoroughly representative gatherings of film men ever grouped about one board sat down to a luncheon at Delmonico's on Thursday, June 8. The invitations which brought out the threescore men had been signed by Walter W. Irwin as chairman and Edward Earl as secretary. Among the objects stated in the call was "the determination of definite policies on matters affecting the industry as a whole." The luncheon had been under way but a few minutes, however, before Mr. Irwin made the definite announcement that the Motion Picture Board of Trade had not been able to fulfill its objects, and that the meeting had been called for the purpose of considering the formation of an association which would be representative of the entire industry and one that would gain the confidence of everyone in it. He said the board was willing to amend its charter in any way to meet the wishes of those around the board. It was willing to go further than amendment—it was willing to dissolve. The speaker pleaded for a militant organization which would be able to present a concerted front on any question affecting the industry, and that without in any way lessening the effectiveness of any organization now existing or that may be formed in any particular branch of the trade.

The announcement came as a surprise to a great many of his hearers. Seated around the board were many manufacturers and exhibitors. At the conclusion of Mr. Irwin's remarks—he spoke for twenty minutes—Commodore J. Stuart Blackton talked briefly. The president of the Board of Trade expressed his conviction that the one big question of the day is whether the industry needs a trade organization, and he added that question should be settled. If the body should decide an organization was not needed, there was no use wasting time talking. "Let us go right on as we have done in the past," he said, "and suffer as we have done in the past—and we will suffer a great deal more in the future, I believe.

"The present board is perhaps a nucleus, and I will reiterate what Mr. Irwin has said, that every man in the board will eliminate himself from any office he holds, if for the good of the industry it is necessary that this be done." Mr. Blackton expressed the opinion that the recent misunderstanding over trade shows would prove to be a blessing in disguise, in that all who had to do with either had realized the futility of trying to run a divided house.

Following a standing expression as to the advisability of forming an organization, in which only two men remained seated, the chairman was formally instructed to appoint a committee of twelve to draft a plan. The first action was taken as the result of a motion offered by J. E. Brulatour. Mr. Brulatour called attention to the nearly unanimous action of the meeting and then asked W. W. Hodkinson, who was one of the two who had failed to arise, how he stood on the proposition. The president of the Paramount replied that he wished to know more about the purposes of the organization before going on record. A lively discussion ensued, in which W. A. Brady also tried to learn the position of Mr Hodkinson. Mr. Irwin called attention to the fact that next year thirty-eight state legislatures will meet, which emphasized the need for organization.

James Delves, national secretary of the exhibitors, was asked by Mr. Irwin if he believed the proposed association would in any way interfere with the exhibitors' organization. Mr. Delves said he could express only his own opinion, and added that the question should be submitted to the executive committee. He added that in Pennsylvania there was a censorship law, and in that fact was found one reason for his presence at the meeting. He said, in answer to Mr. Irwin, he believed such an organization as that proposed would on questions affecting the whole industry receive the co-operation of exhibitors.

After another long colloquy between Mr. Irwin and Mr. Hodkinson, the latter said he was in favor of anything that would advance the interests of the industry, provided from his viewpoint it was feasible or workable. Asked as to whether he knew of any reason why the industry could not develop an effective organization, he replied there seemed to be no reason beyond the fact that the industry is in a state of flux. Not directly answering a query as to whether he would be willing to abide by the decision of the majority, Mr. Hodkinson said he would like to attend the meeting at which the committee made its report, and if he found the plans such as he could sympathize with he would be very glad to come in. After much more discussion, he agreed to serve on a committee to investigate the feasibility of bringing about the formation of an organization that will be helpful to the industry.

Mr. Irwin, answering an inquiry of Mr. Blumenthal as to the genesis of the meeting, said it was called as a result of the last meeting of the directors of the Board of Trade; that the board had recognized the fact that it had not obtained the confidence and the support of the entire industry, and that for the general welfare it was necessary to have an organization that would. To that end invitations had been sent out to representative men asking them to come to the luncheon.

Objections were entered to the composition of the committee as it had been named by Mr. Irwin. One man was opposed to lawyers on general principles—and that brought the laugh on Mr. Irwin, in which he joined—while others thought the exhibitors should have a larger representation. After deciding to elect the committee that will take up the drafting of a report on plan and scope, there was a reversal of opinion, and Mr. Irwin was empowered to appoint a fresh committee, one that will comprise representatives of the supply men, the exhibitors, the trade press and the manufacturers. The following were later appointed:

J. E. Brulatour, Nicholas Power, J. H. Hallberg, Lee A. Ochs, John J. Wittman, L. L. Levine, W. Stephen Bush, William A. Johnston, Tracy Lewis, W. W. Hodkinson, Jesse Lasky and W. W. Irwin.

It was decided to meet again three weeks from date at the same place. The meeting had been in session for two hours and a half. The atmosphere had been somewhat heated at times, but at the close the best of feeling seemed to prevail.

Here is the list of the men present: Walter W. Irwin, J. Stuart Blackton, J. W. Binder, Terry Ramsaye, Tracy Lewis, Paul Gulick, J. C. Graham, Samuel M. Field, Paul H. Cromelin, Lee A. Ochs, W. Stephen Bush, L. B. Jennings, J. C. Flinn, Carl H. Pierce, J. M. Solomon, Jr., J. H. Hallberg, Arthur Leslie, John Manheimer, William Brandt, Samuel Lesselbaum, Louis H. Levine, P. A. Parsons, Fred Beecroft, Carl Anderson, Lloyd D. Willis, Ralph Ince, Benjamin Lyons, George Blaisdell, E. K. Gillette, William A. Brady, Adolph Zukor, Charles Urban, Max Oestreicher, Harry A. Cochrane, Edward Earl, H. T. Edwards, John H. Wittman, Henry Cole, John C. Bolte, Herman Pollak, W. W. Hodkinson, Raymond Pawley, C. R. Macauley, William M. Seabury, William N. Seligsberg, Jack Edwards, P. A. Powers, J. I. Schnitzer, Leslie Mason, C. V. C. Van Deusen, Albert S. Le Vino, J. A. Berst, W. E. Schallenberger, David Horsley, Charles Condon, Cranston Brenton, Samuel Goldfish, Arthur S. Friend, Albert H. T. Banzhaf, Samuel Spedon, Sam Trigger, Ben Title, A. J. Barthell, Louis F. Blumenthal, James Delves, Arthur James.

Statement by J. W. Binder.

J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, after the meeting gave out this statement:

"I am much gratified at the representative attendance at the meeting. I believe the action taken is wise and along constructive lines. The original plan of organization and the budget of the Board of Trade were never considered by me as being permanent. The plan was tentative and the budget intended to suffice only for the organization period, until the full membership had been secured. When it became apparent that, from whatever reason, the full strength of the different branches of the industry could not be enrolled, I at once began work upon a broader plan, a larger budget and a more equitable method of raising the same. Under the former procedure, a few concerns bore the brunt of the expense connected with the board's work.

"I am sure that the committee appointed will work out a plan which will be fair and equitable and which will enlarge upon the beginnings made by the Board of Trade. I do not feel, nor does anyone, I believe, familiar with what the board has accomplished, that it has in any sense been a failure. I have only to point to the splendid fight made against the Federal Censorship bill in Washington, the achievement of the Wilson dinner and to the fact that in the eleven states in which the legislatures met this year, out of sixty-four bills hostile to the motion picture industry introduced, only eleven became laws, to prove this assertion.

"It is a source of keen regret to me that I shall not be here to take an active part in the organization to be built. I am sailing for London on Saturday to execute a private commission of an extremely important nature, which it is a great honor to have been asked to undertake. I shall be absent until July 15. If the committee has not completed its labors at that time, my best efforts and as much time as I can give will be at its disposal."

Ask Receiver for General Film

Percival L. Waters and James B. Clark, Acting as Protective Committee of Preferred Stockholders, Bring Action in Supreme Court.

ALLEGING gross mismanagement and a systematic dissipation of assets of the General Film Company, Percival L. Waters of New York and James B. Clark of Pittsburgh, acting as a protective committee, have commenced an action in the Supreme Court of the County of New York against Albert E. Smith and others constituting the directors and owners of the common stock of the General Film Company. The summons and complains were served upon the defendants Monday, June 12. The plaintiffs are represented by Cadwallader, Wickersham & Taft. An accounting and a permanent receiver are asked for.

The summons is a lengthy one—it contains over 30,000 words—and recites the history of the Motion Picture Patents Company and the General Film Company and includes the license agreement under which those concerns were operated. As a resume of the history of the licensed motion picture companies for the past half dozen years the document makes most interesting reading.

After going into these particulars the plaintiffs demand judgment in the following terms:

1. That the loss sustained by the defendant General Film Company by reason of the wrongful acts of the other defendants here, as hereinbefore more particularly alleged, be ascertained and determined.
2. That the defendants other than said General Film Company be directed to pay said sums severally to said General Film Company, and that judgment be entered against them in favor of said General Film Company for the sums so ascertained.
3. That an accounting be had against each of the defendants other than said General Film Company respecting said payments and credits and every other matter that may be necessary to be so determined.
4. That it be decreed that the improper and illegal credits hereinabove referred to are not lawful liabilities of the said General Film Company and that the same be canceled upon the books of said company, and that all further payments of said amounts as so credited be enjoined.
5. That a permanent receiver of the property and assets of said defendant General Film Company be appointed, with all the rights, powers, duties and liabilities of permanent receivers in such cases, and that the officers and directors of said defendant General Film Company be enjoined and restrained from transferring, disposing of and interfering in any way with said property and assets, and from doing any acts which may interfere in any way with said receiver.
6. And that the plaintiffs may have such other and further relief in the premises as may be just, besides costs.

After enumerating various resolutions of the board of directors bearing on larger financial transactions the complaint sets forth:

"That pursuant to said resolutions said defendants not only have caused said sum of $2,396,397.50 to be paid in cash, but have also caused large credits to be entered upon the books of said defendant General Film Company in favor of the defendants, Biograph Company, Kalem Company (Inc.), Pathe Freres, Lubin Manufacturing Company, Melies Manufacturing Company, Vitagraph Company of America, Essanay Film Manufacturing Company, Selig Polyscope Company, Thomas A. Edison, Inc., and Kleine, and said George Melies, on the following dates and in the following amounts respectively:

During the calendar year 1910.....	$134,863.11
During the calendar year 1911.....	1,055,579.98
During the calendar year 1912.....	1,678,268.23
During the calendar year 1913.....	510,552.95
During the calendar year 1914.....	1,133,437.56
During the calendar year 1915.....	123,860.54
	$4,636,562.37

as alleged net profits so payable under said contracts for the years 1910, 1911, 1912, 1913, 1914, and alleged accrued interest thereon, of which aggregate sum of $4,636,562.37 said sum of $2,396,397.50 so paid in cash formed a part."

The complaint sets forth the years and the amounts in which the latter sum was said to be disbursed, "leaving an alleged balance on the books of said defendant General Film Company to the credit of the aforesaid defendants of $2,240,164.87," it adds.

The plaintiffs aver that this "credit balance is an erroneous, improper, wongful and illegal credit and that the said defendants and none of them are entitled to any part of the above-mentioned credit balance standing in their favor upon the books of said defendant General Film amounting to $2,240,164.87."

The complaint further alleges that the sum of $2,396,397.50 already paid in cash to the defendants "or a large part thereof is due and owing from the said defendants to said defendant General Film Company, together with interest on the said sum from the dates of the various improper payments."

As among the "negligent and wrongful acts" the complaint charges that the defendants, to the "great loss and injury of said General Film Company and its preferred stockholders, decided upon a policy disastrous to said company but favorable to the competitors of said company, many of whom were then accustomed to distribute said 'feature' motion pictures—to wit, the elimination of all 'feature' motion pictures from the distributing programs of said General Film Company, and in pursuance of said policy did so eliminate such 'feature' motion pictures."

Among the specifications in regard to the foregoing are the institution by George Kleine of a feature service, the organization of the V-L-S-E, Inc., and the discontinuance of releases through the General Film Service of the Kleine and Edison subjects. It is charged that this action constituted a "gross discrimination" against the General Film Company in violation of Paragraph 6 of a contract dated April 21, 1910.

The complaint is dated June 6, was sworn to on June 10 and served on June 12. The defendants are given twenty days in which to make answer to the complaint.

Dixon Denies Race Prejudice

Says German Strain in His Own Blood and Sense of Fairness Exempt "Fall of a Nation" from Charge.

BEFORE going to Los Angeles this week to start "The Fall of a Nation" there, Thomas Dixon, its producer said: "In view of the criticisms of certain scenes I wish to reiterate the statement that "The Fall of a Nation" is not directed against any nationality, class or racial element in this country. My friend S. Stanwood Menken is quite mistaken in saying 'Your picture is manifestly anti-German.' Against Mr. Menkens' expression I would put the opinions of the local German press which are uniformly as favorable to my play as the great majority of the English language papers. The entire point of the play is that the nationalities here, whether British, Irish, Teutonic, French, Italian or Eastern European, should be fused into an united Americanism.

"It is alleged that the large number of German faces in the hosts of the invading army and in the cast in The Fall of a Nation convicts the author of cherishing anti-German prejudices. On the contrary, I chose these men because they were out of work and hungry. Five hundred Germans, many of them reservists, applied to me for work in the battle scenes of the picture, and I was glad to give it to them. They represented fairly well the varying types of the imperial confederation of Northern Europe which I imagined to be attacking America. My greatgrandfather, a Prussian, Colonel Frederick Hambright, fought in the Revolutionary War at King's Mountain. The German strain in my blood, as well as my inherent sense of fairness to all the components of Americanism, would prevent me from singling out the Teutons for attack. My quarrel is with imperialism whether pro-Ally or pro-German. And my desire is to uplift the ideal of true American democracy, which is in danger of being lost sight of by the partisans of the overseas quarrels."

RALPH HERZ MARRIES.

Ralph Herz, the Metro star, who will make his debut in motion pictures on the Metro program in "The Purple Lady," which has just been completed, has been quietly married to Miss Frances M. Logan, a society favorite in Washington, D. C., and the daughter of the late Major William Richard Logan. The wedding, which grew out of a romance that had its beginning last winter, was solemnized in the presence of a few friends at the Shoreham Hotel, Washington. Mr. Herz and his bride are spending their honeymoon in Atlantic City and New York City.

Richardson in Nutmeg State

Projection Department Man Meets Exhibitors and Operators in Waterbury and New Haven.

Waterbury.

WHATEVER else may be said for or against the members of Local 304 at least it must be conceded that they know how to "get busy" and produce results on short notice, as I learned by my greeting here. Local 304 has twenty-two members. It is officered by live, progressive men, and that, let me tell you, is more than half of the fight in any labor organization. The Waterbury local has

Waterbury Operators and Managers.

secured a remarkably good scale, going as high as $30 a week, the lowest being $20. This is decidedly above the average here in the East, and it follows that it is up to the Waterbury boys to deliver the goods on the screen. The projection department has long since taken the stand that in order to do justice to the photoplay it is absolutely necessary to have well paid men in the operating room, because you can't get real ability and brains for nothing; it has also taken the stand that the men who receive good salaries must either produce the goods in return or get out and let in somebody who will. I am a great believer in fair play, and managers who pay good salaries are entitled to good results on the screen, always assuming that they will provide the equipment necessary to enable the operator to apply the knowledge he is expected to possess. It must not be presumed, however, that the best operator in the world can put on high class projection with a No. 4 Power or an Edison Exhibition model machine, because it can't be did. There "ain't no such animal." On the other hand, given the best equipment in the world the incompetent operator can not put on real high class projection, and put it on at a reasonable cost, all of which is not to be taken as in any way reflecting upon the members of 304. It is an unfortunate fact, however, that some (not all) of the Waterbury managers are asking their operators to "make bricks without straw," in other words asking them to project high-class pictures with their equipment in sad need of repair. Also, I am told that some of the Waterbury managers require the projection of five reels in forty-five minutes, or, in other words, nine minutes to the reel, which, if true, is nothing short of outrageous.

Some of the men it was my very genuine pleasure to meet during the afternoon were J. Corrigan and Peter Murphy, respectively president and secretary of Local Union 304; Jean Belasco, manager Poli's Strand theater; Walter Griffith, manager Poli's theater; J. H. Nichols, manager of the Scenic; Frank Frauer, manager of the Star, and Charles E. Gradwell, editor of the Sunday Mail.

In sizing up the whole thing I find Waterbury seems to be distinctly above the average, both from the operating and managerial point of view. Take, for instance, such men as Mr. Nichols, Mr. Belasco and Mr. Frauer. They represent the future of the moving picture business simply, wholly and entirely because they are willing to learn—are progressive and not hide-bound. Managers who represent the other extreme are those who will not listen to argument, who have no real knowledge of the height, depth and breadth of the motion picture business, or the business of exhibiting, or the business of projecting pictures and who absolutely refuse to accept knowledge from anyone. I am told that Waterbury has one or two examples of this kind of manager, and if so they constitute a brake or a drag on the industry in that city, the one consolation being that in due course of time they will eliminate themselves.

At 11.30 practically all the managers and operators in and about Waterbury gathered at Poli's theater on East Main street and listened attentively to yours truly for one and a half hours, after which a buffet luncheon was served on the stage.

The general consensus of opinion was that, considering the difficulties due to non-delivery of a notifying letter, the affair was decidedly successful and all expressed themselves as well pleased.

New Haven.

The New Haven local is one of the really live wires. It contains such men as John Griffiths of Ansonia, and Charles Hyde, who justly style themselves projection engineers. A goodly percentage of the members are progressive and study both the practical and technical end of their business. The union demands of its members that they deliver the goods on the screen, so far as is possible under the conditions the individual works under—for not all New Haven managers, I am sorry to say, supply up-to-date equipment. In fact I saw one Power's Six still grinding away, and its little lamphouse and inefficient (by comparison) little lamp looked rather queer beside the large lamphouse and lamp of modern projectors. The retention of such equipment is a very poor business policy. It does not pay you, Mr. Manager, from any possible point of view.

The Simplex and Power's machines are both very much in evidence in New Haven, but H. B. Coles, president of the Coles Moving Picture Machine Corporation, was in the city preparing to place the new Coles machine on the New Haven map.

During the evening, under the guidance of Brother W. H. Upton, I was gasoline buggied out to the Dixwell theater, Dixwell avenue, of which W. H. Whitan and W. H. Wood are proprietors and managers. I found Brother Nick Vallan projecting a really splendid sixteen-foot picture, using two Simplex machines and a Hallberg motor generator set. The latter had been through a fire and was not working very well. Vallano was using 50 amperes with a 60-volt arc. The picture was on a calcimined screen bordered with black and surrounded by a shadow box. The projection left but little to be desired. The picture was not too large, yet amply large enough, and stood out, clean-cut and beautiful. Messrs. Whitan and Woods are progressive managers and Operator Vallano is delivering the goods on their screens.

New Haven Moving Picture Local 273, I. A. T. S. E.

At the Winchester theater—F. W. Hart, manager; John Richardson, operator—was another excellent picture. The equipment is two Simplex projectors and a Wotton Rexolux. Brother Richardson has a most excellent operating room. The front wall is black and the spot shaded with amber glass. The observation ports are of ample size and the ventilation excellent. All the operating rooms I saw had incandescent lights burning, which is bad.

Printed invitations brought out practically every operator, theater manager and exchange man in New Haven, as well as several from other towns, to a reception to the World man. It certainly did credit to the local.

F. H. RICHARDSON.

MUTUAL'S PRESIDENT IN CHICAGO.

John R. Freuler, president of the Mutual Film Corporation, is spending the week in Chicago, looking into the affairs of the Mutual in the Middle West territory.

Douglass Fairbanks in New York

New Star of the Screen Will Remain in the East for Three Months—Through with the Stage, He Says.

By George Blaisdell.

JUST spent a quarter of an hour with Douglass Fairbanks. You know who I mean, that good bad man Reggie. Take my word for it, he is every inch all that he looks—and any one who has seen the player on the screen knows that he looks like a man—a regular fellow, one who "belongs," and in any company. The stage player who became a famous screen actor on one production — "The Lamb" — walked into his hotel on the afternoon of the day he arrived in New York. The smile with which he greeted an awaiting friend made unnecessary the identifying remark of the hotel clerk to the effect that "Here he is now." To one who had within a week seen "Reggie" it was the last word in naturalness. It was ten minutes before the World man saw fit to introduce himself — there was a bunch around the actor. Norma Talmadge, passing through with her mother, greeted her fellow-player. Master Fairbanks, as husky as his dad, stopped long enough to be introduced to the group. Mr. Fairbanks in talking to his friends was seated on a big circular table, nonchalant, indifferent to the easy chairs a few feet away. It was interesting to sit back and observe the maner of man this Fairbanks is when not before the camera.

Douglass Fairbanks.

The player's visit to New York meant his first sight of Broadway in six months. While in Los Angeles he has worked in seven pictures, six of which have been released. Come to think of it, that means thirty-five reels in twenty-six weeks—a record which bears no earmarks of "temperamental stuff." And there's an eighth picture well under way. The man, in fact, is without frills. His bearing is just what an admirer of his work and his personality pictures it —wholesome, frank, hearty. His conversation sparkles—the words flow fast and free, and so do the chuckles as he talks of his experiences the past half year. Asked as to the possibility of his return to the stage, both hands go up. "I've ducked the stage forever," he replies emphatically. "And I am goin to have a ranch," he adds.

Mr. Fairbanks' last subject is "In the Carquinez Woods," one of Bret Harte's stories. The player seems to think it has "got it on" "Reggie." He didn't say just that, but he expressed the opinion that it ought to be a rattling good picure. The exteriors were photographed in Calaveras County, up among the California big trees. The forest rangers to the number of ten helped out the seventy members of the company by starting a fire and burning over several hundred square yards for the benefit of the picture.

We were speaking of "Reggie Mixes In," or the writer brought the subject into the conversation. The latter had told of what happened in the Rialto on the previous Friday night. In the showing of the fight in the saloon in which the two men swing over a table, one powerfully lunged man in the balcony yelled "Oh!" It upset the house, already on edge.

"Yes," said Mr. Fairbanks. "my opponent accidentally got hurt in that muss, too." The player spoke of strangle holds and half nelsons; something went wrong and the picture was held up for half an hour while the injured man was fixed up. The "gangster" who broke the fall of Reggie from the roof, too, was unfortunate in the result of the fight that ensued.

"We had some professional "pugs" in the making of that picture," said Mr. Fairbanks. "Griffith was opposed to their employment through fear of my getting hurt, but I told him I would take chances. I told the boys in the beginning it was going to be real fighting, nothing easy about it at all. Nor was there. I got a bit gouged up myself. I've been told there were one or two fellows really looking for me since, too, but I guess that's not so.

"Do you know in the picture business money comes in from all directions. I've collected $1,800 in accident insurance since I went to the Coast. But it's great, though. I've been working outdoors for four months. I can hardly walk in ordinary shoes, these low-heeled affairs. I feel as if I was going to fall backward. I was just getting used to the big, high-heeled sort. No more for me the old days in New York—get up late in the morning, a stroll around to the Lambs, a ride in the park, a nap in the afternoon, then the theater and supper afterward. Now I am called at 5 o'clock, see the doctor and get bandaged up; then out on location. If by luck we escape the doctor and ambulance it is dinner between 5 and 6 and then to bed."

"Where did you learn to ride a horse?" was the somewhat personal question shot at the player. The writer was thinking of the remarkable horsemanship in "The Good Bad Man," where Mr. Fairbanks seemed to out-cowboy the cowboys. "Why, I used to play polo, but I had never ridden a western horse," was the reply. "You know when I first went out the cowboys said they would get me a nice easy horse. I told them I wanted nothing of the kind. I wanted a regular horse. They got me one. In this last picture they furnished me another regular one, too. I think I rode everywhere on that animal but on his back. For recreation I rode a bucking broncho. I got what I was looking for. I also tried roping a steer in this last picture. For five months I have been rehearsing with a rope—yes, the fancy stuff. I am going to try it on New York tonight at the Allied Bazaar."

A small copper—or was it gold?—button in the lapel of the player's coat caught the eye of the writer. The well-known expansive smile was in evidence.

"You know Catalina?" he said. "Yes? Well, that button means a twenty-eight-pound yellowtail. It took me an hour and ten minutes to get him in. And all the while Bill Farnum was smoking a big black pipe that nearly made me sick—that is, when the fish didn't. I have scrapped with Indians and Mexicans among others, and it hurt to feel I was being licked by a fish."

"Since seeing your last two pictures I have been thinking what unusual possibilities there would lie in a ten-reel western picture with you and Bill Hart together," said the writer. "I don't mean playing against each other, but as pals; a regular man's story, leaving the women out of it, perhaps, or largely so. You've met Hart?"

"Have I?" And Fairbanks was serious. "He's one of my best friends. The boys gave me a dinner at Los Angeles just before my departure. Bill Hart sat on my right. Alan Dwan in his speech said he would like Bill Hart and Dug Fairbanks to do a picture together. Hart remarked that he was agreed. I told them I was going into big training in New York for three months, but under those circumstances I would have to confine my diet to beef, bullets and blood."

We talked of men we admire on the screen and how sometimes the regard for the personally unknown is confirmed when meeting them in the flesh. "Take it from me," said the actor, "anybody on the screen that you love has got to be a pretty fine man to register. If you like Bill Farnum and Bill Hart it is because down deep, basically, they are fine men. It is not what they assume, it is what they are. If on the screen you dislike a man it is because there is in his composition something that does not ring true, he's not a real man. At the dinner of which I have spoken every one of the hundred men was in fine jovial spirit when Hart began his speech. His remarks took a serious turn—you know that quiet, even tempered way of his. In a minute and a half he had us all in tears. These are the kind of men that make friends off the screen as well as on it."

Mr. Fairbanks' first work in New York will be the completion of a subject started in the West, a story combining the atmosphere of the Atlantic with the Pacific. Following his three months' stay here he said there might be a trip to South America—it was "on the lap of the gods." The player paid compliments to Mr. Dwan, his present director, and to John Emerson, a former director. Both are in New York, Mr. Emerson having arrived a few days ago.

UNITY SELLS TERRITORY TO VARIETY.

Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, announces he has just consummated a deal whereby the states' rights to the entire state of New York and northern New Jersey have been acquired by Louis Rosenbluh, president of the Variety Films Corporation, for the two Unity features, "My Country First" and "The Pursuing Vengeance."

Vitagraph Taking on New Players

Peggy Hyland and Virginia Hammond to Be Featured in Larger Company's Forces.

A Greater Vitagraph Company of America is the slogan recently adopted by the Vitagraph Company whose representative heads, Albert E. Smith and J. Stuart Blackton, are bending every energy, backed by an experience dating from the inception of motion picture production in this country, to accomplish this result. In the immediate future a number of new faces will be seen on the screen, fathered by this famous company, while new personalities and different methods of expression will add a distinctive attractiveness to the already popular picture stories enacted by the "old guard" of the Vitagraph Stock Company.

Heading the list of new players appears E. H. Sothern, whose fame on the legitimate stage dates from his first introduction to an audience at the Park theater, New York, September 8th, 1879, up to a few weeks ago when he retired from the stage for good.

Perhaps the next new player of importance to be signed by the Vitagraph is Peggy Hyland, who, although new to American audiences, is popular in England. In pictures Miss Hyland has played in "The Love of an Actress," "John Halifax, Gentleman," "Infelice," and "Caste." Her first work under the Vitagraph banner will be as Mr. Sothern's leading lady.

Alice Joyce, a well known and popular player who also has won fame both on the legitimate stage and in pictures, is another recent and valuable addition to the Vitagraph roster. She is now working in "The Battle Cry of War."

Barney Bernard, representative of the better class of comedians who impersonates Jewish characters, is also a new Vitagraph player, who bids fair to become as popular in pictures as his Abe Potash was in "Potash and Perlmutter," on the legitimate stage. Mr. Bernard's initial work as a photoplay star will be in a character similar to Potash in which the humor and pathos of the Jewish race is exemplified.

Virginia Hammond, who has been leading woman for Sir Henry Irving, E. H. Sothern, William Courtenay, under the Frohman management and many other notable players is the latest legitimate stage star to join the Vitagraph forces. Miss Hammond's stage experience has embraced almost every kind and variety of work from comedy to tragedy. Her first appearance as a Vitagraph player will be in a feature written especially for her by Cecilie B. Pettersen. Thomas Mills, Miss Hammond's director, has just been appointed to the position he now holds, having been raised from the ranks of stock player, where his work received more than usual attention.

NEW COMPANY FOR FLORENCE LAWRENCE.

For some time rumors have been afloat with regard to a new moving picture company to be headed by Florence Lawrence. These rumors have now taken such definite shape it is said, that the contracts governing the movements of the company have been drawn up and await only the signatures of those concerned. Some delay on the preliminaries has been caused through the temporary illness of one of the prominent members of the organization. A large capitalization has been placed behind Miss Lawrence in her new venture, and the services of one of the finest directors in the country is to be procured. The best of vehicles will also be placed at her disposal.

NEW SCENARIO EDITOR FOR UNIVERSAL.

Eugene B. Lewis, who recently came to the Pacific Coast from New York to write feature scenarios, has been made head of the scenario department of the Pacific Coast studios of the Universal Film Manufacturing Company by General Manager Davis. Mr. Lewis is an old time newspaper man. Before becoming associated with the Big U organization he was connected with the Biograph Company.

"INDIANA" SUBJECT PLEASES STATE OFFICIALS.

The preliminary presentation of "Indiana," the historic motion picture filmed by the Selig Company to commemorate the history of Indiana as a state, was given in Indianapolis State House on Wednesday evening, June 7. A select audience was present, including the Indiana State Historical Commission, the Governor of Indiana, members of his staff, and other state officials. All expressed their great satisfaction over the worth of the motion picture. "Indiana" will be shown in all parts of the Hoosier State and elsewhere.

Abrams Head of Paramount

New England Exchange Man Elected Head of Big Distributing Group—James Steele of Pittsburgh is Secretary and Treasurer.

THE first change in the administration of Paramount Pictures Corporation since its organization two years ago was brought about on the afternoon of June 13, at the annual meeting of the company. Following a meeting of the stockholders at which were elected a new board of directors, Hiram Abrams of the Famous Players Film Company of New England, was elected president. William L. Sherry of New York was elected vice president and James Steele of Pittsburgh secretary and treasurer. These, with William W. Hodkinson, the former president, and Raymond Pawley, constitute the new board of directors.

Hiram Abrams.

Mr. Abrams who is now brought so prominently into the film world, has been connected with film exchanges for six or seven years. His entrance into the field was as manager of the W. E. Greene exchange of Portland, Me., he later becoming a part owner. Mr. Abrams and Mr. Greene three years ago organized the Famous Players Film Company of New England, of which the former is president and the latter treasurer. A year later on the formation of the Paramount company the concern took over the New England territory on that program. Mr. Abrams has been a director of Paramount from the beginning. The new president of Paramount will make his home in New York.

Immediately after his election Mr. Abrams notified Adolph Zukor, president of the Famous Players Film Company; Jesse L. Lasky and Samuel Goldfish, president and treasurer respectively of the Jesse L. Lasky Feature Play Company, and the heads of the Pallas and Oliver Morosco Photoplay Company of the change of administration. The executives of these companies, which release their productions through Paramount, promised their co-operation in making the new administration attractive to the exhibitors and the photoplay public.

Asked for a statement Mr. Abrams said:

"The constantly growing interest in the motion picture throughout the country permits us to anticipate a most active era for the Paramount Pictures Corporation in the future. The heads of the various producing companies releasing through Paramount have assured me that they will make every effort to surpass their artistic standards. On the roster of these companies are the most noted stars of the stage and screen, including Mary Pickford, Geraldine Farrar, Marguerite Clark, Marie Doro, Pauline Frederick, Blanche Sweet and many others.

"I was very gratified to receive these offers of continued co-operation from the producers. It is obvious their united support is essential to Paramount's success. Their statements to me today set at rest all rumors of the possibilities of their affiliation with any other film interests."

When Mr. Zukor was asked if he had anything to say in regard to the new administration in Paramount, he replied that Mr. Abrams was right when he said the producers would give every support to the newly elected officers.

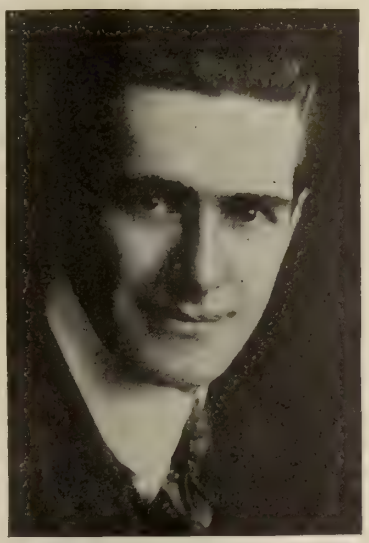
Mr. Hodkinson, when a World reporter called at his office, sent out word that there was nothing especial to say, that the action indicated no change in ownership or policy so far as he knew. He declared there had been no disagreements and that everything had been harmonious. He would retain his interests in his western exchanges, he said, which distribute the Paramount program.

Mason Opens New York Office

Australasian Specialist Has Completed Picture of New York Which He Will Exploit.

C. POST MASON, known throughout England and Australasia as a manager of international tours, being formerly associated with Hugh D. McIntosh, Australasian Films, and the Greater J. D. Williams Amusement Company, has opened a New York office in the Candler Building, New York City, from which he will operate his Australasian tours.

Mr. Mason has just completed a three-reel feature, the American rights of which will be sold on the state right basis, entitled "The Wonder City of the World — Greater New York—By Day and By Night," which shows places of interest, including over a billion dollars' worth of world-famed buildings, theaters, bridges, hotels, etc.; depicting in reality slum and tenement life; Chinatown, Little Italy, the Bowery, Coney Island, the Great White Way by day and by night; marvellous night scenes of the Woolworth and Singer buildings illuminated.



C. Post Mason.

The Australasian rights are not for sale, being retained by Mr. Mason for the Post Mason Travelogues, with which he starts on a world's tour in the near future. The production has been arranged to be presented in its entirety or as a series. Mr. Mason is open to arrange and finance Australasian tours for big features or to buy the Australasian rights of them.

Two features which Mr. Mason brought from Australia, "The Martyrdom of Edith Cavell" and the Official Australian Navy pictures, showing the sinking of the Emden at Cocas Island, will also be released shortly on the state right basis. The Canadian and English rights of these two productions have been secured by the Famous Players Film Service, Toronto, Canada.

Berst Distributes Bonuses

Seventy-two Employes Receive Checks from Pathe Executive Awarded Under Profit-Sharing Plan.

PLAYING Santa Claus in June is the unusual role which has fallen to J. A. Berst, vice president and general manager of Pathe Exchange, Inc. Mr. Berst celebrated the first day of the month of roses by signing seventy-two bonus checks drawn to the order of seventy-two hustlers in the Pathe branch offices who earned this money over and above their salaries. These checks are the first to be sent out under Mr. Berst's new profit-sharing plan which has been responsible not only for greatly increased business for Pathe but also greatly increased earnings for many of the sales force. Members of the staffs of thirty offices will receive these checks which range from amounts representing "vacation money" to large sums.

C. R. Seelye, the Pathe business manager, who is now making an inspection tour among the various Pathe offices, reports that Mr. Berst's bonus system has everyone digging.

ACTON DAVIES DIES.

Acton Davies, for many years dramatic critic of the Evening Sun, and associated with the Edison Company during the years 1914-15, died in the Lakeview Hospital, Chicago, on June 12. He had been stricken about a week previously with rheumatism of the heart. Soon after resigning his place on the Sun, Mr. Davies became actively interested in scenario writing, his first important work being a series of newspaper stories produced by the Edison Company with Mary Fuller as the star. Later Mr. Davies was engaged by Edison to act in an advisory capacity in the selection of scenarios.

Owen Moore With Famous Players

Well-Known Player Is Re-engaged as Co-star with Hazel Dawn in Adaptation of Big Stage Success.

OWEN MOORE, one of the best known players on the screen, has been re-engaged by the Famous Players Film Company, under a long term contract, and will shortly be co-starred with Hazel Dawn in an adaptation of a great stage success on the Paramount Program, the title of which, when announced, will undoubtedly create great interest among the trade and public. Mr. Moore has been a popular figure on the screen ever since the pioneer days of the motion picture and has been identified with several notable productions. He has just completed a most successful engagement with the Triangle Film Corporation.

Owen Moore.

In his previous connection with the Famous Players Mr. Moore appeared in support of Mary Pickford, and played opposite her in the first photoplay in which she was starred by that company, "Caprice," as well as in several subsequent successful pictures. Their joint appearance under the Famous Players' banner marked the reunion of Miss Pickford and Mr. Moore since the old Imp and Biograph days, when they first appeared together.

Mr. Moore has won his spurs chiefly by his delightful impersonation of whimsical, romantic young lovers, but in his forthcoming appearance with Miss Dawn he will play one of the most forceful characters which has been seen on the New York stage within the last few years. It is the first time Miss Dawn and Mr. Moore have been associated on the screen.

Miss McCoy to do Three-Reelers

Important Announcement That Already Four Manuscripts Have Been Accepted as Starring Vehicles for Her—First Release in July.

THE pronounced success scored by Gertrude McCoy in the Gaumont feature, "The Isle of Love," has influenced General Manager F. G. Bradford to give exhibitors of shorter photoplays an opportunity to feature Miss McCoy in their houses. Hence Miss McCoy will be seen in a number of three-reel Mutual pictures. Four manuscripts have already been prepared for her. The first picture will be Robert Burns' story of New York life, "Gates of Divorce." It will be released July 20.

No expense is being spared in giving Miss McCoy stories which have been fitted to her talent. Robert Burns has gone over his story, "Gates of Divorce," to fit it to her personality. John B. Clymer will provide the following photoplay, "The Wonderful Desire," to be released August 3. Rennold Wolf is the author of the picture starring Miss McCoy August 17. A strong company has been assembled from the Gaumont players to support her in these photoplays.

"THE JOCKEY OF DEATH" READY.

"The Jockey of Death," big "thriller," with its action and atmosphere smacking of the circus, is about ready for the market after a number of weeks of careful editing intended to make it a sure-fire success for state rights buyers throughout the country who are looking for exciting screen stories to attract and keep the interest of their summer audiences.

The picture is being handled by Signet Films, a company recently organized by J. L. Kempner and having offices in the Candler Building, New York City. Mr. Kempner and his associates express the opinion that they have "something different" in the picture line and expect "The Jockey" to achieve great popularity.

The Motion Picture Exhibitor

CHICAGO CONVENTION AND EXPOSITION.

Wide Interest Is Shown Throughout the Country in the Big Event—Various Committees Are Working Earnestly in Preparation.

AT a meeting of the Convention and Exposition Committee of the Sixth Annual National Convention and Exposition, held in Room 1413, Masonic Temple, on Thursday, June 8, it was decided that the object of the Beauty Contest will be the selection of the best looking woman and man in action before the camera. The contest will be open to aspirants from all sections of the country, though the larger number naturally will be confined to Chicago. A committee of technical experts selected from men in the producing business will be the judges.

The selection of a hotel for convention purposes has not yet been decided, but the announcement will be made next week. It will be either the Hotel La Salle or the Hotel Sherman.

The contract for badges was awarded to Street & Wright of Chicago.

The contract for posters will be let on Friday, June 9.

The mail arriving at headquarters in the Masonic Temple is growing in bulk every day. The letters are from manufacturers and supply houses in all parts of the country, with inquiries concerning space, while a great many are from exhibitors throughout the country, asking for information regarding the amusements, entertainments, etc., that will be offered during convention week.

Following is a list of film manufacturers and machine manufacturers and supply houses, who have already contracted for space at the Coliseum:

General Film, Pathe Exchange, Inc., Universal, Mutual, Metro, World Film, International, Selig, Essanay, Vitagraph, Ivan, American Standard Motion Picture Corporation, Emerald Motion Picture Corporation, Rothacker Film Manufacturing Company, Bluebird, Melies, Monarch Film Producing Company, Nicholas Power Company, Midwest Theater Supply Company, Chicago; J. P. Seeburg Piano Company, Chicago; Bartola Musical Instrument Company, Chicago; National Cash Register Company, Dayton; E. E. Fulton Company, Chicago; National Carbon Company, Cleveland; Mirror Screen Company, Shelbyville, Ind.; Exhibitors' Supply Company, Chicago; Sosman & Landis, Chicago; Bell & Howell, Chicago; American Seating Company, Chicago; American Photo-Player Company, Chicago; Amusement Supply Company, Chicago; Enterprise Optical Manufacturing Company, and Mills Novelty Company, Chicago.

PENNSYLVANIA STATE CONVENTION.

Big Preparations Under Way, and June 26, 27 and 28 Promise to Be Memorable in Film History of Keystone State.

THE State Convention of Pennsylvania Motion Picture Exhibitors will be held on June 26, 27 and 28 at the Moose Temple, 628-634 Pennsylvania avenue, Pittsburgh. Committees have been busy for the last month or two in preparing a first-class event. An invitation has gone out to every exhibitor in the Keystone State, and a very full attendance is looked for, as the responses from every section have been most gratifying. Not only Pennsylvania but West Virginia will be represented at the Pittsburgh convention. While the convention will, of course, be one of business mainly, the social features have by no means been neglected. The Trade Exposition, held in connection with the convention, promises to be an unqualified success.

Every exhibitor will receive a hearty welcome, and Pittsburgh will take care of him and his wife to his entire satisfaction. A special Ladies' Committee will help the wives of the exhibitors see and enjoy Pittsburgh on its social and entertaining side.

At this writing, A. J. Barthell, president of the Pittsburgh local, and James Delves, state secretary of the Pennsylvania league, are in this city making final arrangements, being a special committee appointed for that purpose. Mr. Barthell and Mr. Delves have been hard at work securing the presence of distinguished film stars of both sexes for the state convention and have met with a good measure of success after much hard work.

Matters of supreme importance will come up for discussion during the business sessions of the convention. The question of censorship will not be the least important. Ways and means will be considered to secure a repeal of the obnoxious Breitinger law. The convention will invite the producers to co-operate in the campaign against censorship. For this reason alone there ought to be an impressive attendance at the convention. Another topic to be discussed will be the question of exhibitors' grievances. Mr. Delves points to the success of the convention at Albany and says that Pennsylvania ought not to lag behind New York in this respect. There will be the fullest and freest discussion, a fact which will be readily believed, for Pennsylvania has stood for free discussion at every state and national convention. The all-important question of projection will likewise be one of the big topics of the convention, and on June 28 Frank H. Richardson, the projection expert of the Moving Picture World, will deliver a lecture on this subject.

The convention promises to eclipse the historic gathering at Harrisburg. Delegations of big size are expected from eastern Pennsylvania. Western Pennsylvania will be represented at the convention as never before. The watchwords will be "Harmony and Co-operation" and "All for One and One for All."

President Ben H. Zerr of Reading is particularly anxious to have a creditable showing of eastern exhibitors at the convention. Realizing the many live-wires in the western part of the state Mr. Zerr is endeavoring to have the eastern part show up equally as well.

Among the locals to be represented at the convention will include Philadelphia, Reading, Wilkes-Barre, York, Harrisburg and the new local in the coal regions. President Zerr urges every exhibitor in the state, whether a member of the league or not, to attend this convention.

INDIANAPOLIS HOLDS ANNUAL MEETING.

Ike Beitman Is the New President—Organization of Screen Club Under Discussion.

THE Indianapolis Motion Picture Exhibitors' League held its annual meeting and elected its officers for the ensuing year. Ike Beitman, owner of the Savoy, Empress, Victoria and part owner of the Tacoma, was chosen president, succeeding Joseph Gavin. Roy Bair succeeds himself as vice president. Harry Cook, manager of a string of houses owned by Frank Rembusch, is the new treasurer, and A. C. Zaring, who long has been a leader in moving picture doings in Indianapolis, succeeds himself as treasurer. Mr. Zaring is the guiding hand in the office of the organization.

The Indianapolis league is one of the livest in the country, maintaining a fine suite of offices in a downtown building where the exhibitors may go and come as they please, talk over business affairs, and even enjoy themselves in a social way. The association was organized several years ago, when the motion picture field broadened out in Indianapolis, and it has proved a big help in the development of the business in the city. It has been one of the things which has contributed to the record Indianapolis holds—that of being the biggest motion picture theater city in the world when considered from the standpoint of population.

There was some talk at the last annual meeting of forming a screen club here, but no definite action was taken. There were some members of the league who favored the reorganization of the Exhibitors' League to make it into a screen club to which the managers and owners of film exchanges, their employes, film reporters and others would be eligible to membership. This plan did not meet with general approval, however. It was pointed out that the league was originally designed to become a help to exhibitors, and that under the present form of organization it had been successful in accomplishing that. It was feared by the opponents of the

plan that the taking in of other branches of the film industry would tend to disrupt the organization perfected by the exhibitors, and this was a thing not desired.

It is possible, however, a screen club will be organized in Indianapolis. There is a need for some organization to bring the exhibitors and film exchange men into closer touch with each other and a screen club would fill the bill.

"I believe a screen club would be all right in Indianapolis if it was built around the social idea," said Mr. Beitman, the new president of the exhibitors' league. "I personally do not favor the other idea. While no definite action has been taken relative to forming a screen club it would not be surprising if meetings of the organization soon resulted in the forming of such a club."

BRONX EXHIBITORS MEET.

Lee A. Ochs Speaks on Proposed Standee Ordinance—Six New Members.

THE Cinema Exhibitors' Association of Bronx County held a well attended and highly enjoyable meeting at its headquarters, 1243 Southern Boulevard, on the night of Thursday, June 8. John Wittman was in the chair, while James J. Haggerty acted as secretary. The meeting was addressed by Senator J. J. Dunnigan and Alderman H. Robitzek. The subjects discussed were the standee law, the increased license fee (bill now before the Board of Aldermen) and the admission of minors. State President Ochs was present and spoke of the prospects of getting the Board of Aldermen to enact into an ordinance the principle of Judge Gaynor's standee rule. He reported progress and said that great efforts were now being made by the Manhattan organization to get such an ordinance through the Board of Aldermen. W. Stephen Bush of the Moving Picture World made a short address urging the exhibitors of Bronx County to continue their splendid efforts to advance the cause of organization and promising them the support of the Moving Picture World. The following new members were received into the organization: John Shelberg, Webster theater; Joseph Sobin, Billiken theater; John Mainaro, Tremont Casino; L. Ostend, Elkwood theater; J. Lowrie, Model theater; H. Rottenberg, Pequatorian theater, and Richard Brady, associate member. Recruiting has been uncommonly good, owing to the tireless efforts of Organizer Henry Cole.

At the conclusion of the meeting refreshments were served and heartily enjoyed by the big crowd of exhibitors.

MANHATTAN EXHIBITORS CHOOSE DELEGATES.

Name Men Who Will Represent Local at Chicago—Beefsteak Dinner for Lee A. Ochs.

AT a meeting held by the Motion Picture Exhibitors' League, Local No. 1, at their offices at 218 West 42nd street, on Monday evening, June 5, arrangements were made to send a big delegatioin to Chicago, and the following were elected as delegates:

Lee A. Ochs, Samuel H. Trigger, Louis F. Blumenthal, Benjamin Lyons, Max Oestreicher, I. N. Hartstall, William Hilkemeier, J. J. Wittman, Samuel Rothapfel, Morris Needle, Charles Steiner, Adolph Weiss, Charles Haring, Otto Lederer, Gus Koenigswald, Ed. Gorman, Samuel Rhonheimer, Henry Haring, Joseph Klein, Albert Harstn, Frank Peters, Max Tischer, William Bigall, A. B. Samuelson, Herman Mayer, Mr. Bock, Louis Rosenthal, Charles Fisher, David Picker, C. R. Martineau, Philip Menschel, Al Jutkowitz and Messrs. Glynn & Ward. Arrangements have been made to engage a special train on the New York Central.

The committee reported final arrangements regarding the beefsteak dinner to be given to Lee A. Ochs on June 28, at Reisenweber's, Brighton Beach, and judging from all appearances and the great demand for tickets the affair will be one grand success. For tickets, apply to I. N. Hartstall, 218 West 42nd street.

A Legislative Committee has been appointed to take up the matter of adverse legislation.

An elaborate luncheon was served and the meeting adjourned at 3.30 A. M.

H. C. MOONEY AMONG NATIONAL DELEGATES.

Through a regrettable error in the report of the recent meeting of Brooklyn exhibitors the name of H. Clark Mooney of the Triangle Theater of Brooklyn was omitted in the list of delegates to the National Convention. Mr. Mooney, who has always taken a most active interest in organization matters, was elected unanimously.

KANSAS CITY HAS A SCREEN CLUB.

Eighty Exhibitors and Exchange Men Organize New Film Men's Club on June 9.

ONE of the largest meetings the Kansas City moving picture men ever held took place at the Hotel Baltimore Friday, June 9. This meeting accomplished a preliminary organization of Kansas City's much-talked of Screen Club. The dinner was held at 10.30 that evening, and was attended by nearly a hundred. This included exchange men, exhibitors, supply house representatives and members of the press.

From the enthusiasm and spirit shown it looks as if the organization will be a great success. There has been much preliminary work on the proposed club and much credit is due to E. C. Mills, Joseph H. Gilday and E. R. Pearson for the progress made through the past month. These three men have sent out a number of letters and have done much personal work, with the result that they have the satisfaction of seeing an organization of the local industry formulated and on the road to success.

The officers elected are E. R. Pearson, temporary president; Charles W. Harden, secretary, and C. S. Edwards, treasurer. A committee was appointed on permanent organization and the club will meet again in two weeks.

At Leading Picture Theaters

Programs for the Week of June 11 at New York's Best Motion Picture Houses.

Marguerite Clark at the Strand

Marguerite Clark was the screen star at the Strand theater for the week beginning June 11, in "Silks and Satins." The story is one peculiarly fitted to Miss Clark. There are two phases of the photoplay, one dealing with today and one of the long ago. Felicite, the little girl Miss Clark plays in the picture, is in some doubt as to the advisability of the marriage arranged for her by her parents. Finding an old diary of one of her feminine ancestors she lives through her trials and in this ancient person's history finds a lesson for her guidance. The photoplay was produced by the Famous Players Film Company.

On Monday the Strand offered Charlie Chaplin in his latest comedy release, "The Fireman." Other pictures on the program were the Strand Topical Review, an educational film, and a Mutt and Jeff cartoon comedy. A violin solo by Jan Rubini and numbers by Emma Ecker and Bruce Weyman were features of the musical program.

"The Making of Maddalena" at the Broadway.

Edna Goodrich in the Morosco-Paramount feature, "The Making of Maddalena," was the star attraction at the Broadway theater. Most of the scenes are laid in Rome, the picturesque atmosphere of student life surrounding the story of a beautiful Italian model, played by Miss Goodrich. Charlie Chaplin in his latest Mutual-Chaplin two-part comedy, the Broadway Weekly, scenic studies and cartoons completed the bill.

"The Apostle of Vengeance" at the Rialto.

William S. Hart in the role of a clergyman was the star of "The Apostle of Vengeance," a photoplay with scenes laid in the back woods of Kentucky and moonshining and a family feud figuring in the plot. In spite of his ministerial role, Hart becomes thoroughly "riled" as the story unfolds and starts out on the warpath until the still, small voice of conscience brings him back to the fold. The Rialto also included on its program news events, travel and scientific pictures, comedy features and solos by Mme. Jeanne Maubourg, Mr. De Frere and Cristeta Goni.

Eighty-first Street Theater Program.

At the Eighty-first Street theater another series of Triangle Films were shown. On Monday, Tuesday and Wednesday Bessie Barriscale in "Sorrows of Love," and Fay Tincher, in "The Two O'Clock Train," were featured. On Thursday, Friday, Saturday and Sunday Douglas Fairbanks in "Reggie Mixes In," and Harry McCoy and Peggy Pearce in "Bubbles of Trouble" were the picture numbers of the program.

D'ANNUNZIO SIGNS WITH AMBROSIO.

The Authors Film Company, Inc., American representatives of Ambrosio, announces that Gabriel D'Annunzio, Italy's greatest poet, has signed a long-term contract with Ambrosio for the filming of all his works, past and to come.

Chicago News Letter

By JAS. S. McQUADE.

Louis J. Selznick and Aaron A. Jones Close Big Deal.

A BIG deal between the firm of Jones, Linick & Schaefer, of this city, and Louis J. Selznick, president of the Clara Kimball Young Film Corporation, was closed in Chicago on Friday, June 9. Contracts were signed giving to the firm mentioned a five-year franchise for all the Clara Kimball Young productions in the territory embracing Illinois, Indiana, southern Wisconsin and western Kentucky. This means that Jones, Linick & Schaefer will have exclusive control of all the Clara Kimball Young features in this territory. This is considered one of the most important film deals, from a money standpoint, yet transacted in Chicago. While the money consideration has not been named, it is rumored that it goes well up into the six figures.

Jones, Linick & Schaefer, with the Ascher Brothers and Alfred Hamburger, control the largest circuits of theaters in this city, and they are not only owners of the houses, but they operate them as well. It is expected that the first release of the Young Company will be made some time in October. This will be "The Common Law," in six reels. It is understood that the following subjects will be of the same length, and that the releases will be made at intervals of about thirty days. The name of the firm through which the Clara Kimball Young productions will be released has not yet been named, but it is understood that the Central Film Company of this city will do the booking.

"I am extremely pleased with this deal and with everyone concerned in it," said Mr. Selznick after the contract was signed. "The Clara Kimball Young pictures will strike a new gait which will be difficult for others to follow." Mr. Selznick promised that Miss Young, his star and the part owner of his business, will be present at the Sixth National Exposition and Convention of the Motion Picture Exhibitors' League of America, held in Chicago from July 10 to 18

An Appreciation That Is Just as Warmly Appreciated.

The following letter, bearing the date of June 2, from William Koenig, secretary of the Motion Picture Exhibitors' Association of the Northwest, was recently received at this office:

Dear Sir.—As secretary of the Motion Picture Exhibitors' Association of the Northwest, I desire to express to you the sincere thanks of the members of our organization for the assistance you rendered in making our exposition a success. We particularly desire to express our appreciation of the kindly attitude you assumed toward our exposition and toward the motion picture exhibitors.

Trusting that at some future time we may be able to reciprocate, we are, etc.

It is very gratifying to receive such a communication, but the policy followed is one that has been made possible only by the earnest desire of the Moving Picture World to serve moving picture exhibitors and the moving picture industry in all its branches in any and every way that will contribute to the best interests of all concerned. That has been the policy of the Moving Picture World since its first issue in 1907.

Miss Bessie Eyton Inspires Devotion During Vicksburg Visit.

Charming Bessie Eyton, in the role of Virginia Colfax, the beautiful southern belle in "The Crisis," won the hearts of a host of admirers down in Vicksburg, Miss., who witnessed the filming of the big spectacular war scenes by the Selig Company that were taken on the original spots in that city where the events took place during the Civil War.

The Vicksburg press devoted many columns to the visitors, and one newspaper man, more intrepid than his fellows, contributed the following stanzas to the Vicksburg Herald, in singing Miss Eyton's praises:

Perhaps you do not realize
Just in a day or two,
You have really captured Vicksburg,
We are all in love with you.

Your gentle girlish modesty
Your smile—and oh, such eyes!
Your acting of "The Southern Girl"
Are things that hypnotize.

"There's dear Miss Bessie Eyton!"
One can hear the ladies say;
While they gaze in admiration
At your poses in the play.

Do linger here for just as long
As you can make your stay;
For there will be some aching hearts
When you have gone away!

Chicago Film Brevities.

E. S. Bowman, traveling representative of the Automatic Ticket Selling and Cash Register Company, recently opened a Chicago office for that concern in the Steger Building. During a conversation with a Chicago representative of the Moving Picture World Mr. Bowman remarked that in all his travels throughout the United States in the interests of his company he could not recollect having met an exhibitor who did not read the World. Mr. Bowman states that in many instances he found exhibitors who had a complete file of the publication from the first issue, in 1907. Mr. Bowman reports fine business for his company in this territory.

* * *

The Woman's City Club of Chicago has issued invitations for a special private exhibition of their "Child Welfare Film" at the Strand theater, on Monday afternoon, June 12.

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W. R. Van Courtland, formerly connected with the Lyric and the Empire theaters in Lima, Ohio.; the Grand in Columbus, and the Grand in Tiffin, is now editor of the Photoplay World. He visited Chicago last week on business.

* * *

At the recent opening of the American theater in Salt Lake City, Mr. and Mrs. William H. Swanson received felicitous telegrams from Miss Billie Burke and George Kleine Among the Shriners in attendance at the opening was H. H Buckwalter, of the El Jabel temple, Denver, who is George Klein's western representative for the Billie Burke serial, which was shown at the opening.

* * *

I am glad to report the triumphant re-election of Superior Court Judge William Fenimore Cooper. The judge led all the other candidates in the first, ninth, eighteenth, twentieth and thirty-third wards. He received a total vote of 89,277, and stood fourth on the list, the first candidate receiving 95,673, and the sixth, 82,912.

* * *

F. H. Clifford, operator at the Beach theater, Harper avenue and Fifty-first street, this city, renewed his subscription for the World last week. "The Ne'er Do Well" was presented at the Beach on May 25 and 26, at 25 cents admission, and showed to capacity houses. H. W. Sams is house manager of the Beach, while Max Schwartz takes care of the bookings. Manager Sams and the cashier are also subscribers and readers of the World. The cashier reads it, he says, in order to be able to answer intelligently the questions asked by patrons concerning the features run at the theater. The Billie Burke moving picture novel is also having a heavy run at this theater.

* * *

Douglas Fairbanks, of Triangle-Fine Arts, stopped over in Chicago between trains on his way from Los Angeles to New York City. Miss Pauline Bush was another stop-over visitor, also proceeding from California to the metropolis. Another short-time visitor was Miss Valentine Grant, of the Famous Players forces, who was on her way to her home in Seattle, where she will spend a vacation with her family. In about a month she will return to New York to engage in another picture by the Famous Players.

* * *

J. K. Moore and C. B. Ryson, officers of the Vitascope Film Corporation, with quarters in the Marquette Building, this city, were held to the grand jury on Monday, June 5, under $1,500 bonds, by Judge Caverly, in the South Clark Street Court, on charges of operating a confidence game. The complainant was Bruno Jasinski, of this city, who testified that he answered an advertisement of the company, in which they agreed to make a moving picture actor of him. Their terms required him to pay $100 for stock, in addition to $50 for a course of instruction. Jasinski testified that after he had paid his money, Moore and Ryson failed to give him the course of lessons, and kept changing their offices from

place to place so that he was unable to get back the money he had paid for shares of stock.

* * *

Director Marshal Neilan began work in New York City on "The Prince Chap" on Thursday, June 8. Miss Bessie Eyton, Cecil Holland, Leo Pierson and other Selig players are under Mr. Neilan's direction. Special scenes will be filmed in Gotham, after which the company will return to Chicago, where work on the photoplay will be continued. Mr. Neilan will not only direct "The Prince Chap," but will play the leading role.

James L. McGee, general manager of the Selig Pacific Coast studios, spent several days in the city last week on his return from Vicksburg, Miss., where big scenes of "The Crisis" were completed. He will return to Los Angeles in a few days. Mr. McGee was a guest of Mr. and Mrs. William N. Selig at their home on Lakeview avenue on Wednesday evening, June 7, when his birthday anniversary was celebrated. His brother from Milwaukee was also a guest on the occasion.

Director Colin Campbell, who has also returned from Vicksburg, will remain in Chicago for some time superintending the cutting and trimming of the big "Crisis" film, which will be in about twelve reels when completed.

Jack Wheeler, editor in chief of The Selig-Tribune, did some very enterprising work in filming the Preparedness parade in Chicago, Saturday, June 3. A special Selig Preparedness film was all ready for exhibition in numerous Chicago theaters Saturday evening, while the parade was still in progress. The Republican Convention at the Coliseum, which occupied the week beginning June 5, has also been filmed under Mr. Wheeler's direction. Among the special cameramen assigned to convention work were L. J. Simons, of Washington, D. C., Fred M. Delaven and John J. Pasztor.

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Chicago Branch Manager Holah, of Pathe Exchange, Inc., also deserves credit for his enterprise in getting moving pictures of the great demonstration and finishing them in time to be shown in several Chicago theaters while the parade was still going on. Orchestra Hall and the Pastime theater in the "Loop" district showed the pictures to crowded houses, and other theaters in outlying districts also showed the pictures before the marchers disbanded. The Pathe News cameramen were Joseph Rucker and K. W. Fasold. The technical work on the Pathe News pictures was done at the Rothacker Film Manufacturing Company's plant.

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The following programs have been announced at the prominent downtown theaters in Chicago for the week beginning Sunday or Monday, June 11 and 12.

Studebaker—"Gloria's Romance"—sixth chapter, "Hidden Fire" (George Kleine); Edna Wallace Harper and Frank Sheridan in "Perils of Divorce" (World), and the Pathe Weekly.

Fine Arts—"The Whirl of Life" (Cort Film Corporation), with Mr. and Mrs. Vernon Castle, has proved so popular that it will be continued for another week.

Ziegfeld—"The Bondman" (Fox) has been retained for another week by Mr. Hamburger. This film has proved a big attraction and business getter.

Strand—Second week of the Casino Club players in the society film "Cousin Jim" (Van Dee Producing Co.) Mutt and Jeff cartoons, and other pictures.

Orchestra Hall—Marguerite Clark in "Silks and Satins" (Famous Players), Paramount-Bray Animated Cartoons, "Fountains and Palaces of Rome" and "Scenes Religious," travelogues (Swasticka). Nellie and Sara Kouns will be the soloists.

La Salle—Sixth week of "The Little Girl Next Door" (Illinois vice film).

* * *

The Reel Fellows Club of Chicago has made the following announcement to the film fraternity: The Reel Fellows Club of Chicago has moved to larger and better quarters in the Morrison Hotel, Clark and Madison streets. A big house-warming and ladies' night will be held on Thursday, June 15, at 6.30 p. m. The dinner is $1 a plate. Reservations are made for 100 couples.

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C. T. Melcalf, of Kincaid & Metcalf, owners of the Opera House and Airdrome in Greenfield, Ill., was a caller last week. Paramount pictures are run two nights a week and Pathe one night. Good business was reported by Mr. Metcalf. He is an old subcriber of the Moving Picture World, and calls it his Bible.

* * *

Carl Laemmle, president of the Universal Film Manufacturing Co., spent several days in the city last week.

Dixon Shows His Picture

Interested and Friendly Audience Gets Many Laughs from "The Fall of a Nation"—Praise for Herbert's Music.

ALTHOUGH critics differ widely as to the dramatic and technical merits of Thomas Dixon's propaganda motion picture production, "The Fall of a Nation," the large and friendly gathering which crowded the Liberty theater, New York, on the evening of Tuesday, June 6, to witness the first public presentation of that remarkable subject found lots to interest and amuse as the story was unfolded on the screen.

As first shown the picture was excessively long and it was nearly midnight before the finale appeared, but length did not seem to tire, for there was plenty of enthusiasm left at the finish to demand the appearance of the author and producer, together with the writer of the music, which contributed so largely to the success of the entertainment.

A noteworthy feature and one which aroused the curiosity of the audience at the start were the uniforms of the young women ushers—beautiful white costumes of military cut, including trousers and puttees, and altogether becoming. The significance was revealed later when it was shown in the picture that such was the uniform of the "Loyal Legion," an organization of patriotic women which was mainly responsible for turning defeat into victory according to the author's scheme of things.

Mr. Dixon's characterization of several men of affairs in the United States drew laughs and hisses from the audience, and some of his title and "cut-ins" were the cause of merriment. Throughout the more serious passages tense interest marked the attitude of all present and the beauty of some of the scenes elicited hearty applause.

As the light faded out on the last scene insistent calls for the author brought Mr. Dixon in front of the curtain. He briefly thanked the audience for their kind reception of his work and then gave way to Victor Herbert, the composer of the accompanying music. Mr. Herbert assured the audience that his part in the entertainment had been most delightful to him, as he was personally heart and soul for preparedness.

The audience was one of considerable distinction. His honor Mayor Mitchel and party were conspicuous, together with many other distinguished men and women in private life. The trade was well represented. J. Stuart Blackton, Jesse L. Lasky, H. E. Aitken and others equally prominent were there. During the first intermission "Long Tom" Dixon and "Short Tom" Ince met and exchanged congratulations. Altogether it was an auspicious opening for a most interesting picture.

Milwaukee Exhibitors Entertained

Chicago V-L-S-E Force Holds for Them Three-Day Reception.

MILWAUKEE exhibitors are still talking of the three-day reception held by the sales forces of the Chicago office of the V-L-S-E on June 1, 2 and 3, in that city, and of the novel and efficient manner in which the service of that distributing organization was brought to their attention. Gordon Laurence, publicity manager of the Chicago office, and Frank Redfield, assistant manager, who as salesmen had been in close touch with the Milwaukee exhibitors for years, engineered the conclave. Several days in advance of the actual invasion by the Big Four forces of the Milwaukee territory, Mr. Laurence sent to each exhibitor in that territory a letter announcing the purpose of the reception, primarily one of better acquaintanceship.

Mr. Laurence then went to Milwaukee and engaged a large suite of rooms and the parlor floor of the Wisconsin Hotel. The day before the arrival of the salesmen, he telephoned each exhibitor in the territory, urging him to be the guest of the V-L-S-E during the reception. As the result, on the opening day and every day thereafter of the reception, the large suite of rooms was thronged from morning until night with interested exhibitors who had been impressed with a desire upon the part of the Big Four to cooperate with them to an even greater degree and to learn more intimately their problems and their needs.

Each morning those exhibitors who called at the V-L-S-E headquarters were taken to the Strand theater, where Big Four features were shown for their benefit. A five-piece orchestra was engaged so that the features would be reviewed to their best advantage.

A Dutch lunch for exhibitors was the feature of the second day's program, and on the night of the third day a supper was given.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

REAL REEL ROMANCE.

Kathlyn Williams, Selig Star, Weds Charles F. Eyton, Manager Morosco Studio.

STAGE lovers, film fans, and friends of Kathlyn Williams, Selig featured star, will be agreeably surprised to learn of her marriage, which took place in Riverside, near here, on Friday, June 2. Charles F. Eyton, a well-known picture manager, is the bridegroom. Mr. Eyton and Miss Williams, accompanied by relatives and close friends, departed for Riverside at noon and were married at 5:30. The ceremony was performed by the Rev. I. D. Van Arnan in the rectory of the First Methodist Episcopal Church. The bridal party comprised Juan De La Cruz, Mr. and Mrs. Robert Von Saxman, Mr. and Mrs. Al Filson and Mr. and Mrs. Ed. J. LeSaint.

Miss Williams is one of the bright stars of filmland, beloved from the Atlantic to the Pacific by that great army of Americans who march daily upon the moving picture theaters of the country. Mr. Eyton is one of the owners of the Oliver Morosco Photoplay Company, and has been connected with the local show world for the past sixteen years.

The marriage was the culmination of a romance that had its inception in Salt Lake City some ten years ago. At that time Miss Williams was a member of the Willard Mack Stock Company, which was playing in the Utah city. Fate sent Mr. Eyton there to overlook a new play, in which Mr. Morosco was interested. He met Miss Williams and was greatly attracted by her ability and beauty. Shortly afterward they became engaged and the wedding day was set, when the inevitable "lovers' quarrel" occurred and they drifted along different paths, only to meet again in this city about a year ago.

Mr. and Mrs. Eyton left for an extended trip through the Eastern States. Upon their return they will be at home to their legion of friends at their home, 858 Bryan street.

FILM FOLKS FROLIC.

Americans at Santa Barbara Have Lots of Fun Between Scenes—Thirteen Owls Club Entertains.

The Thirteen Owls Club was responsible last Saturday evening for one of the most enjoyable parties ever given in local filmdom. One hundred and fifty couples, members of the "Flying A" companies and their friends, assembled at Unity Hall, to be part of a hard times function, which members of the Owls had cleverly planned.

Nothing could possibly have been more appealing than the Owls themselves, as ragged country children. The following members fully maintained their reputation for cleverness in carrying out the general impoverished effect: Misses Carol Halloway, Peggy Perkins, Genie Forde, Nell Franzen, Vivian Rich, Opal Eason, Audrey Munson, Jude Martin, Teddy Eason, Marty Martin, Sally Newsum and Jodie Frame.

The "Flying A" quartet, Walter Beale, Jack Sarrell, Oscar Gerard and Bowman Johnston gave several musical numbers. Early in the evening and prior to the dance the Cliff Dwellers had a Dutch lunch in the western town at the end of State street. The Cliff Dwellers compose the technical department under Mr. Langley. but there were many guests, the party numbering sixty.

EXHIBITOR QUINN A LIVE ONE.

To Show "Preparedness" or "Battle Cry of Peace" During Preparedness Parade Week in Los Angeles.

Los Angeles has one live wire picture showman and he is J. A. Quinn, ex-manager of Quinn's Garrick, and until recently manager of Quinn's Superba.

In commenting on the ability of Quinn as an exhibitor, who is always springing some new and exciting pleasures for his host of patrons, the Times says:

"Coincident with the announcement that the big preparedness parade is to be held on June 14, comes the interesting news that the full week commencing Monday, June 12, is to be celebrated as Preparedness Week at Quinn's Empress theater. J. A. Quinn has again showed his enterprise as a film impresario by securing exclusively for those seven days the gigantic Vitagraph production, 'Preparedness,' or 'The Battle Cry of Peace.' In order to interest the youth in serving the flag, special matinees are to be held for school children, while military organizations of Southern California are writing Mr. Quinn for special nights at which they can attend in a body."

Mr. Quinn is building a formidable looking fort on the front of the theater building. Here will be stationed patrols, wireless station, aeroplane landing and many other things to attract attention.

ANOTHER BIG PRODUCING FIRM.

"The Spirit of '76" Is to Be Made by the Continental Producing Company.

Another film company has been started in Los Angeles. The ideas and prospects of the firm, as outlined by the president, Robert Goldstein, well-known coast costumer, are broad. It is the intention of this company to produce a new motion picture production in twelve reels, the title of which is to be "The Spirit of '76," to reproduce the American Revolution, including the picturization of the causes which led up to it—the production to be perfect as to historical accuracy and detail, with an entirely original and sensational story closely interwoven.

Robert Goldstein, president of the Goldstein Theatrical Costuming Company of Los Angeles and San Francisco, is one of the stockholders in the Epoch Producing Company, which produced and own "The Clansman"; the Wark Producing Company, which is now making D. W. Griffith's largest production, "The Mother and the Law," and is otherwise associated with D. W. Griffith in a business way. Mr. Goldstein is also connected in a practical, artistic and business way with most of the large film producing companies in Southern California. George L. Hutchin, secretary and manager, is president of the Festivals Association of the Pacific Coast; was manager of the Portland Rose Festival, and later was engaged to plan, design and build the great pageants, spectacles and parades for the Exposition at San Francisco. He is also a writer and dramatist, having had theatrical experience.

The director of this production will be George Siegman, whose position as director in D. W. Griffith's companies, together with his experience in Mutual subjects, fits him for the position. In the "Clansman," Mr. Siegman played the part of Silas Lynch, one of the most important in the production. He has sixteen years of independent directing and acting to his credit.

Santa Barbara Welcomes Miss Minter.

Led by the Mayor and various of his official family, Santa Barbara, Cal., residents gave a rousing reception to little Mary Miles Minter, the American-Mutual child star, on her recent arrival at the southern Californian city to begin work on her first Mutual feature release.

Long before the arrival of the train at the station numerous of the city's stanch residents were on hand. Accompanied by her mother, Mrs. Charlotte Shelby, Miss Minter appeared on the rear platform, and after a brief address of welcome delivered by the Mayor she was escorted through the crowd and rushed to the American-Mutual studios, where the celebration continued.

As a token of comradeship members of the American-Mutual playing forces insisted that Miss Minter be delegated to open the new concrete dressing quarters at the plant. In the parade from the depot to the studio exactly 162 autos took part.

"Civilization" Car Wins the Ascot Races.

As stated briefly in these columns last week, Arthur Hansen, of the Ince forces, won the ten-mile event at the Ascot races for the benefit of the Actors' Fund of America. Hansen, piloting a big Mercer flying the colors of "Civilization,"

made a spectacular race which earned him the Barney Oldfield trophy and the film championship of America. He negotiated the ten-mile distance in ten minutes and six seconds, defeating Ashton Dearholt, of the American Company, in a car entered by William Russell, and Wallace Beery, of the Universal, in another.

The race was a sensational climax to a sensational program. Leading almost from the start, Hansen maintained a consistent pace and never once was in danger of being passed, though there were some exciting brushes. A thrill was furnished in the sixth lap when Beery's car threw a rear tire and threatened to turn turtle. The driver handled the wheel with skill, however, and piloted the machine to safety.

Admiral Winslow Visits U City.

Admiral Cameron Winslow, commander of the Pacific fleet of the United States Navy, accompanied by a number of his officers, visited Universal City on Wednesday last week.

The Admiral was invited to take part as an "extra man" and agreed to become a spectator in a stock exchange scene.

Other distinguished visitors to Universal City during the week were Madame Marie Rappold, the famous grand opera singer, and Dr. Alfred Hertz, the well-known musical director.

Los Angeles Film Brevities.

We made a trip to the beach this week and found that the Balboa has added Fred Huntly to its staff of directors. Prior to his present connection, Huntly put on photoplays for some of the leading producers. Another newcomer here is Edward Jobson, the erstwhile endman of minstrel fame. He's one of those big, fat, happy men whose very presence is cheerful.

* * *

A certain section of the big Lasky studio is active again, because George Melford, having returned from his vacation, has begun work on another Cleo Ridgley-Wallace Reid production, "The House of the Golden Windows." This makes the fourth production in which these two have been costarred

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Picture girls of Hollywood studios are going in for athletics and have formed a club to benefit of all actresses. As a result a conference was held with the young women, Mrs. C. H. Richmond and Miss Julia Tolman Lee representing the Young Women's Christian Association, and Mrs. H. T. Wright the women's clubs. The plan adopted was received with great enthusiasm. Lule Warrington talked on "The Value of Drama Study" and Miss Ella Stevens, physical director of the Y. W. C. A., conducted class work in gymnastic exercises and esthetic dancing. This week Allison Gow talked on "The Life of Ibsen," and Miss Stevens followed with the physical work. The Hollywood public library is being used as a meeting place at present, but it is quite possible that larger quarters will have to be provided.

* * *

Ever popular Ruth Roland and Roland Bottomley of the Balboa studio won a silver loving cup this week for being the best one-steppers in a free-for-all dancing contest. Several hundred couples entered and it was a nip and tuck affair. In the finale, the winners were pitted against Charles Murray, the Keystone comedian, and his wife.

* * *

Geraldine Farrar, the Lasky star, and her husband, Lou Tellegen, have arrived in Los Angeles to begin their annual summer engagement at the Lasky studios in Hollywood. It is expected Miss Farrar will do two pictures this summer. It has not yet been decided whether her husband will appear with her or in productions of his own. The Lasky company has secured the residence and grounds at the corner of Sunset Boulevard and Western avenue for the diva's home.

* * *

It is rumored in Los Angeles that fifty of the photoplayers are to organize a club with a star as its president. The initiation fee, so the rumor says, is to be one hundred dollars, the dues to be five dollars a month. These fifty men aim to make this club rank among the best of theatrical organizations.

* * *

A number of picture athletes are going to pull off a little handball tilt for the championship of film men of the Los Angeles Athletic Club. Harry Ham, comedy lead man, with Al Christie, a popular member of the L. A. A. C., will meet Douglas Grey, of the New York Motion Picture Company. Grey is the challenger. The man who wins must stand ready to defend the honors against any man of the profession. Grey has started earnest training and expects to win easily. He is an exceptionally good handball player. Ham is well known in filmdom and in club circles. He formerly was connected with the Universal, but at the present time is playing leads in Nestor films.

* * *

H. M. Bunce, who recently came to Monrovia from Salt Lake City, has been secured by the Monrovia Feature Film Company to handle all detail work of the publicity campaign that will soon be launched by that firm in connection with its production of big feature photoplays. Mr. Bunce is an experienced newspaper man, having a practical working knowledge of all departments of the work.

* * *

Beverly Griffith, who, with Gilbert Warrenton of Universal City, was sent to the Mexican border by General Manager H. O. Davis to cover the news in film for the Universal Animated Weekly, believes in preparedness. Recently he wired from El Paso to Mr. Davis for a supply of flares which furnish light at night for the taking of scenes. When the two returned this week to Universal City they projected a number of fine night scenes. Beverly Griffith came into the World office to pay his respects and incidentally relate a few of his most thrilling experiences. He said when they were not dodging bullets they were being entertained by very high and gentlemanly Mexican officials. But they got the pictures.

* * *

One afternoon this week when the Rolin Players were out on location doing some big outdoor scenes for "Julius Caesar," sneak thieves entered the studio from the rear and went through several of the dressing rooms until they were scared away by an artist who was painting scenes for Caesar's home. Bebe Daniels lost a purse, together with a fine yellow sport coat. Miss Margaret Joslin discovered a pair of her good shoes had been taken.

* * *

The Balboa's annual plunge party in the Long Beach natatorium developed a new contender for swimming honors in Henry King, the film star, being located just a few blocks from the Pacific Ocean, the workers at this studio have daily opportunities to perfect themselves in aquatics. Mr. King had no trouble in pulling away from the bunch, and now he is thinking about entering the Pacific Coast championship contest, to be held this summer. The purse, hung up by the Balboa studio, which King won, he promptly turned over to the Actors' Fund. The women's race was won by Mrs. W. A. S. Douglas, who had just a shade the better of Ruth Roland.

* * *

Arthur Shirley, formerly leading man with Thomas Dixon, has joined the Selig forces and is playing lead opposite Kathlyn Williams in a current five-reel feature, entitled "The Valiants of Virginia."

* * *

Director Charles Giblyn has started production at Culver City of "Somewhere in France," a picture play from a story written by the late Richard Harding Davis. The scenario was prepared by J. G. Hawks, and the leading part is taken by Louise Glaum, with a supporting cast including Howard Hickman, Robert MacKim, George Fisher, Jerome Storm. "Somewhere in France" is a tale of love and intrigue in wartorn Europe.

* * *

With a company of fifty players William S. Hart left this week for a point on the international boundary line south of El Centro, to film some scenes in a new Triangle play written by Monte M. Katterjohn.

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The Fine Arts Studios have decided to change the title of Norma Talmadge and Tully Marshall's recent play to "Drugged Hopes," instead of "The Dope Fiend," which was the original working title.

* * *

Master George Stone, the five-year-old Fine Arts player, has been borrowed by the Ince Santa Monica studios to appear prominently in a Kay-Bee Triangle play with William S. Hart. Master George attracted considerable attention with his performance in "Let Katie Do It," and has appeared in Fine Arts plays ever since their inception.

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Kenneth McGaffey, director of Lasky publicity, advises us that Marie Doro, the brilliant Lasky star, celebrated a birthday anniversary recently. Quite a party had been arranged for her at her Hollywood home. Among the presents was a complete motion picture camera, presented her by Charlie Chaplin. No sooner was the gift received than an automo-

bile was dispatched to the studio, and some lights hurried to the Dexter home and a scenario was written and photographed with the little camera. Later in the week the scenes were projected in the basement of the house and promise to be a great success. The cast was an all-star one, including Douglas Fairbanks, Charlie Chaplin, Elliott Dexter, Miss Doro and others.

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From Honolulu comes word of the activities of Helen Holmes, J. P. McGowan and the Signal Film Company. A number of scenes were taken on board the steamer, and while they were in Honolulu and during a hard trip into the interior of the island. It is said some wonderful scenery will be shown to the public for the first time as the result of this expedition. The company is expected back at the Los Angeles studios some time this week.

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Wheeler Oakman, who is well remembered in "The Ne'er-Do-Well" and other screen successes, is now Mable Normand's leading man.

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Henry MacRae has taken his company of players to Glacier Park, where a spectacular film production, entitled "The Sun Woman," will be filmed. Several hundred native Indians will be used. Marie Walcamp plays the title part.

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J. Warren Kerrigan and a large company of Universal players returned this week from Yosemite Valley after filming scenes for "The Beckoning Trail." Director Jack Conway took a large number of remarkable picturesque scenes in the famous national park and vicinity.

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Ed Lyons and Lee Moran, who have recently returned to Universal City, are producing and playing feature leads in a one-reel comedy, entitled "Kill the Umpire," written by Ben Cohn, of the Universal staff.

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Rollin S. Sturgeon, director-general of the Western Vitagraph Company, has gathered together about two hundred expert divers and swimmers to take part in a realistic shipwreck scene he has incorporated in a six-reel Blue Ribbon feature, "Through the Wall." In the filming of these scenes one of the largest liners on the Pacific Coast will be used.

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Frank Borzage, of the American Film Company, Santa Barbara, was given a dinner party Thursday last week at the Arlington Hotel, when nine of his bachelor friends gathered to honor the remaining days of his bachelorhood. Among those present were Rea Berger, Ashton Dearholt, King Clark, Harvey Clark, George Ahern, Alan Forrest, Wallace MacDonald and John Sheehan. Mr. Borzage is to marry Miss Rena Rogers, of Los Angeles, some time next week.

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To work in the films one had to belong to an association, said the proprietors of the "Movie" Employees' Association, 719 West Seventh street, to all who answered their advertisement for 200 men for moving pictures. Then they proceeded to charge 50 cents for initiation to the association and 25 cents for the first month's dues. So many persons were caught by the advertisement and paid their dues without result that H. A. Cable, deputy state labor commissioner, who later applied to the association, paid his money and became a member. Then he arrested the man in charge of the office, Merrill Stearn, who was arraigned in police court, and pleaded not guilty.

Stearn alleges the real head of the association is missing, in company with $400. Commissioner Cable says he has received more than 400 complaints and believes the number of victims will exceed 1,000.

DICK EDMONDSON CAPTURES BLUEBIRD.

Congenial "Dick" Edmondson's latest triumph is the acquisition of the Bluebird program for the United Kingdom. This brand is meeting with favor in the trade across the pond, and with his unexcelled generalship will shortly rank with the best in the field.

Edmondson, a pioneer in the film industry, began his career in California as exhibitor and manufacturer of pugilistic events. He returned to his native land with the Johnson-Jeffries contest pictures and has since successfully exploited American productions, among which were the productions of B. A. Rolfe Photoplays, Dyreda Art Films, Masterpiece Film Corporation, Salisbury's wild animal pictures, California, Life Photo, Balboa, Equitable, and Frohman Amusement Corporation.

His main European offices are located at 118 Shaftesbury avenue, London, W.

Bessie Eyton Visits New York

Selig Actress Gets First Glimpse of Metropolis With Marshall Neilan's Company Making "The Prince Chap."

DIRECTOR MARSHALL NEILAN brought his company to New York a few days ago to get some exteriors for Selig's "The Prince Chap," not to conduct a sightseeing tour, although it happens that three members of the party—Bessie Eyton, Leo Pierson and Cecil Holland—are visiting the metropolis for the first time. Between trips to Connecticut and hours spent on New York's waterfront, where some of the action of the story transpires, the visitors may find time to learn whether the much advertised Fifth Avenue shops and the lights of Broadway fulfill expectations. But first impressions were inconclusive, if not disappointing.

The company arrived in the rain and everything appeared rather dark and gloomy on the morning that Miss Eyton looked from a window of the Great Northern hotel and confessed a readiness to be convinced of the beauties of the city. Meanwhile it was easier to talk about what she had done and hoped to do in pictures.

Miss Eyton is a product of Southern California, and one of the few actresses who has never broken her allegiance to the company that gave her a first engagement. Five years ago she started with Selig as an extra and today she is a star under the same management with a number of big pictures to her credit and others in prospect. She regards her work in "The Crisis" as the best she has ever done, for the story and the character she portrays offered ample opportunity for the kind of acting she likes best.

In speaking of her start as an actress Miss Eyton said that among her friends in Los Angeles were players who insisted that her features were ideally suited to screen needs. Without any previous stage experience she applied at the Selig studio and was employed as an extra, partially because of her usefulness in doubling for actresses who could neither swim or ride horseback, two accomplishments in which she is proficient. Presently, with the coming of an opening in the stock company, Miss Eyton was given a permanent place and since then she has been continuously busy.

"If I have any regrets," she said, "it is that my directors seem to believe that I am best adapted to serious emotional roles, when, as a matter of fact, there is nothing I prefer to light comedy, and I know that some of the most pleasing performances I ever gave were of that character. Perhaps I will get more similar opportunities in the future and still farther in the future I want to have a trial on the speaking stage, for it appears to me that the chances for young women will be better than ever in a few years."

Miss Eyton is a typical Western girl, fresh, vital and devoted to outdoor sports. When the present production is completed she will not regret returning to Los Angeles and her bungalow.

EDISON MAKING LOCKE'S "WHERE LOVE IS."

Ann Murdock, the famous Frohman star, and Henry Stanford, an actor best known to the American public by his appearance in the role of Jerry with Laurette Taylor in "Peg o' My Heart" for one thousand performances, are engaged at the Edison studios in New York in the production of a five-reel feature picturization of "Where Love Is," an adaptation of William J. Locke's novel of that name. The cast engaged in making the picture is composed, for the greater part, of well-known stars, for among the members of the company that is playing in the support of Miss Murdock and Mr. Stanford are Leonie Flugrath, Mabel Trunnelle, Bigelow Cooper and other Edison players who have wide reputations. The first scene of the picture was filmed on June 5, and it is expected that fully two months will be required to complete the elaborate and carefully made production.

William J. Locke, the writer of "Where Love Is," is one of the best-known of present-day English novelists.

AUTOMATIC OPENS WESTERN HEADQUARTERS.

The Automatic Ticket Selling and Cash Register Company announces the recent opening of its Western branch in the Lytton Building, Suite 1432, Chicago. Arthur Klein, general manager, has already sent in some good business to the company.

Following are a few of the theaters which have just adopted the Automaticket System in Chicago: Oakland Square theater, Midway Hippodrome, Rosewood theater, Cosmopolitan theater, Beach theater, Plaza theater, Band Box theater.

Clubwomen and the Motion Picture

Views of Eleven Leaders of the Recent Biennial Gathering in New York City.

By Betty Shannon.

THERE are eleven departments in the General Federation of Women's Clubs, the biennial session of which has just closed in New York City, all headed by women who are leaders and authorities in their fields. Each woman feels keenly that the motion picture is a tremendous factor in the life of today. Some are in favor of Federal censorship. Most of them are not. The interest of the child of the nation is close to the hearts of them all, and they are sincere in their beliefs. The eleven chairmen have consented to give statements of their personal opinions of motion pictures. These statements follow:

Helen Varick Boswell.

The saloonkeepers were the wealthiest people in our town until the motion picture theater with all of its popularity came along. Now they have hardly enough business to keep them going. That one reason alone would be enough to make me enthusiastic over them. They have given the poor, as well as the rich, a place to go to with their families. I feel also that it is better for people to read anything, so long as it is not vicious, than read nothing at all.

And so I feel that it is better for people to see motion pictures as they are today in the picture theaters, rather than see none at at all. They are not up to the standard of perfection which they are striving for and will reach in the next few years, but to millions of people whose lives have been empty before they came they give things of beauty, of educational and social value to think about. There is much more good in them than many reformers are apt to credit them with. MRS. F. S. WARDWELL, Stamford, Conn.,
Chairman Music Department.

I believe the motion picture art is so young that it only has to be given time to develop into the sort of a power we who are interested in the welfare of the young want it to. We women may help in molding that art; indeed, we are helping mold it by the public sentiment and the public taste we are helping create. I believe legal censorship, which may become a political power, is unfair and may become pernicious. The only right way to obtain pictures that we want is to make the women and the men in every locality all over the land and all over the world ask for those pictures.
HELEN VARICK BOSWELL, New York City,
Chairman of Educational Department.

When my children were growing up they were constantly passing through various stages in their moral development which caused me sleepless nights for two weeks or more, when I would suddenly awake and find them entirely vanished. I feel the same is true to a large extent with the motion picture. We are spending sleepless nights, some of us, trying to adjust what we consider a great problem. The past two years have shown every thinking person that the pictures are so constantly changing that we cannot lay our fingers on any supposed weakness, for the minute after we do the weakness will have vanished or changed to something else. The pictures will go on developing and improving in spite of or along with our worry. The best we can do is to encourage. They will come out all right when they have been given time.
MRS. THOMAS G. WINTER, Minneapolis, Minn.,
Chairman Literature and Library Extension Department.

I am frankly fond of the "movies." I go very often, and I always find something which is instructive and good in them. It is my belief that the motion picture producers are giving us, the public, just as good pictures as we are permitting them to. They are businessmen. They will give us better pictures when we make it worth their while. The gospel of "better health" can and is being disseminated by the motion pictures, just as by the press. Their power is only being hinted at. The motion picture will more and more become allied with the better and higher interests of humanity.
MRS. BLAIR, Albany, N. Y.,
Chairman of Public Health Department.

Censorship, legalized, of motion pictures is in opposition to the laws of democracy. I do not believe that legalized censorship, if it were not so, would cause the production of motion pictures which are of a kind which mothers who are particular want their children to see. The women of the country must find it their share in this great amusement force to help create a demand for better pictures. Every paying demand will find producers to fulfill the demand. The great future of the motion picture cannot be estimated.
MRS. GEORGE ZIMMERMAN, Fremont, Ohio.
Chairman Civics Department.

Mrs. George Zimmerman.

There is no doubt the motion picture is the greatest educational and amusement force in the world today. And there is no doubt all thinking people—whether the people who go to see pictures or the people who produce them—are struggling for a better class of production. There is no doubt there are many harmful pictures produced which can and must be remedied if the producers and consumers can come to an understanding.

To me, one helpful solution would seem to be in the appointment of a federal commission to investigate all sides of picture production and consumption and to meet and consult with the producers and the National Board of Review, already established. I am not at all certain that legal censorship would be advisable, although I am not convinced.
MRS. FRANKLIN P. IAMS, Pittsburgh, Pa.,
Chairman Legislation Committee.

The power for ill or good of books is well known. And because motion pictures are visualizations of ideas which books may only present in words they are all the greater in their power for ill or good. I do not think producers know or realize how much harm the pictures they make can do to children. The women who gathered at the biennial meeting of clubs do, because they represent the mothers and neighbors of children who are being helped or harmed by pictures. I feel something must be done to improve the general standard of pictures which children are seeing. Federal censorship or state censorship I do not believe necessary. It must be a national feeling.
MISS HELEN LOUISE JOHNSON.

I believe in "Do's," not "Don't's." The finer side of the motion pictures should be emphasized, not the less fortunate. People should be taught to ask for better pictures, not to stop to criticise the poor ones in existence. I do not feel the present-day standard of pictures is by any means the highest they will reach. It remains for the public to say what kind of pictures it will pay for. The constructive thing for a body of women from women's clubs to do is to aid in the speedy establishment of a greater market for high-class film literature.
MRS. FREDERICK H. COLE, Omaha, Neb.,
Chairman Civil Service Reform Department.

The motion pictures have done much to aid in the work of my department of the General Federation of Women's Clubs—the Conservation Department. They have spread knowledge of forest and bird conservation especially, and have been invaluable in their demonstrations in fire-fighting and other conservation methods. Their educational power may not be estimated. Because the motion pictures are of

such value to conservation they are also of great amusement value. The producers do not realize as yet the possibilities they have, or they would not create the cheap and vulgar pictures which unfortunately are most often seen upon the screen. The picture entertainment must become more worth while, or they will lose out. I believe that they will become more worth while.

MRS. JOHN DICKINSON SHERMAN, Chicago, Ill.,
Chairman Conservation Department.

I think motion pictures to be of great educational force, but not a great art force. I have never seen a picture which impressed me as being a work of art. They have been too cheap and shallow in their appeal to be considered as having any connection, I believe, with art. .My advice to producers would be to have a real, inspired artist, a great moralist and a wonderful technician, in their employ. Motion pictures can never be real art until real artists who know true art values have a hand in t heir creation. The tawdry and cheap must be done away with.

The greatest offense which the motion picture can make is in its offense against good taste. Poor taste is being forced upon children in the photoplay. They are growing up with ideas given them in the pictures. It is vital that good taste be displayed in the majority of pictures and that the youth of the land be protected against evidences of bad taste.

MRS. MELVILLE F. JOHNSTON, Richmond, Ind.,
Chairman Art Department.

I believe there should be a federal board of censorship, because I think motion picture censorship should be standardized. State censorship is not satisfactory for the nation. Neither is censorship which is not legal. The calibre of pictures must be raised to a higher standard, and I think it can only be done through federal censorship.

MRS. JAMES W. REMICK, Concord, N. H.,
Chairman of the Industrial and Social Conditions Department.

PHILIP O. MILLS OFF FOR THE FRONT.

The many friends in the moving picture industry made by Philip O. Mills during his association with the Picture Playhouse Film Company will be interested in knowing that Mr. Mills sailed from New York Sunday, June 4, for France to take a commission with the American contingent of "soldiers of fortune" who are serving with the Allies.

In conversation with his friends months ago Mr. Mills expressed his determination to be on the ground in Europe when the present unpleasantness is brought to its close. That there was sincerity in his determination is indicated by the action which he has just taken. His commission is with the French ambulance corps.

Mr. Mills has always been active in military affairs, his liking for army life probably resulting from the fact that his father, now deceased, was an officer in the United States regular army and for a long time traveled in Europe studying military conditions there.

RIALTO FILMS EFFECT PERMANENT ORGANIZATION.

Jesse J. Goldburg, the general manager of the Rialto Film Corporation, returned Monday morning, June 5, from a trip to Detroit, where a meeting of the Board of Directors of that company was held and the plans for future operations of the company were definitely determined upon. Officers of the company were elected for the ensuing year as follows: President, I. Goldberg; vice-president and general manager, Jesse J. Goldburg; secretary and treasurer, S. T. Goldberg. Messrs. I. & S. T. Goldberg are the financial backers of the Rialto Film Corporation and are also the owners of the Lilies Cigar Company of Detroit, Chicago, Tampa and Havana, Cuba.

MISS TALMADGE HONORED BY JERSEY CITY.

Norma Talmadge, the charming young Triangle film star, has been chosen as the Jersey City Maid for the "Made in Jersey City Week," which the Jersey town began to celebrate on Monday, June 5. Besides being guest of honor at a banquet of over 700 men Miss Talmadge's face will peek out at you every time one of the official badges for the week flashes into view, from the cover of the menu for the banquet, and finally Miss Talmadge herself will appear not only on the screen but at the conclusion of the banquet as the personification of the emblem chosen by the Chamber of Commerce under whose auspices the week's celebration is being held. Yes, Miss Talmadge was born in Jersey City.

Davis Returns to Universal City

Executive Head of Big Picture Plant Carries Back With Him Rights to Many Stories.

WITH his trunks packed full of scenarios, his grips crowded with scripts and plots bulging from his coat pockets, H. O. Davis, director-general of Universal City, has left New York for Los Angeles. Mr. Davis' stay in the East was prolonged from time to time, for the principal object of his trip was to purchase scenarios, moving picture rights to books, past, present and future fiction hits, and in fact everything which offered good possibilities for screen production. The moving of the eastern companies of the Universal to Universal City naturally increases the demand for scripts and Mr. Davis has spent considerable time reading manuscripts and visiting the various book publishers and magazine editors in his search for good material. During his stay in the East he read hundreds of scripts, and in the last four weeks of his visit he purchased over $20,000 worth of scenarios and negotiated for the moving picture rights for some of the best books and magazine stories on the market today.

It is the intention of Mr. Davis to produce photoplays that uplift, instruct and educate, as well as amuse, and he has been guided by these elements in his choosing of scripts. He is absolutely opposed to the morbid melodramas and plays without morals, for he believes the public do not want to see unpleasant things.

A careful study of some of his purchases is interesting. Mr. Davis has purchased the rights to "The Pearl of Orr's Island," by Harriet Beecher Stowe; "The Rose Garden Husband," by Margaret Widdemer; "Idle Wives," by James Oppenheim; "The Measure of a Man," by Norman Duncan; "The Place Beyond the Winds," by Harriet Comstock; "If Any Man Sin," by Cody; "The Spotter," by Canfield; "The Mainspring," by Charles McLean; "Little Eve," by Edgerton; "Walda," by Mary Kincaid; "The Edge of Hazard," by George Horton; "The Light on the Hill," by Martha Gielow; "The Message," by Louis Tracy; "The Promise," by James Hendryx; "The Last Lady of Mulberry," by Henry Wilton Thomas.

He also bought scripts and rights to plays from, among others, Fred Jackson, Captain Leslie Peacocke, H. O. Durant, John Russell, Robert Wells Ritchie, Suzanne Buck, Albert Payson Terhune, Lawrence McCloskey, Kate Jordan, Anna Wynne, Andrew Soutar, Mary Rider, Helen Bailly, the Rev. S. C. Spaulding, Thomas Smith, Edna Schley, Robert Davis, Clarissa Mackie, Willard Bradley and Robert Innis.

The scenario department will continue its headquarters at 1600 Broadway for several weeks, where Helen Starr and her big staff will be engaged in disposing of the enormous quantity of material now in hand.

OBJECT TO TREATMENT OF CHILDREN.

The Children's Society has secured a summons for the studio manager of a New York film company for allowing a young boy to take part in a screen drama, without having obtained a permit from the Mayor. The boy entered a restaurant near the studio, with paint on his face, and attracted the attention of some members of the society who were present. They followed the boy back to the studio, and upon finding out that he was working without a permit went to the Children's Court and obtained a summons for the studio manager; also one for the boy's mother.

The superintendent of the Children's Society stated that cases have been brought to his notice where young babies were subjected to fright and bodily discomfort in order that some thrilling scene could be filmed, the parents submitting without a murmur, so long as they received the amount of the child's hire. This condition, he claimed, and the reckless manner in which the lives and limbs of older children are risked in the making of moving pictures have aroused the society to the necessity of taking decided action in the matter.

SHIFT IN EXCHANGE MANAGERS.

F. B. Kramer has resigned from the management of the Mecca Exchange, the Forty-eighth street distributing office for the Universal, and has taken over the management of the Bluebird Exchange at 1600 Broadway. With him goes his brother, Earl Kramer, who will in his new position continue to be assistant manager.

Hi Gainsborg, who has been assistant manager of the Twenty-third street exchange of the Universal, has been transferred to the Mecca. Sam Zierler will be the manager of the Twenty-third street branch. The changes take effect on Monday, June 12.

AUSTRALIAN NOTES

MONDAY, the 1st of May, was the release date of two good Australian pictures, "In the Last Stride," and "The 'Joan of Arc' of Loos." Martyn Keith, a prominent Australian producer, directed the former and assisted in the direction of the other.

"In the Last Stride" is a picture which will have a wide appeal in this country. The story includes a boxing match, a football match, and a race meeting. Les O'Donnell and Dave Smith, both well known professional boxers, take an active part in the picture. Harold Horder, one of the most prominent Australian League footballers, appears in the football scenes. The leading role is taken by Alma Rock Phillips, who has appeared in several Australian productions to date. The story is good, though the action is slow at times.

"The 'Joan of Arc' of Loos" has been already mentioned in my previous letters. It is a four-part war drama, with the locale in France. The scenes and locations have been so carefully chosen that it is hard to believe they were taken in Sydney. Big things may be expected from the George Willoughby Photoplay Company in the near future. They have just finished their second production, a screen adaptation of "The Woman in the Case," with several of the cast of the "Joan of Arc" picture.

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Owing to the expiration of the leases, Union Theaters, Ltd., have lost two of their Sydney theaters this week. The first to close was the Colonial, which has been run as a continuous show. It was one of the first to be built by the man who founded continuous picture theaters and who did so much for the film trade in Australia, J. D. Williams.

Hoyts Ltd., a Melbourne picture concern, has secured the building on a long lease, and will remodel and reopen it in a short time. Additional seating accommodation will be fitted, making a seating capacity of over 2,000 persons. It is understood that the new theater when opened will also run continuously, from 10.30 a. m. till 11 p. m.

The other theater is known as the Glacarium, and has been controlled by Wests Ltd. (a branch of Union Theaters, Ltd.). The Waddington Pictures, Ltd., have secured this house, and have opened it as a continuous show. Heretofore only nightly performances were given. The Glacarium has seating accommodation for 2,000, all on one floor.

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The Sydney film market seems to be experiencing a glut in features just now. Nearly all the shows in the city and suburbs are screening two features (of four or five parts each) on the same program. The J. C. Williamson Co. were the first to start this system at their Theater Royal about two months ago, when two Fox features were the standard attraction. This was followed up by the Triangle program at the night sessions of the Triangle playhouse—two five-part features and a two-reel Keystone. Now it seems to have spread to almost every picture theater in and around Sydney.

The Triangle program presented this week is lauded by critics as being the best balanced program yet. Two Ince subjects, "The Iron Strain," and "The Corner" were the leading attractions in the dramatic section, while comedy element was supplied in the Keystone "Fatty and Mabel Adrift."

Of the two five-reelers the audience seemed to like "The Iron Strain" best. Dustin Farnum is known to picture-goers in this country, having been featured in a Lasky production some time ago.

"The Corner" features three stars totally unknown to Australian audiences, Willard Mack, George Fawcett and Clara Williams. The fine acting, however, made a deep impression on all present. This picture is a gripping drama, the kind most enjoyed by picture audiences in this part of the continent.

The attendance this week has been the largest yet, and probably this is due to the fact that the Keystone features Mabel Normand, who is extremely popular here.

"Fatty and Mabel Adrift" is easily the funniest Keystone screened in Sydney yet. The fine photography in the picture has been widely commented on.

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A picture company is at present engaged in New Zealand filming a multiple reel production to be entitled "The Test," from a scenario by a prominent Australian writer.

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Triangle Plays opened in Adelaide, S. A., two weeks ago at West's Picture Theater. The first subjects to be screened were "The Coward," and "Crooked to the End." The films have been very well received, and are attracting big crowds. The prices of admission charged range from 6d to 2/6 (10 cents to 60 cents).

The Melbourne season of these productions starts on Saturday, the 6th of this month.

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The big twelve-part patriotic war topical "Britain Prepared," has just finished very successful screenings in Melbourne and Adelaide.

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A concern, known as the Reliance Photoplay Reviews, has been formed in Sydney with the object of supplying exhibitors in the country districts of Australia with a review of all features released by the various exchanges. Hal H. Carleton, a motion picture journalist, and Tom S. Imrie, Photoplay Editor of "The Mirror," newspaper, control the company.

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During the past two years Australians have become great picture fans. Since features came to the fore about eighteen months ago, and people began to find that there was as good amusement in photoplays as in stage plays and vaudeville, all the picture houses have prospered. In the past two years no less than eight fine photoplay theaters have been opened in the city of Sydney alone, the smallest of which has seating accommodation for 1,000 persons.

Reports received by the Chief Secretary, Mr. Black, show that there are now 113 picture shows in the city of Sydney and the immediate adjacent suburbs. The average weekly attendance is 430,000. The whole population of the above district is about 700,000.

Taking the average charge of admission at sixpence, the attendance given means that £10,700 ($53,500) is spent each week in this form of amusement.

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I had an interview this week with a country exhibitor who controls several picture theaters in various country towns in N. S. W.

He states that features are much in demand by his patrons, outdoor pictures being very acceptable. Society dramas and similar subjects do not catch on.

Serials are still popular in the country, "The Exploits of Elaine" and "The Romance of Elaine" being a big attraction at present.

This exhibitor has been drawing large crowds with Equitable productions and is procuring district rights for Triangle plays. In spite of the fact that very few country exhibitors are able to personally see, or get advice about, the pictures they book, the usual programs submitted by the exchanges are of a very high standard.

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"The Birth of a Nation" was presented on Easter Saturday at the Sydney Theater Royal, and will continue for an unlimited run. The price of admission are the highest ever charged for picture entertainment in Australia, ranging to 6 shillings ($1.50). A splendid orchestra of thirty performers rendered the musical score. The huge picture has been favorably reviewed by the Sydney press, as may be seen from the following excerpts:

The Mirror: "This is a remarkable production and in it D. W. Griffith has eclipsed anything yet done in the making of motion pictures."

The Sun: "'The Birth of a Nation' is really a wonderful film, the most elaborate thing yet done in motion pictures."

The Sydney Morning Herald: "The captivating quality of this wonderful photoplay largely arises from the width of its outlook, and the manner in which it brings home to the mind the awful nature of the American Civil War, through the medium of vivid bird's-eye view of battles wide-spread over hills and dales."

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Another new theater, the Haymarket, was opened in Sydney on Easter Saturday. The management claims that it is the largest "continuous" show in the southern hemisphere, as it seats over 2,000 people. The interior of the theater is beautifully decorated, the walls being painted with an artistic design on a brown background. The seating accommodation is very comfortable, tip-up seats being used throughout.

Broadway Features, Red Feather Photoplays and Blue Bird productions will be screened first-run exclusively at the theater. "Scandal" was the main attraction on the opening bill.

Newcastle, N. S. W., also has a new theater. This is the Strand, which was opened last week by the Mayor of Newcastle. Ashmead Bartlett's pictures of the Gallipoli campaign (released in America by Universal) were screened at the opening program.

Newcastle is the second largest city in N. S. W., having a population of about 70,000. There are many fine picture theaters.

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Since the war began many companies in England and elsewhere have produced "patriotic" war dramas, with stories based on actual incidents from the front. Some of these have been very good, while others were just the opposite.

An Australian production, in three reels, entitled "Murphy of Anzac," released this week, is unfortunately one of the latter kind. The story would win a prize for inconsistency, while the direction is poor. The location is Gallipoli, and is a story of the life of Private W. Simpson (known as Murphy) who saved many wounded with the aid of a donkey during the battle on the Gallipoli peninsula. He met his death while doing this good work.

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A fine Triangle program was presented this week at the Triangle Playhouse. This consisted of "The Disciple," an Ince production featuring Wm. S. Hart; "His Picture in the Papers," from the Fine Arts studio, with Douglas Fairbanks in the leading role; and a Keystone comedy, "A Game Old Knight."

Although the Fine Arts comedy was the best picture, "The Disciple" was billed as the star attraction. It is a rather slow moving drama, though a very suitable vehicle for Hart. "His Picture in the Papers" is a genuine comedy, and every Sydney paper has had much to say about Fairbanks' fine performance. "A Game Old Knight" is a two-part comedy on the usual Keystone lines.

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On Good Friday sacred and educational programs were presented at most Sydney picture theaters. The Crystal Palace screened the eight-part London film "The Christian," adapted from the novel by Hall Caine. The Globe had "The Life of Christ," while other houses had "The Passion Play," "A Trip Through Great Britain," and "The Salisbury Wild Animal Pictures."

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A Melbourne picture theater proprietor has been fined £20 for opening a new show without the consent of the Victorian Board of Health.

TOM S. IMRIE.

Sydney, N. S. W., Australia, May 3, 1916.

Mechanical Demonstration

Automobile Makers Use Pictures to Explain Intricate Motor Mechanism.

THE motion picture long since has been recognized as an aid to the development of science in its various forms. The Willys-Overland Company was among the first of the automobile manufacturers to look with favor upon the picture screen in connection with its work in disseminating knowledge of motor car construction.

A lecture descriptive of the Knight sleeve valve motor illustrated by 2,000 feet of motion pictures is being given in various parts of the country by an engineering expert of The Willys-Overland Company. The pictures are declared by exhibitors who have seen them to be remarkable examples of what can be accomplished by the modern manufacturer with the aid of the camera.

In the pictures are brought out details of the construction and operation of the Knight sleeve valve motor, and without the aid of the film the lecturer declares it would be extremely difficult to explain to the public many of the points that should be brought out.

How properly to illustrate a power curve on the motion picture screen is a problem overcome by the Overland people. When this part of the lecture is reached, there appears on the screen a square frame, up one side of which is indicated by figures various degrees of horse-power; along the bottom of the frame are figures indicating the number of revolutions per minute, and the frame itself is charted. While the lecturer is talking a small mark appears at the lower left hand corner of the animated chart, and as he proceeds with his explanation of power development in the Knight motor, the mark becomes a small line and slowly finds its way upward and across the screen.

Thus, the lecturer with the aid of the motion pictures is able to give what is declared to be the most vivid description of the power curve ever developed.

That the public is interested in an educational film of this kind has been demonstrated in every city in which the motion picture lecture has been held. In showing the pictures, it is the policy of the Overland Company to select the best available theater in the city. The house is leased outright for the day, a full orchestra is provided, a vocalist is secured, and as a preliminary feature a popular song film is projected.

In Quincy, Ill., the motion picture lecture was held at the Empire Hippodrome, where crowds were turned away; in Canton, Ohio, an audience crowded the Alhambra theater and 200 were turned away because of lack of room; in Kalamazoo, Mich., the lecture was held at the Fuller theater, in South Bend, Ind., at the Oliver theater; in Warren, Ohio, the Warren Opera House was chosen; in Fort Wayne, Ind., the Majestic theater; and the lecture also has been given in Syracuse, N. Y., Harrisburg, Pa., Indianapolis, Boston and before such educational institutions as Cornell University, University of Michigan, John Hopkins University, Catholic University of America, University of Illinois and University of Minnesota.

The lecturer, according to exhibitors, is particularly well fitted for this work, because of his long association with Mr. Knight and with the men who have done so much to develop this motor.

Miss Justice in Wider Field

One of Her Famous Film Stories Reissued by Essanay on May 30.

THERE have been so many requests made of the Essanay Film Company by those who saw and never forgot Maibelle Heikes Justice's beautiful, heart-interest story, "The Song in the Dark," for its repetition that the company reissued the drama in the two-reel original, May 30. This film, it will be remembered, was declared by many reviewers to be the most original story of 1914, and was woven around the touching and pathetic episode of the little canary bird which had been blinded by the cruel vendor who sold it, to make it sing better. Also how it sang so wondrously during the dark hours of the night to the amazement of the beautiful society girl who bought it, and how the tiny singer became the comforter in her life when she lost her own sight. In this unusual story, Richard C. Travers and Gerda Holmes are featured.

Maibelle Heikes Justice.

Miss Justice at the present time has entered into a wider field and is writing only long features. Coming into the photoplay field first as a successful writer of novels and fiction for Cosmopolitan and other magazines, she is now transcribing many of the strong, original plots she formerly intended to use for her longer novels, into complete scenarios for the screen instead, and by the original treatment of her material is accomplishing results which she has long cherished in the production of superior photo-drama.

Well-known Broadway stars have called upon her for original dramas to meet their requirements, so that lately several powerful features have issued from her pen. Miss Justice from the first, has been one of the very few authors who came over from the field of fiction to that of the photodrama, who has been able to write the finished, technical scenario, at the same time making her plot or story the biggest feature of her work. She writes wholly from inspiration, yet is a careful, conscientious writer, and has always declared that the screen drama will never reach its zenith of perfection until original photoplays alone are produced, to the exclusion of anything else. And so in order to establish the correctness of her principles, she has set out to accomplish much in a wider field. Miss Justice is at her home, 41 West Forty-seventh street, New York, but will leave for the north some time during the summer.

OBSERVATIONS
BY OUR MAN ABOUT TOWN

AT LAST the various interests in the motion picture industry have taken the only course open to them for an effective and decisive campaign for its protection. This course has always been open to them, but lack of foresight on the part of some, lack of confidence in each other on the part of others, and an uncalled spirit of independence on the part of not a few who felt that they were qualified and equipped to manage their end of the business without assistance or interference from other branches of the industry, has prevented inauguration of a movement to combine all interests in one great co-operative body. The idea to bring all producers of photoplays and all exhibitors, exchange men, and manufacturers of and dealers in projecting machines, as well as the makers of the raw film stock, into one league, cannot fail to win the hearty endorsement of all who aim to protect and advance the welfare of the moving picture business. All these interests are dependent upon each other. An attack upon or injury to one affects all, and none can stand idly by and see another suffer through the acts of those whose aims are inimical to the business as a whole.

* * *

The declared policy of the new movement outlines a united and decisive campaign against official censorship in any form and for the introduction of a bill at Washington by which a Congressional committee shall be appointed to investigate the moving picture industry which, with its capitalization of half a billion dollars, ranks fourth in the industries of the nation. This voluntary movement for public investigation is designed to get before the people the real facts bearing upon the standing, conduct, operation, importance and rights of the great industry. The promoters hope thereby to bring before the public mind facts and conditions which they have been unable to adequately present in their contests against the aggression of their rights before the various state legislatures, the censorship boards and petty officials in municipalities throughout the country. The rulings against them, with few exceptions, have been so unreasonable and arbitrary that impression has been created that there is no national or state constitution in existence So arbitrary have the censors become that they have reversed the rule of law that the prosecution must provide evidence of guilt. In their eyes the producers and exhibitors of moving pictures are automatically guilty until they prove their innocence.

Through the united movement, followed by an impartial and the widest public investigation possible, the moving picture interests propose to convince the public that there is no need of local, state or national official censorship, and they also aim to obtain a convincing ruling that they are entitled to the same constitutional privileges that apply to the freedom of press and speech. At the same time they hope to conclusively show to the public that the official censorship agitators are not acting in good faith; that they do not represent conditions as they exist; that existing laws and municipal regulations are ample to attain what the agitators claim can only be secured through official censorship; that pre-censorship is a forerunner of political jobbery and graft; that censorship boards and their supporters have shown they cannot operate either impartially, conservatively or consistently. Governor Whitman convicted the latter when he refused to sign the Cristman-Wheeler bill and Judge Audenreid, of the Philadelphia Court of Common Pleas, has just condemned a ruling of the Pennsylvania Board of Censors for an action he declares was "manifestly unreasonable and absurd." Judge Audenreid went still further and said the Board of Censors "abused its discretion and acted arbitrarily and oppressively." The decision must be the more humiliating to the censors and their supporters on account of it following upon the heels of a victory they secured in the Pennsylvania Supreme Court, which prohibited the lower courts from interfering with rulings of the State Board of Censors unless abuse of discretion could be shown.

* * *

The new movement for protection should be unqualifiedly and enthusiastically supported by all moving picture interests if for no other purpose than the maintenance of complete unity. Failure to secure Congressional investigation or defeat official censorship should not influence any interests in lagging. The magnitude of the industry justifies anticipating the development from time to time of great problems affecting its vital interests which can be successfully met only by united conferences and action.

The necessity of an unswerving unity of all interests and efforts to secure it is not based upon any plan to direct the great wealth represented in such a combined movement towards the improper attainment of that which should not be sought. Aside from legitimate expenditures, the financial resources have no bearing on the matter. What the promoters seek is a unanimity which will prevent the recurrence of a condition which now exists, but fortunately is not formidable enough to cause apprehension on the part of the majority engaged in the business. For instance, we find a few of the film producers favoring Federal censorship. They do not want official censorship, but have the opinion that by a Federal enactment the multitude of State and municipal censor boards may be wiped out. Taking the pulse of the moving picture business as a whole, it is more than probable that had the organization now sought been in operation a joint conference would have left the Federal bill without any co-operation from the moving picture field, even as an expedient. The same may be said of action taken by exhibitors at Cincinnati, O., who went on record in favor of Federal regulation of pictures because State censorship has not been a success. With complete unity and a conference it is doubtful if one of these exhibitors would have declared "Those who oppose it (Federal censorship) say it is un-American * * * but I maintain that censors are required for motion pictures as well as other things, because there is always a certain class who will take advantage of the freedom given them. And yet the Congressional minority report on the Smith-Hughes Federal Censorship bill states: "This bill violates the principal of the constitutional guaranty of a free press * * * it is utterly un-American in its character and in the highest degree dangerous from every point of view." It will thus be seen that through lack of that unity and opportunity for joint conference which is contemplated by the new movement we find some producers and exhibitors diametrically opposed in opinion to those who are operating in their behalf and for the welfare of the moving picture industry.

* * *

It is a noticeable fact that every time opportunity is afforded to practically test their claims the censorship agitators are discredited. They stoutly maintain that there are no existing laws and municipal regulations to regulate the character of moving pictures. This is successfully refuted by recent action of the municipal authorities in Newark, N. J. The Chief of Police and witnesses pronounced a moving picture as "unclean, unwholesome and immoral," and the license commitee of the Common Council suspended the license of the theater in which the picture was shown. For the present purpose it is immaterial whether the condemnation and action was justifiable. The fact is established that the authorities can suppress improper pictures and make clean the business with more keen effect than censorship can; and this can be accomplished after the people at large have had an opportunity to censor the picture. If a mistake has been made through faulty judgment, or otherwise, the aggrieved can have their day in court without being obliged to spend weeks in showing they were victimized through an abuse of discretion in pre-censorship. It is far better to take chances with the people and the municipal authorities than be the victims of the whims and prejudices of a handful of men whom a court of law brands for abusing its discretion and acting arbitrarily and oppressive. The municipal regulations, aside from the constitutional point of view, are preferable to the official censorship system because they not only administer a decisive blow in cases where it is shown to be warranted, but also serve as a forceful reminder to showmen and exhibitors to be cautious in their selection and booking of subjects. It would seem that this is the true keynote to the purification of the motion pictures. It is the arm of restriction that reaches the stealthy immoral producers and exhibitors, who ignore or defy censorship regulations and must ultimately drive them out of business, which the legitimate people have been trying to do. It is not the absence of regulations which has given the censorship agitators their slight foothold for complaints, but the failure of the municipal authorities to perform their duties and the failure of the agitators and other self-styled reformers to see that they do it.

FREULER RETURNS FROM CHICAGO.

John R. Freuler, president of the Mutual Film Corporation, returned on Wednesday, June 7, from a hasty trip to Chicago. It is rumored that important announcements concerning Mutual are being held pending Mr. Freuler's decision.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Keeps Him Guessing.

WE ARE not going to name the exhibitor who wrote the following letter. We do not suppose that he would object, but there seems to be no need for it, and we can discuss it better without a signature. He writes:

> I am sending you several copies of my house organ which, I am sorry to report, is not exactly accomplishing its end. I would like to have you tell me wherein it fails. Seeking something of local interest, I took up the fight of local churches to oust saloons and as it has been accomplished it cannot have been an error and as business is slowly improving, my prohibition talk cannot have kept them away. As results are coming to me so slowly I begin to fear that I am taking my advertisers' money under false pretenses. My clientele does not seem to read. Have decided to try some very sensational pictures cutting out my regular service except on the days I run my two serials. These have doubled my business for those two days, but the better and finer my pictures are, the poorer the attendance. This little paper which is very carefully distributed in 2,000 homes under my personal supervision should, it seems to me, bring out a three per cent. attendance, as these houses are all within a six block radius and only one competing house, which is not doing much better than I am. I sell the advertising space, write most of these ads, collect the bills, write most of the paper and read proof on a bunch of foreign printers besides attending to janitor work and being in the house during all sessions—some little job.

Here is a man who is typical of hundreds of other exhibitors. He finds business slipping and does not know what the matter is. Three letters within a week have all been along the same lines. With the same advertising, the same programs and general management the business is not holding up.

The chief trouble is that the general public is tiring of seeing the same stuff over and over again. In spite of large talk, the stories, and therefore the pictures, are not so good today as they were two years ago, largely because they are the same stories and generally two and three reel stories of a couple of years ago built up into fives with padding. The stories made a hit then. The director thinks he will repeat his success and he is too damnably stupid to improve the story, so he flosses it up with a lot of trick stuff, irising and the like and his employer does not know better than to say it has been improved. Until we get better stories and more intelligent business methods, the patronage will slowly slip from the houses. People are tired of the same old thing.

That is the chief cause of failing business, and the oncoming of summer makes more pronounced a condition that has long been apparent to keen observers. Until a lot of directors, including some of those with the greatest reputations, are thrown out of the business, the exhibition end will continue to retrograde. Very few manufacturers see their own pictures—all of the output, and fewer still see the pictures of other firms. They do not realize how rotten production is getting. This is in reply to the dozen or so letters that have been received and the hundreds that presently will be.

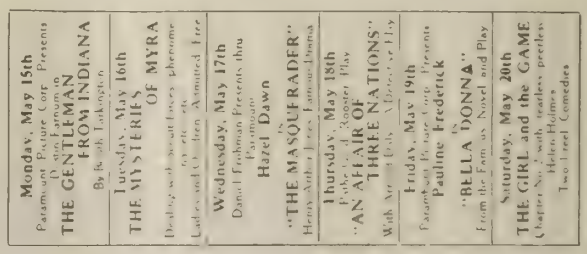
Taking up the more purely personal side, this Exhibitor seems to have erred in taking sides on a popular question. The surest way to put the saloon out of business is to attract the patrons to the picture theaters. Most men hang around saloons because they have no other place to go. To take sides on what is practically a question of personal liberty is dangerous. It is a good plan to fight with the better element for reforms that will benefit the community, as a whole, but prohibition is too closely akin to censorship to make it good medicine for a theater management to take up actively. We think that in a way this is reacting against the house.

But a more potent indicator is a paragraph in one of the papers sent in. This exhibitor gave out free tickets, few of which were used. These were for children and required the presence of an adult at a five cent admission. When the price was raised to ten cents for adults business was better. Some people would not go to see The Birth of a Nation in a five cent house merely because it *was* a five cent house. They want a ten cent theater and would stand a quarter admission for the right sort of features. Evidently the house holds itself too cheaply. Only the best features and singles should be booked. The present program does not represent the best to be had, by any means, and we believe that if the exhibitor has carried out his threat to resort to sensationalism he will find an immediate gain in business that will be followed by a still more disastrous slump.

For another thing, the house organ does not pull because it is not in the proper style. Like the show it is a five cent paper catering to the ten cent crowd. The exhibitor takes up matters that do not interest those to whom the paper comes. One issue gives a column and a half of his life history with the promise of more. No one will be interested in the writer to that extent. If they read at all it is because they are interested in film, so talk film and locality and leave out the rest. Make it bright and snappy. Hire someone to do the janitor work and farm out the advertising to some pushing young man who will get the advertisements and collect for them on a commission basis. Then the exhibitor will have more time in which to perform the rest of his duties properly. Instead of personal reminiscences use gossip of the neighborhood. Write of the films brightly and interestingly. Take up the reforms that interest all and not merely a portion of a community, and make it a ten cent paper trying to draw ten cent people to a ten cent house with a ten cent program.

Too Full.

Edmund Reid, of the Palace, Barnesville, Ga., sends in a four page program that is almost too full of type. He runs two weeks to an issue and gets a full weekly program into a space 2½ by 6 inches. As a result the lines of type are so crowded that you must be very much interested if you read it through. This is largely the printer's fault. He uses the largest possible type for that space and apparently does not know that a smaller face with some white space would have worked much better. We show one page of it, a little more than half



size. To begin with, the date should be eight or even six point instead of twelve. Then the various "presenters" should get eight point, descriptive lines should get six point lines and stars ten and titles twelve point. This will get all of the type in and still make it look like a lot less. It is a grave error to use the largest possible type. It is good workmanship to get the best possible display through contrast, and if the printer does not know this, he should have it explained to him. We presume that Mr. Reid merely left this to the printer, but a printing office is a hell of betrayed confidences and the printer should be watched even more closely than the cashier, for he can do you greater financial damage on a two dollar job than the box office person can do by decamping with a week's receipts.

This matter of display by relative size is one that the exhibitor should hammer into his printer's head if he has to open up the ivory dome with the offender's own job press. It is not size, *but the relative value of sizes* (within limits, of course), that gives real display. Take a full page open display newspaper advertisement and look at it through a reducing glass. You get smaller type, but even if you reduce to two inches wide there is the same well balanced proportion. Instead of using a reducing glass, reduce the type sizes proportionately and you'll get the same relative values. There are many times that a ten point line will give you a better display than a twelve or even an eighteen point. Don't say "He is talking to Reid." *You* may need it much more than Mr. Reid does, for his seems to be a case of confidence misplaced. He personally knows more than his printer seems to, which is why we use him for a text.

All But the Ink.

The Marshall, Manhattan, Kans., sends in a four page program that is spoiled by poor ink and bad press work. They have a drawn design for the front page that is nicely done, but the ink gives some benday effects not intended in the original. The ink seems to get into the type and clog the letters or else the type was cast about the time Ben Franklin bought his outfit. For the program they use a line eight inches wide. As the face is only eight point, the eye gets tired before it traverses a line and loses the place on the return to the next line. It would be better to set in two columns, three days to the column. A better display would be possible by this arrangement. No display is used in the program proper, most of the matter being solid descriptive matter with a ten point all-cap face for titles and names in body type where these are used. With a two column layout all of the titles, where more than one is used for a day, could be given a line each and so brought up. When the change is made, it should be arranged to have the days dated, and at the same time the eighteen point line should be cut to a ten or less. At present the day is used to get some display instead of the title, which is not a good plan. The program appears in its proper place on page three, the second page being given to house talk and the back to three of the features and a vaudeville act. The general effect of the program is one of overcrowding. A little white space on the third and fourth pages would more than pay for itself. The program is on good stock, but the ink spoils its effect.

The house talk is a good argument for the open market, the heading running "Would you buy four applies to obtain one good one?" and following this up with the statement that they take their pick of features instead of contracting for an entire output. Here the use of a larger type makes the lines easier to read.

One!

The New Family theater, Adrian, Mich., is the first to announce that owing to the cost of paper it must discontinue its monthly program on surfaced paper. It also urges its patrons to save old paper stock, particularly rags and rag paper stock. Why not use your own program or screen to further this movement? It is getting more serious all the time. It may hit you soon.

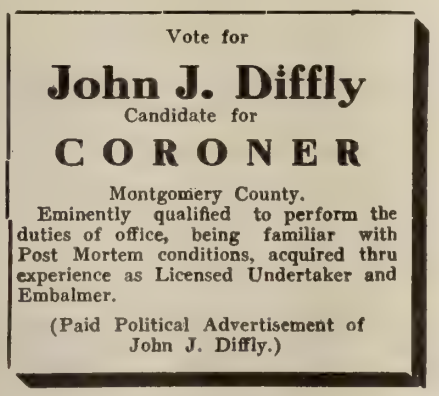
To Production Press Agents.

Read this from the Rowland and Clark Regent program, Pittsburgh, and realize that perhaps a lot of your stuff sounds just as silly to the exhibitors. They are not the collection of low browed asses that some press agents take them for. Do real work.

> Actual excerpt from "press notices" of a film attraction:
> "All this was taken only by great pains and hardships in an isolated mountain place in Georgia which was the only section of the American continent where the exact Scandinavian scenery could be found." In other words—the only Tuesday they found open during the week was a Thursday.

Draw the Line.

We are strong for foreign advertising in programs, but now and then something comes along that we do not much care for, such as this from a southern house organ


Vote for
John J. Diffly
Candidate for
CORONER
Montgomery County.
Eminently qualified to perform the duties of office, being familiar with Post Mortem conditions, acquired thru experience as Licensed Undertaker and Embalmer.
(Paid Political Advertisement of John J. Diffly.)

As a matter of fact the house is only indirectly responsible. The big boss hedged on the cost of the house organ and farmed it out to an advertising man with the result that John and his ripe undertaking experience is thrust at the amusement seeker.

There should be a certain supervision of foreign advertising and contracts that are farmed should carry a clause that advertising should be of a suitable character, medical and certain other styles of advertising being barred.

Pastes the Pages.

Frank Whitbeck, manager of Poli's Elm Street theater, Worcester, Mass., sends in one of his advertising sheets made up of a page taken from this paper and some hand lettered announcement. The page is a Bluebird insert and this is framed with a yellow band that also encircles this text.

> This is
> A Page
>
> From the Moving Picture World under date of April 22nd. Do you ever read it? Get a copy and convince yourself that the feature pictures shown at Poli's Elm Street theater are the biggest and best and the most costly in the world today and
> Remember this
>
> You see a better projected picture here than you do anywhere else in Worcester.

The house runs vaudeville with a one reel to open and a feature to close with. It is to be regretted that we cannot reproduce the advertisement which is about 9 by 26 inches, for much can be done by an exhibitor who can letter signs. This holds particularly true of the insert pages in colors. Do not wait for paper to be sent you from the exchange. Supplement this with neatly lettered signs. They can be made to tell precisely what you wish to say and you can make it just right.

For a Change.

The Calhoun, Minneapolis, Minn., always gets out a pretty house organ but that for the second week in May is unusual. It is printed in a red-brown on grey-brown paper, twelve pages, with a daily program running through the pages and a full program on the inside pages. The days are not dated, but the Calhoun always has been careless about dates. The editor recklessly offers to print verse in which rhymes are found for the house title. No prize is offered. It is sufficient for the average poet that he gets into print. The scheme is a good one where the house title does not appear in the rhyming dictionary. It would not work with the Gem or the Star. Experiments with colored stock are to be conducted carefully, but now and then a change is pleasing and this program is one of the best of recent issues.

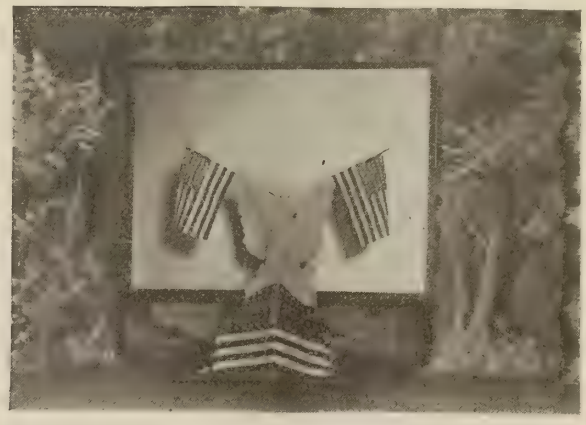
The Back Kick.

Writing from Owensboro, Ky., Roger Thompson, a state rights exhibitor, who at present is handling the Castles', The Whirl of Life in several states, writes of the clipping from a Cincinnati paper exploiting Forbidden Fruit as "more daring than Damaged Goods," recently reproduced in these columns. He has been following that film which is being sent through that section with the same exploitation and methods, and is better able to note the result. Those who attended expecting to see "The Garden of Eden" as Mr. Thompson puts it, were disappointed and the other and better element became suspicious of all traveling companies. That is the trouble with this form of advertising. It does not react against the offender, but against the business as a whole. He cites one manager who lost money on the following attraction because of the offense given by the lurid stuff in the papers. Neither of the films mentioned lives up to the reputation given them and it is unfortunate that they and the pictures as a whole are made to suffer at the hands of the few.

Mr. Thompson has been hobnobbing with George A. Bleich and he says that all we have written and more is true of the man from Owensboro. He finds that a layover with Mr. Bleich takes the bad taste of the other rencontre out of his mouth.

With Scenic Effects.

J. W. Ballenger, of the Dean, York, Neb., tells how he handled "The Battle Cry of Peace." To some big town managers it may seem a small thing to frame up the setting shown in the cut, but Mr. Ballenger has no staff of artists to fix things up and he knows the



advantage of giving an extra display for a special feature. For that matter it would work in the cities, and lots of theaters that could get something special have simply run the film on the screen without any special demonstration. Mr. Ballenger belongs to the class of managers who know the value of making a fuss over things and he knows that merely running pictures on a screen is not the beginning and the end of the exhibition business. He writes:

> We are moved to write you a few lines occasionally to let you know that we are still moving the movies.
>
> The enclosed photograph is just a stage set used on the "Battle Cry of Peace." It was the Opening Number, and called AMERICA.
>
> The writer made a short address regarding the nature of the play, the house lights then dimmed down and the front curtain rose to the tune of AMERICA played by our special eight-piece orchestra. As the curtain rose red lights flooded the stage, and a red spot illuminated the BIRD of FREEDOM. It looked RICH, and the music and enthusiasm of the audience put the pep in the picture to hold them through to the very end.
>
> As you will note, the set is mounted on rollers, so that, as the orchestra closed AMERICA the eagle moved slowly to one side and the picture started without a minute's drag. In fact it was on before the eagle had entirely disappeared, and kept the audience interested.
>
> We turned loose 25 little rubber balloons from the top of a Bank Building, each with a complimentary ticket attached, good for any seat in the house, any performance. You ought to have seen the scramble. KIDS PILED UP 10 DEEP. There was a bunch of kids almost large enough to have gray hair in the mix up. Everyone wanted one free. Also there was a big audience of onlookers, and the investment in balloons was sure repaid many times by the advertising the stunt got.
>
> Our newspaper campaign opened with a full pager, and ended with a 2 col. 6 reader introduced in every issue. We papered the country with posters for a 30 mile radius, and got out a special printed 4 sheet date, which carried the title, BATTLE CRY OF PEACE, so that it was an advertisement in itself.
>
> Business is fairly good in spite of the exodus of 1,000 students, but it keeps the gray matter working to pull the business in the dull season. Thanks to the department of which you are the editor, we get a new bunch of ideas weekly. Some we change to suit, and others we grab as they are, and we wish to

extend to yourself, your department, and the boys who contribute to it from the four points of the globe, our most sincere thanks, and expressions of good will.

You do not have to own a big stage and a staff of scene painters in order to be able to do things, but any clever man whose heart is in his business can start off the audience in the right frame of mind instead of throwing the title before a cold and unresponsive mob and, as Mr. Ballenger phrases, he can put pep in the picture. They think it is in the picture, but really it is more owing to the receptive frame of mind.

Writes Letters.

William Fait, Jr., of the Avon, Utica, N. Y., puts his trust in letters; possibly carrying out the idea advanced in Picture Theater Advertising that the man who can write a good letter can write interesting press stuff. The first page of the Avon Theatre News is always a letter to his clientele, well written, brightly phrased and dealing with his own doings and the shows to come. When he took in the expositions in New York he wrote of the people he met and remarked that the theater equipment did not interest him, as he already had all of the up-to-date things in his own house. That drives home the point better than a formal declaration would. The back page he gives to talk of plays and players and the inside pages to the program and house announcement, the latter coming last, the three divisions of the bill taking the second page and top of the third. If he does not use all of a half page for his program he adds a couple of lines as space permits, calling attention to the possibilites of the house as a first aid to hostesses, building up the mailing list or whatever suggests itself. These are all set in the type used for the descriptive matter and appear to be a part of the pogram and not an interpolation. This is better than using an irregular measurement for the programs and taking the space gained for announcement, since it preserves the balance of the layout. Try the scheme yourself some time. It should work for you, too, if you divide your program into panels.

Well, Why Not?

L. J. Burkitt, of the Lyric, Morrison, Ill., errs when he says that he is going to "bother" us considerable from now on. He cannot bother us by writing letters, and he is welcome to go as far as he likes. His main point is that the local paper charges inch rates for any write up material it runs. He thinks he'll start his own program and let the paper slide. If he has to pay inch rates for comment and will run the right sort of sheet, we think it will pay better than buying space in the regular paper. It is a mighty short sighted editor these days who does not run a photoplay department. Editors the country over are not giving from half a page to four or five pages a week to photoplay just because the man who runs the local theater is a good fellow. They give the space because they find that it pays them in the approval of their patrons. Even in Philadelphia where it once was the rule that each theater got as many lines of reading notice as they ran lines of advertising now boasts some capital photoplay departments and it is the same the country over. It is only the fossil sheet that now holds off. But we note one line in Mr. Burkitt's letter. He says:

> When I bump him for a little article once in a while he politely informs me that "I never see you bringing any comps down here for my office force," so every inch I get I pay for by the inch.

Passes are as the breath of life to the country editor. Why not send him some and see what he does after that? If we ran a house and wanted space we would make the editor a photoplay fan if we not only had to give him free tickets, but throw in a drink each time he visited the house.

Mr. Burkitt also asks for an opinion on some job work, a herald and a Cahill-Igoe postcard, done by the local man. It is good work for a small shop, but the heading is badly done. The house mark seems to be this:

LYRIC THEATRE

Built up to a STANDARD—Not Down to Price

This is done with type and it will be seen that the condensed letter used is too thin to stretch across the space taken by the word "theater." Either a smaller type should be used for theater and an extended letter for Lyric or, better still, a drawing should be made in which the spacing is properly and neatly done and this should be used as an original from which cuts of one and two column widths may be made, and these in turn should be electrotyped. It will cost three or four dollars, but this investment will be more than returned in added effect. As it stands no two forms are the same. Three samples are sent and each is different. The slight variation from uniformity spoils the effect. Five dollars is not much to spend on a house trade mark. It will bring back more than that.

In the newspaper advertisement sent a double rule cuts one part of the advertisement from the other. Even the office boy should know better than that, let alone a compositor. He should be chided. It is not done in the best circles. The rest of the advertisement is not badly set, but this is inexcusable in a printer.

A Few More Dates.

The Dreamland, Augusta, Ga., sends in a four page program with a new idea. The cover is in two colors, black and pink, the tint being rather too light to pay for the second run. It is used to give color to a tropical scene with a most voluptuous lady swinging in a hammock over a pink lake. It would be better to run the design as a single black form and not only save money but gain effect, for the tint is too weak to help the effect, but, to the contrary, pulls it down. Inside the program for the week is run on the second page without comment, this comment being run on the third and fourth pages, the two chief attractions sharing the back page and other leading titles getting the third. The idea is good, but all days should be dated.

What's in a Name?

The Censor is the name of a theater in Albion, Mich. Now let us search for the Maude Murray in Cleveland and the Breitinger in Philadelphia. It is not a fortunate choice for a house name, in spite of its oddity. The house gets out a ten page folder, pages 2½ by 4, nicely printed and on good stock, but it must add somewhat to the expense to get the accordion fold that they use. A better fold can be devised and the placing of folding marks will also help. Seven pages are used for the daily attractions, with two underlines and a front. The various subjects are told about, but the story is not given. This is the better plan when the publisher can do his own writing. It preserves the surprise and still gains interest for the release, greater interest than would rise from the bare sketch of the story.

Hard on Owen.

Owen Moore generally gets his press notices on his work, but the Orpheum, Gardner, Mass., advertises him differently, and this is how he looks:

You can see Owen Moore, he is the lucky man that married Mary Pickford—

JORDAN IS A HARD ROAD

A Triangle Masterpiece Featuring

DOROTHY GISH

(The Beauty in the Birth of a Nation)

AND

Mary Pickford's Husband

(OWEN MOORE)

It's the Best "Western"—We Ever Saw

It would have been better to have given Mr. Moore the large type and his alliance the underline. The announcement appears in a neat six page folder that shows that the house is still on the map.

Moving.

H. A. Chenoweth, of the Opera House, Milford, Mass., is changing over to the Opera House, Westfield, Mass. Before he left Milford he was given a benefit with a double Sunday program, the evening bill being entirely different from the matinee attractions. He sends in his most recent form of advertisement which is a strip of card just wide enough to take in the column cuts supplied by Triangle for its films. On paper these clips would be too small, but on card they can be doubled to fit the vest pocket and distribute nicely. The cuts show up well on cheap stock and give a far better display than would local composition. If you take any service that uses a rather deep single column cut in its mat service, it will pay to try this scheme out. Room is taken at the top for a few additional lines, the entire card being 2 5/8 by 7½.

BETTER BUSINESS

Can be made through intelligent advertising.

Picture Theatre Advertising

Covers every angle, gives you copy and suggestions for copy, and shows how the leaders in the game have won **their** successes. Costs only two dollars and ANY ONE of the hundreds of schemes will bring that much to the house.

GET IT TODAY

The Moving Picture World
17 Madison Avenue, New York City

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

What Is It?

W. GRAHAM JONES says that Charles L. Gaskill puts into a nutshell the fault of the picture when he says that the photoplay is but another form of the novel. He says that it is, but that it should not be. And the same day Wyndham Gittens pronounces the chief drag of the pictures the fact that it is a story produced as a play instead of a story. Mr. Jones is an actor and wants to see the play form. Mr. Gittens is an old magazine man and wants to see the story told instead of acted. They are both right and both wrong. A photoplay is a story told in action, just as we said in the very first edition of Technique. A story told in action is a story form but acted out. It is NOT a play form, but it is acted like a play. If the directors, a majority of which are old stage directors, could only realize that the photoplay must have the story form and not the play form, we should have better and more competent direction, but so long as efforts are made to tell the story as a play because a director does not know any better, just so long will we suffer the sight of a hybrid. Photoplay is a new art form that combines the play and the story, but takes most of its qualities from the story. It is a narrative, not a drama, and should be treated as such, but most directors will continue to give heed to the visual situation rather than to the mental punch because they lack the intelligence to adapt themselves to the story form. We are inclined to side with Mr. Gittens and Bannister Merwin in their belief that the best director is first of all a story teller and then—and not until then—a man who can put the story into action instead of words.

The Only Way.

Unless you can get genuinely interested in a story yourself, how can you hope to interest others in it? But do not get interested to the point where faith warps judgment.

Synopses Only.

Don't he afraid to take words for a synopsis only. The old limit of 250 words for the reel is all right where you have the continuity to back up your sketch of the plot, but when your synopsis is all you send, do not send a sketch but a scenario in its proper sense; a *complete* resume of the story. If you wish, you can condense to a paragraph of a hundred words or so for an introduction, but follow this with the full and complete story, whether it is one thousand words or five. There are few editors who can see a full five reel story in a thousand words. Make it plain to them. Hold to the short synopsis for the full script, but take the space you need for the story when you try to tell it as a story.

Newness.

A thing is new when it has not been done before. It does not matter that you never heard of it before. It may be new to you, and yet be an old story to others. A new author is quite peeved because we told him that his plot was old. He lives among books six days a week, but he thought out a big idea all by himself and is surprised to be told that the idea is so old that now his story is merely the point from which practical authors now start their stuff. It is the old story of the half brother and sister who nearly marry, and we have personally seen hundreds in film and script, but it has been some time since merely this story has been done into film. Let it be your rule to take it for granted that most simple themes, no matter how great their strength, *have* been done before whether you have seen them or not, and then use these elemental themes as starts for even bigger and better stories. But at best incest is not a pretty theme, so take something less unpleasant. Only the other day a man complained that most strong stories were sex stuff and the very next story he wrote was one of his best and absolutely clean.

Hopeful.

When you read that some company has increased its capital, rejoice and be glad. Probably the time is coming when you can take some of that money away from it. The money that is coming into the business now is mostly business money. It is money that must earn something and if it doesn't the man who finds it loafing is going to know why and presently he will discover that the director who writes his own stuff or works with a studio writer is the basic cause of the lacking interest. Then that type of director will be led into the yard and executed and in his place will come a man whose story for this week will be unlike his story for last week and last month and last year. There will be variety and the free lances will be looked to for the variety.

Some Reasons.

When we printed a letter from W. Graham Jones lately, we wondered how many other writers would get indignant at the statements made. There seems to be just one, Franklin Hall, who writes:

> In your May 6 number of The Moving Picture World Mr. W. Graham Jones makes some statements which call for criticism. He states:
>
> "That $10 a reel for a five reel story is not too small." That "Similar successions of scenes in prose are turned out by magazine writers by the mile at five cents a word."
>
> That, "Two hundred words will easily cover any of the average current releases. Any competent director can spread them over five thousand feet of otherwise valuable film."
>
> The absurdity of these statements seems apparent for the following reasons:
>
> 1. Prose without a story containing vital incidents and action have no place in the photoplay, and a large amount of magazine stories turned out by writers by the mile at five cents a word would hardly produce a dozen scenes of interest because of the absence of that quality of incidents and action. Words don't make a play.
> 2. A two hundred word synopsis will not cover the average current releases of five reel films. A simple story for a single reel in some cases is possible in so few words. But think of asking even our most competent directors to make a feature multiple real picture from one so short and give the author of the idea credit for the work or pay him for what the director does!
>
> Therefore: Why should not the author work out the acting plot himself? Mr. Sargent has well said—"There are others (beside editors and directors) who have ideas."
>
> And further, why should an author who has a big idea sell it for a song when, if he is capable, he can give an original touch to the many scenes and turn out something different from the trite methods of the hack which we see so much and which the people are becoming heartily tired of.
>
> The acting plot is the real thing. But it requires weeks of labor and believe me sometimes, more often, months of deep concentrated thought. He must visualize each scene and exercise care that he does not destroy continuity of thought. He must create incidents that are interesting, gripping and thoroughly in harmony with his plot or complications will arise and without great care that he does not destroy continuity of thought. Ht must work will be a hodge-podge of incongruities. Hence, fifty or a hundred words as a description of the main or vital theme of your play, together with the action, the cast and scene plot should be all that is necessary and for which one should be paid upon its merit.

We are with Mr. Hall "all fours" in his propositions. If a story is worth making from the author's synopsis, that idea is worth money, whether it is told in twenty words or two thousand. It is the *idea* and not the physical labor of typewriting for which the author should collect. Even the bare suggestion from which a two reel story should be made should be worth not less than $50, for without that idea the work of the reconstruction man would be valueless. He has everything but the idea. Without the idea his work is worth nothing. If a script is worth a theoretical price of one hundred dollars a reel surely the idea should be worth not less than half of that sum, yet even some of the best companies pay ten and even five per cent. for the idea. If you are a day laborer, charge for your time by the hour. If you are thinker, charge by the idea.

Different.

The early bird may catch the worm, but the early script catches no checks.

Selling Wisdom.

If you have written a good story, do not lose faith in it if it does not sell—but first be positive that it really is a good story.

THE
THIRD
EDITION
OF EPES WINTHROP SARGENT'S
Technique of the Photoplay
Will come from the press some time in June. This is **not** a reprint of the second edition, but a new work of seventy-two chapters and appendix.
Watch for announcement.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 142.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theatre managers looking for high class men will do well to watch the Roll of Honor.

Which is the more efficient, a carbon or metallic filament lamp? What is the relative light-giving power per watt?

Roll of Honor on Question No. 135.

The Roll of Honor on Question 135 consists of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, N. Y.; Wilson Hays, Barton, Md.; W. B. Allen, Edmonton, Canada; C. E. Linstruth, Carthage, N. Y.; L. Pagenhardt, Westernport, Md.; R. S. Fanning, Chattanooga, Tenn.; George F. Cushing, Elizabeth, N. J.; F. F. Bell, Palestine, Texas, and Walter Collins, Tiffin, Ohio

The Roll of Honor replies to question 135 were all very good, but no single reply gave all the points for and against the use of glass in the ports, therefore I have myself, assisted by the Roll of Honor replies tabulated these various things and presented them in the form of a reply to question 135.

Reply to Question No. 135.

By F. H. Richardson, New York, N. Y.

The Question:

What arguments are there for and against glass in the lens and observation ports? What kind of glass would you suggest for lens ports? What is a "shadow box," how would you apply one to the observation port, and what purpose would it serve?

The Answer:

The various arguments in favor of glass in the lens and observation ports are: (a) Prevents draughts, which are always objectionable, may be quite injurious to the operator's eyes, are often unhealthy, and may be, under some conditions, highly dangerous. These air currents carry with them dust, which is bad for the lenses and the mechanism of the projector. (b) Prevents noise in operating room from disturbing the audience. Noise may be caused by worn projectors, motor generator sets, alternating current arcs, talk, or rewinding. (c) Compels installation of vent pipes so that operator will get fresh air, instead of the second hand article which enters via the ports, which is particularly unhealthy if the operating room is located up near the ceiling, as it usually is. With the lens ports stopped up it would be absolutely necessary to ventilate the operating room, since, unless this were done the room would be unbearably hot, especially in summer.

The points against glass in the ports are: (a) Glass in lens ports will cause some loss of light by absorption and reflection, though if proper glass is used the loss will be but slight. (b) There is likely to be some reflection from the surface of the observation port glass, which will, to some extent, interfere with the operator's view of the picture. This may, however, be entirely eliminated by setting the glass at an angle, instead of straight up and down. (c) The glasses must be kept perfectly clean and free from dust, which involves considerable additional labor.

Kind of Glass: A photographic plate from which the emulsion has been removed by soaking in a solution made by dissolving, a large handful of ordinary washing soda in about two quarts of warm water, is best for both the lens and observation ports. Such plates, already used, may be obtained from any photographer. Never use any other glass in a lens port, but if you cannot obtain a photographic plate large enough for the observation port, then you may use a very carefully selected pane of thin window glass. Be certain, however, to select one in which there is no visible flaw.

A shadow box is an open frame surrounding an object, the same being painted dull black on the inside. As applied to the operating room observation port, the shadow box should be just an inch or two larger than the observation port, and should be ten or twelve inches deep. It is designed to prevent the operator's view of the picture being obstructed by light reflected by glass in the port, or by light in the operating room.

Dual Brooklyn Union.

The editor is in receipt of an invitation to visit an organization known as the Motion Picture Workers' Union of Brooklyn, an organization recently formed, which designs to take into membership operators, musicians, ushers, reel boys, lecturers, exchange help, porters, etc., in fact, all men or women identified with the motion picture theatrical business. The writer of the invitation, Alfred De Gregory, secretary of the Union, says:

> The Motion Picture Workers' Union will not only cover Brooklyn, but the whole United States after we get Brooklyn and Greater New York organized.

Your plan of organization is the I. W. W. plan, pure and simple, and whereas I tell you frankly that from many points of view it is a very excellent plan of organization, still in my opinion and judgment it would be extremely unwise for New York City operators, or any other operators for that matter, to affiliate themselves with that kind of organization, since to do so would be to immediately enter into a fight not only with the stage employes and the electricians, but with practically the whole labor movement, which is, rightly or wrongly, organized under the American Federation of Labor plan of organization.

I am perfectly willing to admit, and, in fact, have upon several occasions pointed out to local 306 the fact that Brooklyn has been to some extent neglected. This was, however, taking all conditions into consideration, unavoidable. I do not believe, though, that the Brooklyn operator is going to benefit himself by taking an action which means, in effect, jumping out of the frying pan into the fire, and while I shall no doubt reap your enmity, I am compelled to most emphatically advise Brooklyn operators to not affiliate with your organization.

I have not a doubt but the manager will welcome your union with open arms, and make some concessions to it, because he very well knows that, regardless of the possible relative merits of the plan of organization, the entrance of a dual organization into the field is going to act just as it always acts, and that is to keep the operator back, and prevent him from securing any material advantage through organization. It is no use to tell me that it won't work that way, my brother, because I have been in the organized labor movement for more than thirty years, and I have seen literally dozens of instances of this kind. They always end the same; a fight between the two organizations and *nothing permanent gained by either.* Moreover, let me tell you that your organization is foredoomed to lose, because it will have to fight the entire labor movement of New York City, and *you can't do that successfully.* I freely grant that you are probably entirely sincere, but, my friend, when you start out to form a dual union of operators you are making a tremendous mistake, and one which will react on the men themselves by keeping them back, possibly for years. *My advice to the Brooklyn men is, if you have any complaint regarding the methods practiced by 306 get into that body, attend its meetings, and proceed to literally and vigorously "raise the devil" until the things you complain of are remedied.*

Off Center.

Hidelgo theater, El Paso, Texas, asks:

> What will be the effect in the projection if the operating room is 8 feet out of center, the building being 41 feet wide, and the throw 100 feet.

If the operating room contains two machines and it is 8 feet off center, then one machine will be $8 + 1\frac{1}{2} = 9\frac{1}{2}$ feet off center with the screen, whereas the other will be $8 - 1\frac{1}{2} = 6\frac{1}{2}$ feet off center with the screen. The result would be a side keystone effect, which could be remedied by filling in the aperture at the top and bottom and filing it out. See Page 156, third edition of the Handbook. There would be some distortion. That is to say, the light ray would have to travel farther to reach one side of the screen than the other, therefore, since the rays spread as they travel, objects in one side of the picture would be magnified more than in the other, but if the picture be not more than 16 feet wide and the throw be 100 feet, this would probably not be very noticeable.

The worst trouble would be out-of-focus-effect, which could only be remedied by stopping down the lens, or raising one side of the aperture plate, and raising one side of the aperture plate is hardly a practical thing to do with any machine, and is impossible with some of them. You can secure depth of focus which will overcome the out of focus effect by reducing the diameter of the objective, but this, of course, means light loss. You had better get that operating room in the center if you can possibly do so. Of course you can get a fairly good picture under the conditions named, but you ought to want the very best picture possible, and the best possible picture cannot be obtained under those conditions.

Educational Committee.

R. J. Young, Boston, Mass., says:

> Note that Utica, N. Y., Local 337 has started an Educational Division. This is, I believe, an excellent action for the local to take. Boston Local 182 has had an Educational, or Progressive Projection Committee for some time.

Glad to hear it, Brother Young, but the amount of good accomplished by committees of this kind will depend directly upon the activity displayed by the committee and the interest shown by the individual members of the organization. Personally, I believe that one of the very best, most effective actions an organization can take to arouse its members to the necessity for maintaining excellence in results on their screen is the checking up of the work of the individual members without the aforesaid individual members knowing that it is being done. In other words, the executive officer of the union should be given power to at any time appoint any member, or members of the union as a committee with instructions to visit different theatres, and, *unknown to the operator*, check up the projection, citing in their report the name of the reel, the exact time, and a description of any fault that may occur. In considering this suggestion (this is by no means the first time I have made it) remember that any fault in projection must of necessity reflect upon the operator, even though he be not to blame, and therefore, if he be a union man, upon the organization itself. If this fault is found to be due to faulty equipment or other thing beyond the control of the operator, then such action as seems advisable may be taken.

You Can Search Me.

L. P. Gregory, New York City, says:

> I have a copy of the opening night program of the new Rialto theatre, 42nd Street and Seventh Avenue, New York City. I notice therein pictures of the musical director, the concert manager; also of the personal assistant to Mr. Rothapfel, of the manager, of the treasurer, of the director of publicity, and a picture of S. L. Rothapfel. I don't, however, find any picture of the chief operator. Why is this? In a list together with the head usher, master of properties, chief electrician, first assistant electrician, and second assistant electrician, I do find the name of the chief operator, though not that of the assistant. What is the idea? It seems to me the public would at least be as much interested in the personal appearance of the man who puts on the picture as that of the treasurer and the director of publicity. What do you think about it, Brother Richardson?

I don't think about it at all. The operator is merely the boob who puts on the show; he is the man who does more than any other individual to send the audience away pleased or otherwise; outside of that he does not amount to much. Seriously, however, this whole thing probably, away down at its roots, hinges on the fact that the operator is not spectacular. He don't wear a plug hat, nor does he appear before the assembled multitude in a claw-hammer, or even in uniform, and I believe that is the reason he gets little or no recognition in matters of this kind. It really is, however, just a little bit surprising that the projecting end receives even less consideration than the first and second assistant electricians.

From Cleveland.

L. J. Shafranek, Cleveland, Ohio, writes:

> Well, you are back at your desk again. No doubt your trip proved profitable, and I hope that operators and the business in general will benefit therefrom. I myself find that in our trip out to the National carbon factory I learned a whole lot more about carbons in their making than I thought I had. I wish also to thank you for your comments or our operating room. Possibly you did not know I also work for McGowan at the Cameraphone theater, but I felt a little bit peeved to see only one of the operators, Brother Noonan, get all the credit. Besides had I not received your photo from the World when I purchased the second edition of the Handbook you would not have found it on the wall. Your remarks, however, with regard to Brother Noonan are not in the least exaggerated. He's a good man, is Noonan, and deserving of all you said. It was myself who sent you that cushion top with the I. A emblem a few years ago.
>
> Attached hereto find drawing of the belt tightener you saw on my machine. If it meets your approval you can possibly benefit some operator who cares to make one for himself by publishing it.

The belt tightener is O. K. Yes, I think we all learned considerable about carbon manufacture that day. The trip through the plant was both of interest and profit. My visit to your theater was a short one and, of course, I did not get all the details, which accounts for my apparent neglect to mention the "other operator," who it now appears was yourself. Apologies.

Can't Do Without Them.

William F Reed, treasurer of the Harrodsburg Amusement Co., Harrodsburg, Ky., says:

> Enclosed find check for $4.00 for which kindly mail me the new Handbook. I am glad it is out, for I have been waiting patiently for it. The Moving Picture World and the Handbook are two things the exhibitor *absolutely* cannot do without and stay in sight of the procession. I am operator for this concern, as well as its treasurer, and while we are, to quote Luke McLuke, "small town hicks," still anybody who can beat our picture for clearness and steadiness will have to leave their couch very early in the morning; at least that is what travelling men and strangers say; also in my trips to Cincinnati and Louisville I have not seen any better picture, though to be sure there are nicer houses. If you are ever down this way on your go-devil just switch around into the oldest town west of the Allegheny Mountains and we will not run you away from the box office, but will take genuine pleasure in filling every one of your hollow teeth with spring chicken and old country ham, not to mention the trimmings. In closing I wish you every success in the world in your fight for the operator and the moving picture industry.

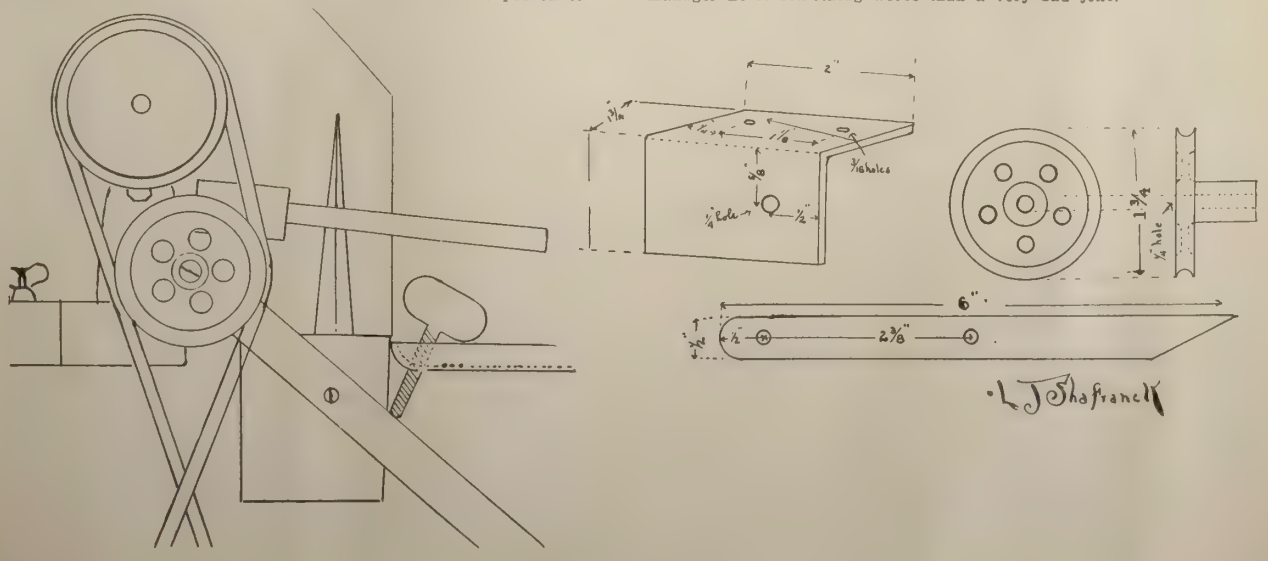
Man, man! if you knew how good that old country ham sounds to Yours Truly, you would not have taken the risk of offering it as a bait. I am particularly partial to that sort of fodder. Don't know when I will be able to come to Harrodsburg, but there's no telling what may happen in the future.

Some Job.

From Tennessee comes the following. The name of the town and theater is suppressed, because I could not publish such an article and give the names without knowing the facts to be absolutely correct, and I cannot go to Tennessee to investigate. Tennessee writes:

> If a certain theater in this town should happen to advertise for an operator, here is what any brother who applies will be up against. First you must work with a negro. He threads and starts the machine and you do the rest. They want you to come down in the morning and pass around hand-bills, and paint signs on the sidewalk. If the colored man does anything wrong you are the goat. They won't allow you to associate with their competitor or his operator. If you are not kept busy at the theater proprietor owns a garage—get me?

The foregoing is given as illustrating the very vague and decidedly hazy ideas some small town managers and owners have of the responsibility of the position of operator. It would be, I think, a waste of good ink to comment on such an utterly foolish proposition as this. The "manager" in question would do exceedingly well to stick to his garage. He may be a garage man par excellence, but as a theater manager he is something worse than a very bad joke.



Spherical Aberration.

The following article contributed by Ralph W. Martin, Los Angeles, Cal., is presented for the consideration of our readers. It will be observed that Brother Martin's drawing sustains the conclusion we have long

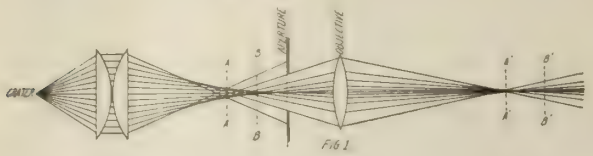


FIG 1.

since arrived at, namely: that the practical effect of spherical aberration is unevenness of illumination at the spot and screen.

In Fig. 1, a pin-point crater is shown focussed at the aperture, and the effect of spherical aberration in the condensers is shown, somewhat exaggerated in order to make the meaning more clear. It is also necessary to use a pin-point crater to prevent a confusion of lines which would make the drawing unintelligible.

Now it is well known that a properly corrected objective lens will focus every separate point on the film to a corresponding position on the screen. This idea has been faithfully carried out in Fig. 1, in the construction of the secondary beam, or the throw, although the screen is so far distant that it cannot be shown in the drawing.

It is noticed that the conditions produced by spherical abberration in the condenser system, or the primary beam, are carried forward and again reproduced in the secondary beam. Section A A reproduced at A^1 A^1, and B B at B^1 B^1.

In most cases when using a short focus objective, the shutter cannot be placed back much farther than B^1 B^1, where the beam has already begun to diverge. Also, with long focus objectives, position A^1 A^1 is really the narrowest section of the total beam; but the concentrated portion at the center continues to narrow down toward B^1 B^1, but the shutter cannot most effectively be placed there on account of the spread of the rays at the outer edges of the beam.

If the reader will examine those diagrams of the beam which show no spherical aberration in the condensers, there will be found a shutter position similar to A^1 A^1 which is ideal from every point of view.

In this position the beam has a minimum thickness and in passing through it the shutter blade *simultaneously* cuts off the light from every point on the film and the shadow of the edge of the blade does not show on the screen. The cut-off and cut-on of the shutter is thus made a true dissolving or fading action which is much sought after by machine manufacturers as a means for reducing flicker. Hence another boost for corrected condensers.

From San Diego.

K. G. Bush, secretary Broadway Amusement Company, San Diego, Cal., writes as follows:

The writer has recently received a copy of the new Handbook. It surely should prove of great benefit to any one connected with motion pictures. We are having some difficulty in getting sufficient light on the screen at our Broadway theater. We use Ernemann projectors, and have found them to be very satisfactory indeed. The two machines now in use have run steadily for a year and three-quarters, with absolutely no trouble, and seem to be still in first class condition. We use ¼ inch National top and ⅝ inch American Bio lower carbons. Our success with this combination is very good. We ordinarily draw 60 amperes D. C., but can go as high as 72. Condenser sizes are 6½ and 7½ Kleine French condensers; E. F. of objective 100 feet. We take current directly from the mains, using no economizer or transverter. The screen is plaster and is treated with a preparation put out by Win Browning of Los Angeles, which seems to give very good results, as the picture shows but little eye strain from the front seats, with a marked reduction of distortion from the side seats. The house seats 950, and is 60 feet wide; front row of seats is about 20 feet from the screen. Until recently we used Paramount service, but now are in the open market, using the best from the World, Metro and Bluebird. The main trouble, as stated above, is that the picture is rather dark, particularly when running the heavily tinted films, such as Lasky frequently puts out. If you can offer any suggestions that would tend to improve this condition we would be glad indeed to hear from you and pay your fee for same. The objective lens diameter is 1 9/16 inches; distance from its rear surface to the film when picture is in focus on the screen is 3 11/16 inches, and the extreme distance possible to get the film from the apex of the front condenser is 14½ inches. Apex of condenser is now about 11½ inches from the film.

It requires but a glance at Table No. 1, page 141 of the Handbook to show that this condition is very, very bad indeed. In the first place you should pull your lamphouse back just as far as you can get it. In the second place, in order to avoid light loss with your present objective lens it would be necessary to get the lamphouse back so that the apex of the front condensing lens would be about 25 inches from the film. That, however, would be a very extreme condition. *You need objective lenses of larger diameter.* Looking at Table 1, page 141 of the Handbook, you will see that with 14 inches between the apex of the front condenser and the film, and a 3 11/16 inch back focus you would have to have a lens 2⅛ inches in diameter in order to accommodate the light ray. Very likely the only way you could get that would be to purchase what is known as the Gundlach No. 2 lens, or a Crown or Bausch and Lomb lens of equal diameter, and then stop it down to the requirement of the table, namely: 2⅛ inches. This, of course, would mean considerable expense. But it also means considerable expense to continue wasting a large percentage of your light, and that is exactly what will happen just as long as you keep the lens you have working under the conditions the deficiences of your projection machine make necessary. Possibly you may be able to so change the machine table that you can get the lamphouse back where it belongs. I do not remember just how the Ernemann table is built, therefore cannot say whether that would be practicable or not.

As to the carbons I would call your attention to the new National metal cored negative carbons.

You say you are drawing "60 amperes D. C." without any economizer or transverter. Well if it is D. C. you could not use an economizer or transverter, so I assume that is a typographical error, and that you are pulling 60 amperes A. C. If that is the case and you can go as high as 72 amperes A. C. why the screen effect of 72 amperes A. C. would be practically the same as 35 to 40 amperes D. C., except in the quality of the light. Use of alternating current is, for projection, altogether out of date, and you should have a current rectifying device of some kind, which I note in an unpublished paragraph of your letter you are going to install.

Lens System.

W. Becker, Schenectady, N. Y., says:

Please advise me as to my lens system, basing the advice upon the following data. Objective lens 5½ E. F.; diameter opening of objective lens 1 7/16 inches; back focus 3¼ inches; width of picture 14 feet 4½ inches; distance lens to screen 87½ feet; drawing 50 amperes A. C. through an economizer using a Gold Fibre Screen. Please don't ask me to get a lens of larger diameter as I just simply know the firm won't do it, therefore I am trying to make the best of what I have.

Brother Becker if you have a Handbook, as you ought to have, you could settle all this for yourself. Please understand that is not a slam at you, but merely calling your attention to the fact that you ought to have one of the books, and be prepared to deal with problems of this kind yourself. You have given me all the necessary information except the distance from the apex of the front condenser to the film when the lamphouse is pulled back as far as you can get it. If you have a Handbook, turning to table No. 1, page 141, look down the left hand column until you come to 1 7/16, in the ninth horizontal division, then follow across that division to the right and you will find 2.88 to be the longest back focus that diameter objection will accommodate without light loss, provided you can get 22 inches between the aperture and the apex of the front condenser. Assuming you can get that distance, you would have to have a lens 1⅝ inches in diameter in order to avoid light loss. As the matter now lies the only thing you can do is pull your lamphouse back as far as you can get it, and if that distance exceeds 20 inches use two 7½ inch condensers; if it exceeds 16 inches, and is less than 20 inches use a 6½ and a 7½ inch condenser; if it is less than 17 inches use two 6½ inch condensers, placing the condensing lenses so that they almost, but not quite touch each other. You say your firm won't get another lens. Well, perhaps not, but they will pay for one anyhow, because *the lens you have will give constant light loss, and they will have to pay for that loss in the form of electric bills, so that, in course of time, they will have paid the price of a new lens without getting anything at all in return, therefore the sensible thing to do is get a lens of larger diameter.* If you will tell me the distance between the apex of the front condenser and the film when the lamphouse is back as far as it will go, I will tell you what diameter lens you must have to avoid light loss, or if you have a Handbook you can get that information yourself from Table 1, page 141.

It Would Work.

E. Paterson, Tama, Iowa, answers question 132, and says:

Although this is my first letter to the department I have been a reader of its columns for some time, and find therein some very great helps to the operator. I procured the new Handbook and it sure contains some great dope, particularly in the optical and electrical end of things. Is there any possible way by means of which two arcs can be lit off one Fort Wayne compensarc? The idea is, when nearing the end of the reel on one machine, to strike the other arc, and thereby obtain a perfect change. The way we have it now is: the two arcs are connected in series, with a single pole, double throw switch arranged to short circuit either lamp. I could find nothing with regard to this in the new Handbook. With our present arrangement, when near the end of one reel I freeze the carbons on arc No. 2 and open the short circuit switch, as per diagram. Then when we change over the switch is thrown to short circuit the other lamp.

Your arrangement, Brother Paterson, is perhaps as good as any I have seen. The only way you can burn two arcs off one compensarc is to place them in series. The only trouble with this is that the added resistance of the second arc decreases the amperage considerably, which of course shows on the screen. The way Brother Paterson has the thing rigged up is: he connects one leg of the compensarc secondary to the lower carbon of arc No. 1, and the other secondary leg with the lower carbon of arc No. 2. He then connects the upper carbons of both lamp one and two with the center binding post of a double-throw, single pole switch. From one end of this switch he connects directly to any point on the wire running to the lower carbon arm of lamp No. 1, while the other end of the switch is connected to the other wire leading to the lower carbon arm of lamp No. 2. Sketch this out and you will see how it works. It is a very good arrangement.

Official Errors.

The powers that be in Sioux City, Iowa, have, evidently without consulting any competent authority, evolved a new building code which, insofar, as it applies to moving picture theater operating rooms, has only one thing to recommend it, viz: it might be worse. Here are some of the most glaring errors.

> "The 'booth' shall be completely enclosed with fireproof construction, or shall have a substantial braced frame of structural steel with riveted or bolted connections. The door must be of corresponding construction, and must be substantially hung with hinges in an iron angle frame and must be self-closing."

For the benefit of those who evolved this particular clause let me say that a gravity closing, sliding door, is, where conditions permit of its installation, much to be preferred as against the hinged door.

> "There shall not be more than two openings in the 'booth" for each moving picture machine, one for the operator and one for the machine. The opening for the operator's view (they mean observation port, but don't seem to know its proper designation, Ed) shall not exceed 48 square inches, and the opening for the machine shall not exceed 64 square inches."

This is indeed beautiful. The opening for the observation lens need not, in most instances, exceed 9 square inches, with an opening of no greater size for the stereopticon, if one there be, yet they allow 64 square inches, although they limit the area of the observation port to 48 square inches, which operates to seriously and *needlessly* hamper the work of the operator. I have not time to go into this matter and explain to the Sioux City authorities all the reasons why the limiting of the observation port to 48 square inches is not only utterly needless, totally foolish, and entirely bad. It probably wouldn't do any good anyhow. They evidently simply copied this particular thing from some one of the other multitude of ordinances containing an idiotic clause of similar import instead of consulting those who are presumed to know something about subjects of this kind, as, for instance, the Sioux City Operators' Union, or the projection department of the Moving Picture World.

> "Shutters shall be held open by a small combustible cord in series with a fusible link at each opening, and one on the main cord so arranged that the link is suspended directly over the film when in the slide of the apparatus. The cord shall be so placed that the shutters may be easily released by hand."

This section is very loosely drawn, and it would take considerable guessing to determine what is meant by "in the slide of the apparatus." There is one item in this particular section which is distinctly good, viz: where it says that the master cord (they don't call it master-cord because they probably do not know the proper name for it) be so arranged that the link is suspended directly over the film when in the slide of the apparatus, meaning, presumably, over the aperture of the machine.

> "There shall not be more than two shelves, 12 inches wide and 4 feet long. * * * All shelves must be of slate, steel, or other fireproof construction, or if constructed of wood shall be at least ⅞ inch thick, and entirely covered with tin, with lock joints, and shall be supported by iron brackets."

Piffle! Piffle! And then some more piffle. The operating room is presumed to be thoroughly fireproof. Will the owl-eyed wiseacres who promulgated this particular piece of wisdom inform me what earthly difference a couple of hard wood shelves, or even pine shelves, for that matter, would make in the case of film fire, even though they be not "covered with tin with lock joints?"- Even supposing these two chunks of wood did catch fire. The little additional heat and smoke they would make would not amount to two whoops in the new Jerusalem one way or the other. That "cover it with tin with lock joints" is too ridiculous to receive serious consideration.

> "Every permanent moving picture 'booth' must be provided with an air inlet in two opposite sides of the 'booth' for supplying fresh air to the operator. Each inlet must be 12 inches long by 3 inches high, the bottom located 3 inches above the floor of the 'booth.' All inlets must be covered with wire netting of not greater than ¼ inch mesh, and must be securely fastened to the covering of the 'booth' by means of metal strips and bolts or screws."

Nothing said, you will observe, about connecting these outlets by duct with the outer air. Assuming the operating room (not "booth") to be where it usually is misplaced, viz: at the top of the highest gallery in the house, the operator would be regaled, NOT with fresh air, but with second hand atmosphere which had already been used by the audience and for which they had no further use, the same being quite possibly beautifully flavored with garlic, onions and other more or less delightful odors. The "wire over the opens" is probably copied from the Massachusetts law. I have never been able to understand just why this wire is required. Possibly, however, it is to prevent the operator from trickling out of the opening during the hot summer months, which he might possibly do when you consider the following clause in the Omaha law:

> "Near the center of the top of the booth shall be a circular opening of at least 8 inches in diameter provided with a sheet iron flange securely fastened to the roof covering and made perfectly tight to prevent smoke getting out. Securely fastened to this flange shall be a vent pipe of sheet metal not less than 8 inches in diameter which shall lead to the outside of the building or into a fireproof flue. Such metal pipe shall be protected or spaced where it passes near any woodwork according to the provisions of this code governing stove pipes.
>
> "Inlets and outlets as above described may be omitted if booth has window through outside wall, supplying equivalent natural ventilation."

Why is it imperatively necessary that the opening shall be circular? The air would go out a square hole just as well, wouldn't it? But the absurd part is the "8 inches in diameter." For the information of the Sioux City law makers let me say that the absolute minimum diameter should be exactly twice that, and unless a fan is required in the flue then the diameter should be not less than 18 or 20 inches. Leaving ventilation out of the question, what earthly chance would there be of the smoke and gases from a film fire passing out through an 8 inch pipe? With that 8 inch pipe stunt, instead of the gases and smoke passing away in case of fire it would generate so rapidly that it would very quickly be forced out around the sides of the shutters covering every opening in the room and when that happens you just watch the audience pile up in a heap. You will also observe there is no provision made for a damper weighted so as to be normally held open, the same only to be allowed to be held shut by attaching to the master-cord. You will also observe that even this little, piffling vent pipe may be omitted if there is a window through the outside wall. These law makers do not know that in order to get good projection the operating room must be dark, and therefore the window in the outside wall must be closed and made light tight or else effectually darkened by means of a properly constructed shutter, the installation of which the law does not require. Therefore if an operator knew his business and had this window closed, in case of fire the condition would be very much worse than bad.

> "Every rheostat used in any moving picture 'booth' must be mounted on a slate insulator properly supported on steel supports properly fastened to the floor."

The law makers do not know that a rheostat should, if placed in the operating room at all, be put as high as you can get it so that the heat will pass directly out of the vent flue without first parboiling the operator. But I forgot that the Sioux City operating rooms won't have a vent flue, merely a sort of glorified metal wheat straw, so it won't make much difference where the rheostat is placed.

> "All the machines must be securely fastened to the floor to prevent accidental overturning or moving of same."

Ah Hah! At last we have before us an example of almost more than human wisdom. Spike your machines down, gentlemen! The railroad company will doubtless loan you a few spikes. Imagine accidentally overturning a Baird projection machine! Seriously, there is nothing wrong with this particular provision except its absurdity. It certainly would be an example of a solid ivory top theatre manager or operator who would not fasten his projection machine down, or at least so anchor it that it would not be accidentally moved by some one falling against it.

This whole proposition is but a repetition of the utterly foolish acts of other law making bodies, who, when a thing of this kind if up for action, instead of consulting some authority in matters of this kind, or the local organization of operators, proceed to copy the blunders already committed by others, and solemnly enact them into law. The only thing that can be said for the Sioux City law is that I have seen worse ones—considerably worse. The two distinctly bad features of it is the vent flue, and the needless limiting of the size of the observation port to an opening which makes for inefficient work on the screen.

Wagner Converter.

John Kortiff, New York City, orders a Handbook, and says:

> Regarding operating room dimensions I would like to suggest 9 x 9 feet x 8 feet high for two machines. The present law, which compels a seven foot height, is not sufficient, particularly for a tall operator and big machines in the summer time. My room is 9 x 9 with a 7 foot ceiling, and I find the 9 x 9 part very comfortable, since I can walk around both machines easily; but the ceiling is too low.
>
> Am using Speer carbons since 1916, ¾ cored above and ⅝ cored for the bottom. I do not like the cored lower so well as the ⅝ solid Bio, but it is difficult to get solid carbons. The ¾ upper I find to be excellent. There is no fault in them.
>
> screen. The picture is as bright as can be.
>
> Am pulling 50 amperes through a Wagner converter, which in two years has not given me even a little bit of trouble. Have an 80 foot throw with an 11 foot picture on an Atmospheric

Yes, I agree with you that a 7 foot ceiling is too low; 8 feet ought to, where it is possible to get it, be the minimum. I also agree with your 9 x 9 dimensions. More than that I won't say until others have been heard from.

As to the "Atmospheric Screen," until the manufacturers show and demonstrate to this department that they have an article of merit I cannot comment intelligently. If their screen is a really good one it is to be presumed they would make that fact known.

You had better be careful or the Wagner people will get angry and bite you for talking about their outfit in that way

Richardson's

Motion Picture Handbook for Managers and Operators.

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances

MOVING PICTURE WORLD

17 Madison Avenue, New York

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Camp Fire Pictures.

C. A. H., Zanesville, Ohio, writes:

I have been a consistent reader of your department since its inception and can truthfully say that I have derived from it more benefit and secured more knowledge on the subject of cinematography than from any other source I have been able to find. I have read several books on the subject which I secured from the local libraries here, but none of them have the real "dope" as have your articles in the World.

Have been an amateur photographer for several years and about a year ago became interested in motion pictures." I bought a camera and have made some pretty fair stuff, mostly local pictures for exhibitors and occasionally sending some stuff to the weeklies. Now I want a little information direct. On Decoration Day I am going to make some pictures at the Soldiers' Home in the northern part of the state, parade and the unveiling of a monument, etc. There are to be some exercises in the evening which I want to get. The idea is, I believe, that the old soldiers are to have a campfire and swap yarns as they did in '61. This is part of the program and I think by the use of magnesium flares I can get it. I have never done this before and am writing you for the best method of procedure. What lens aperture shall I use? I have a Bosch and Lomb Zeiss F. 3.5. From whom can I get these flares?

It is certainly most gratifying to me to know my efforts are appreciated and I wish to thank you for your kind words. My stock of knowledge is absolutely free to anyone who is interested in the making of motion pictures. All you have to do is to drop me a line and I will answer your questions to the best of my ability.

Motion pictures made at night are no more difficult than those made in the day time, providing, of course, you know how to proceed. Your idea of the campfire is a good one and should make a very pleasant picture. Magnesium flares are made in four different sizes and are about the shape of a Roman candle, but a little larger in diameter. They are made to burn one-half, one, one and a half and two minutes respectively, the largest size being about twenty inches in length. For a campfire effect it would be necessary to dig a hole deep enough to allow the flare to stick out of the ground about ten inches. Then pile the wood over it in such a manner that the flame would strike a part of it and spread. Be sure and set your camera on the lee side, for if you are on the windward side and there is a breeze blowing the smoke is liable to get into the lens and spoil the picture. A tree or two near at hand would also add to the artistic effect, as would the tinting of the positive a light copper color. Use your widest lens aperture. These magnesium flares can be obtained from I. C. Newman & Company, 320 Broadway, New York City, dealers in motion picture fireworks.

No Static.

J. F. D., Indianapolis, Ind., writes:

I see by your article in the Moving Picture World that static trouble seems to be the bugbear of the majority of camera men. Would you believe if I told you I have never had a foot of static since operating a motion picture camera. Well, it's the truth. I have exposed many thousand feet of film in my camera and have never had any trouble from that source. This camera I have been using almost daily for fourteen months and I think my good luck is due to the fact that it is of nearly all metal construction. The only part that is not metal is the top and bottom and part of the side, which is of wood, and the velvet clips in the magazines. But I have my troubles, nevertheless, particularly in the finishing of my work. Most of it I send to Chicago, but am not at all satisfied with the character of the work. Could you recommend a firm there in New York who do first grade work and what are the prices? Do you think there is any possibility of the price of raw stock advancing? Cameras, chemicals, lenses, etc., have gone up, and it seems only natural that film should.

Anyone who is not troubled with static can certainly consider himself very fortunate. But when you make that statement you had better knock on wood. Fully seventy-five per cent. of retakes in the studios are necessary because of this very aggravating occurrence. There is absolutely no sure fire preventive for static, but there are many things one can do to reduce it to a minimum.

Yes, I think your luck is due to the metal construction of your camera.

I cannot recommend any particular firm here who do developing and printing. Those whose advertisements appear in this paper can be depended upon for satisfactory work.

The most of them charge five cents a foot for developing your negative and printing on positive stock.

No, I do not think there is any immediate danger of film going up in price. Only those commodities that are imported have advanced.

Mysteries of Picture Making.

The Illustrated World Magazine for May carries a number of interesting photographs taken in the finishing department of the motion picture studio.

The explanations which accompany the pictures are quite amusing to one initiated in the "mysteries of movie making" on account of the evidence ignorance of the author in the practical work of the studio.

Compensation.

This word compensation is the only one I could think of to head a few lines to thank the many correspondents whom I have never met except through these columns.

This department has been a labor of love with me—it has been hammered out in the spare moments that I could grab from a busy life of bread and butter grubbing, and had it not been for the encouragement of the letters you have written me I would not have been able to keep it up.

It was with many misgivings that I wrote an article (Bigger Salaries for Cameramen, March 25, 1916) and took a whack at some of the failings that beset our profession. I feel mighty proud and yet mighty humble, too, at the many letters of appreciation which were sent me and more than all else do I appreciate the Honorable Life Membership presented me by the Static Club of Los Angeles and the letter which they sent regarding the article.

That's what I mean by compensation, the feeling that my efforts have helped my fellow craftsmen and that they have sanctified my labor with their approbation.

Almost in the same mail with the letter from the Static Club came one from John MacIntosh, Secretary of the Royal Photographic Society of Great Britain, informing me that at the last meeting of the executive council I had been elected to the coveted honor of a Fellow in that society, the highest of its kind in the world, but I assure you that I have not half the pleasure and pride in the decision of that august body that I have in the approval of my fellow workers in the great field of cinematography.

It is my fondest hope that I shall continue to merit the kind expressions you have accorded me and that with riper experience I shall ever grow stronger in your hearts and in your work.

It is only with your good will and your co-operation that I can do this. May it ever increase. Selah!

Another Amateur Camera Builder.

Since publishing the notice in regard to the camera made by Mr. Conrad Thiele, Mr. Fred Keys of Sapulpa, Oklahoma, has sent photographs and a short description of a camera which he constructed from the mechanism of a Kinograph camera and a Williamson claw movement.

The original camera which he used for this construction was a small one of one hundred feet capacity, in which the movement was largely constructed from die castings and which would, consequently, not stand a great amount of wear. For this reason he substituted the Williamson claw movement, which he purchased separately.

It is perhaps pertinent to say that the Williamson claw movement to be used in the construction of either cameras or printers may be purchased from G. Gennert, 13th street, New York City.

He enlarged the capacity of the camera from one hundred to two hundred feet by constructing a new and heavier case of mahogany and other hard woods.

He says: "I have made several films, one 2,800 feet long and have had very good luck, doing the developing and printing myself, printing with a home-made printer that I constructed from a No. 5 Power's head run by an electric motor."

It will be remembered that this is the same type of head which Mr. Thiele used in the construction of his camera.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Musical Setting for "Reggie Mixes In."

Released June 11th by the Triangle Film Corporation.

Suggestions prepared by S. M. Berg (by special arrangement with G. Schirmer, Inc., Music Publishers, New York).

THIS "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchanges in advance of the date of release. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

Together with the suggested music at the title or descriptive cues where it is to be played the tempo or characteristic is given so that the leader can select or substitute any or all of the numbers from his own library, thereby avoiding any financial outlay though still carrying out the interpretation.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues, which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 10½ T "A new sort of girl" is a sub-title and is printed reading matter on the screen. But 59 D "Fight continues" is a description of action.

Reggie, a wealthy young man, proposes to Dorothy Fleming of the fast set in the faint hope she will refuse him; but she accepts. Aware that she is shallow and flirts with another he does not consider himself bound. While riding in his automobile he meets a new sort of girl, a dancer at Gallagher's saloon. Disguised as a tough he becomes the "bouncer" at the saloon. In a series of exciting adventures he proves the worth of the girl and the story closes with their hope of future happiness.

This picture is a comedy drama with many scenes in Gallagher's saloon showing girls singing at the tables. The whole character of the story is allegro in action.

Note particularly: 1¼ cuckoo clock, 7½ automobile effects. At 23, 26¼, 43, 56 to 61¾ are scenes of fighting, struggles, smashing of windows, furniture and shooting.

The THEME selected is "Love is like a firefly"—Friml.

Time schedule: 69¼ minutes (five reels—about 4,650 feet.)

"REGGIE MIXES IN."

Time.		*Sub-titles or descriptive cues.*	*Music.*
0	D	Opening.	Love Is Like a Firefly, Friml (Moderato) (THEME)
1¼	D	Cuckoo clock. (12 o'clock.)	
3	T	"It's lunch time, sir."	Philopoena Waltz.....Berger
4	D	Telephone bell.	
6¾	T	Concluding that this is.	Repeat: THEME.
7½	T	We now come to a point. (Auto effects.)	Country Dance.....Nevin (Allegro commodo)
8¾	T	Into the World of Beer.	Repeat: THEME
10½	T	A new sort of girl.	
12	T	"She's the new dancer."	
13¾	T	Reggie decides to invade.	Rackety Coo.....Friml (Animato con grazia)
16	T	In a furnished room.	
17	D	When Reggie enters Gallagher's.	Tingleingleing .....Friml (One-step)
19¼	T	The leader of the gas-house.	La Coquette.....Onivas (Allegro moderato)
22¼	T	"Frame up that new kid for me."	
23	D	Gang leader leaves his table. (Shot.)	Agitato No. 3
24	T	Watching the fight.	
24½	D	Reggie descends from chandelier.	The Trombone Man.....Hill (Two-step)
26¼	T	At closing time.	Agitato No. 4
27¼	T	"My bouncer's a mutt."	Keep Going.....Kleinecke (Allegro 2-4)
28½	T	"Take this Gat."	
29¾	T	"I'm sorry I said."	Mon Plaisir.....Roberts (Valse lento)
31½	T	Faithful old Pickleface.	
32	T	Reggie's first night on the job.	My Pirate Lady.....Romberg (Popular song)
36½	T	"We'll get him on his way."	Morris Dance.....Noble (Allegro moderato)
39	T	"She's straight and you play."	
40	T	"I've thought this thing over."	Repeat: THEME
41¾	T	"I've just got a letter."	
43	D	Girl bids Reggie good-night. (Shots.) (Glass smashing.)	Hurry No. 1
45	T	"There's your messenger."	
45¾	T	Meanwhile a costume ball.	All Full of Ginger.....Orlob (Two-step)
47	D	When Reggie leaves ballroom.	Waltz Divine.....Rosey
48½	T	Another night.	Polo Rag.....Romberg (Popular song)
50	D	When girl finds letter.	Repeat: THEME
52¾	D	Reggie re-enters saloon.	Misterioso No. 2
55	T	"Lay off that guy."	
56	T	"If he gets me, get him." (Smashing of glass.)	Agitato No. 2
59	D	Fight continues.	Agitato No. 1
61	D	Shots.	
61¾	T	In the hospital.	Love's Awakening.....Danglas (Valse lento)
65	T	The love test.	
66	T	"He says he is the bouncer."	Repeat: THEME
68¼	T	"You must wait and meet."	
69¼	T	The end.	

To the Lone Pianist.

By S. M. Berg.

The writer is pleased to note that readers have found the articles under this heading of assistance to them. Among some correspondence received the following letter appears to be so earnest that I feel it deserves special attention:

Dear Sir: I have been reading your articles in the "Moving Picture World" and also your Music Cues for current releases. I would like to say a few words in appreciation.

I am employed in a theater seating about one thousand, using a program of Paramount, Metro, Triangle and World pictures, with a change of program daily. I have neither orchestra or organ, but am using straight piano. So you see your articles are of particular interest to me.

I have great difficulty in securing music that sounds well for piano alone and at the same time is appropriate for pictures. I would appreciate it very much if you would send me a list of music I can use.

Another thing I am unable to do is to use a theme for a picture. It seems to me when I play the same thing thing two or three times in the same picture people will think I am repeating too much. I suppose if I played an organ and used the different stops, such as violin, cello, flute, etc., it would seem different. I would surely be pleased to hear any suggestions you would be able to make.

Thanking you in advance for your valuable assistance and trusting your very interesting articles may continue to appear in "The World," I am,

Very truly yours,
RETTA HELLMAN.

The Lyric Theater, Covington, Ky.

This valued reader has asked for help and information on a subject that is probably confronting others who have only a piano to interpret the pictures.

The following suggestions, it is hoped, will be of assistance to others who have similar difficulty as outlined in the above letter.

There should be no trouble in acquiring enough suitable music for the piano, for a perusal of the catalogues of the various music publishers will convince the ambitious player that there is no dearth of piano music.

It is simply a question of becoming acquainted with the works of the different composers, but before acquiring the music of the great masters one must realize that theoretical training and practice are necessary before satisfactory results can be obtained from the best music.

Czerny, Cramer, Clementi and Bach are composers whose works are absolutely essential for the pianist who hopes to attain success playing for pictures. An hour a day spent on technical studies will do wonders for the serious student. Five-finger exercises, arpeggios, scales, chromatic scales, and octave scales, practiced slowly and carefully, will do much towards improving one's technic so that an appreciation of the best music will be made easy for the painstaking and conscientious student.

If the reader who wishes to acquire a list of the practical theoretical studies and exercises that will benefit him will send an outline of just what he has accomplished in music the writer will be glad to furnish him with a list of studies that will prove helpful.

Few pianists playing for pictures realize the pleasure derived from

playing the best music. Your work, which at present may seem irksome, can be made highly enjoyable and interesting if a program of meritorious music is selected and arranged.

There is a veritable mine of piano music and there is no reason why every scene and every phase of action cannot be fitted by the alert and intelligent pianist whose aim is to play the pictures well.

For example, what could be finer for a plaintive scene than the second movement from Haydn's 13 symphony; or the Andante from Brahm's 3 symphony?

For an outdoor scene, wooded dells and water falls, what could be more appropriate than Chopin's Etude, Op. 10, No. 5?

Several of Chopin's waltzes fit the pictures well, especially the slow movements, which are exceptionally melodious and pleasing to the ear.

Chopin's nocturnes should not be overlooked when selecting music for pictures, nor his mazurkas, some which fit certain scenes.

Grieg's music is suitable for pictures, especially the Peer Gynt suite, the "Dwarf Dance," the "Butterfly," several of his nocturnes, and that beautiful masterpiece of tone coloring—"To Spring."

The average pianist must be patient and willing to practice. Then he will be able to master the difficulties in many of these pieces. When this point is reached the pianist's work becomes a pleasure instead of a hard and unceasing grind, as many find it.

He who spends time acquiring a technic that will help understand the best music will be amply repaid for all time and labor spent, especially when he begins to appreciate the works of the great masters.

It is well to vary your program with works of the modern composers. Rudolf Friml and Homer Bartlett have written some exceptionally fine numbers that are suitable for pictures.

Some of Friml's pieces suited for picture work are: Egyptian Dance Op. 41, Russian Romance Op. 30, Minuetto Op. 28 and Mignonette, a delightful little number in E major.

He who wishes the best in waltzes can find none better than those by Strauss and Waldteufel. Paul Lincke has written several waltzes that are suitable for pictures.

The works of Beethoven, Brahms, Rubinstein, Mozart, Haydn, and other great masters can be purchased in volumes. Tschaikowsky's music is well suited for picture work, many of his pieces being in a minor strain.

Parts of Beethoven's sonatas fit pictures exceedingly well. Mendelssohn's Songs Without Words are also appropriate.

Two valuable volumes for the pianist who wishes to play the best music are:

1. Anthology of Piano Classics—A collection of 28 selected compositions by Bach, Beethoven, Chopin, Field, Handel, Haydn, Mandelssohn, Mozart, Schubert, Schumann and Weber.

2. Anthology of Modern Classics for the Piano—32 compositions by Brahms, Dvorak, Grieg, Henselt, Jensen, Liszt, Moskowski, Paderewski, Raff, Rubinstein, Saint-Saens, Schutt, Schytte, Sgambati, Sinding and Tschaikowsky.

Carefully fingered and revised, these two volumes are an indispensable and important acquisition to any pianist's library.

THEME.

This phase of musical interpretation has been dealt with in the issues of the Moving Picture World, January 15, 22, and February 12, 1916, when a series of articles, "How to Play the Theme" and "Themes," and their appropriate usage were discussed in detail.

To the lone pianist taking up this new problem—it possibly may seem that they are repeating themselves unnecessarily, but it should be realized that you are not a soloist, and to get the best results from your theme—it is advisable to vary the tempo occasionally or play slower or faster according to the action on the screen.

One of the successful musical plays of the season owes much of its success and popularity to the fact that the theme (love motif) is repeated over and over.

The theme selected should be of a melodious character—and always played with thought and expression.

In one of the articles I dissected a score which has been prepared for a Triangle production. This demonstrated very clearly how much repetition is made by those playing the film.

Many readers may recall the theme in "The Birth of a Nation" and how frequently it was played.

We have just had presented to us Thomas H. Ince's wonderful picture 'Civilization" and "The Fall of a Nation." A special music score has been written for the latter by Victor Herbert. It will be of great interest to follow the musical interpretations of these features.

It is mentioned in the above letter that if the pianist used an organ with its many varieties of colorings and shadings—that the repetition of the theme would not become monotonous. There are various ways of playing the theme—and an intelligent understanding of its importance can be realized in the fact that every cue-sheet prepared for the big features is never without its theme.

The theme is usually an andante movement of moderate tempo and should be played smoothly and legato. Develop a singing style to your playing and handle the theme in a clean and tuneful manner. Then it will not become monotonous, especially if it is a piece of recognized merit.

CHARLES HILL MAILES WITH UNIVERSAL.

Following his performance in Otis Turner's production of "The Seekers," starring Flora Parker DeHaven, Charles Hill Mailes was engaged as a member of the Universal City stock company to play leading character holes.

Mr. Mailes is one of the cleverest men at make-up in motion pictures, besides being one of the best actors. He was for six years with the Biograph before joining the Universal and his work has made a decidedly favorable impression.

Ivy Close Company is Complete

Robert Ellis to Direct Famous Beauty—Henry Murdock and William McKey in Strong Company.

THE first definite announcement concerning the organization that will produce Ivy Close comedies came from the Kalem Company this week with the news that Robert Ellis had been chosen to direct the new subjects. The famous English star has already begun work before the camera at the Jacksonville studio, and Kalem officials are enthusiastic concerning the outlook for the coming comedies.

That the company to support Miss Close will be of all-star proportions is indicated by the drafting of Henry Murdock, the acrobatic comedian who became a screen star over night in Sis Hopkins comedies, for the new subjects. On Murdock's shoulders will rest the principal farce by-play in support of Miss Close.

William McKey, who for three seasons played the title role in "David Harum" throughout the country, is another comedian of prominence to be secured for the Ivy Close productions. Mr. McKey has been prominent on the screen during the past winter in feature productions and will also be remembered as a Kalem favorite a few years ago. In addition to his three seasons with "David Harum," McKey gained notice on the stage in the title role of "Eben Holden," in the Charles Frohman production of which he appeared for a season. McKey gained fame throughout the country as the Sheriff in "Pudd'nhead Wilson," a role he played for five seasons.

Robert Ellis, who will stage the new comedies, is reckoned among the most valued members of Kalem's producing staff. Before taking the directorial reins for the first time, two years ago, Ellis was for years one of the most popular of screen players. His screen productions for Kalem have included many of that organization's most successful multiple-reel productions, many of the Broadway Favorites productions presenting prominent stage players being found in the list. The Sis Hopkins comedies staged under his direction have brought him into notice as a comedy producer.

NOVEL ADVERTISING FOR PARAMOUNT EXHIBITORS.

Scraps of wall paper were effectively utilized by the Regent theater, Alameda, Cal., for a novelty in advertisements during the recent engagement of Marguerite Clark in "The Prince and the Pauper," a Famous Players production for Paramount pictures. The announcement which the scraps of paper carried is reprinted in the "Talking It Over" column edited by William Walker Hines for Paramount exhibitors in Paramount Progress. It reads:

"We are tearing paper off the walls of the Regent theater to make room for the crowds who will want to see little Marguerite Clark in 'The Prince and the Pauper.'"

A small cut of Marguerite Clark was used and the printing was attractively done. Any exhibitor can obtain bits of wall paper from a paper hanger at a nominal cost and this kind of advertisement, because it is unique, may be used upon occasion very effectively as Paramount Progress points out. Big type and few words should be the rule, however, as the paper is not particularly good for printing and small type cannot be read.

FILMING AN EXPRESS COMPANY.

The American Express Company, having reached years of youthful discretion, has had itself photographed—collectively speaking, of course. Imbued with a desire to see itself as others see it, the company engaged a motion picture camera, cast its officials for "leads" and subordinates for lesser parts, set the scenes, cried "camera" in the most approved film voice, and the machine began to grind out some 6,000 feet of film. The picture is decidedly interesting as showing the many commercial uses to which motion pictures can be put. The American Express Company intends to use this film for "interior publicity" purposes; that is, to interest its thousands of employees in all parts of the country. Eventually, it may show the film to the public.

GENERAL FILM COMPANY EMPLOYE KILLED.

Miss Nellie Phillips, a bookkeeper employed in the General Film Company branch office at Wilkes-Barre, Pa., was killed Saturday, June 3, when a street car in which she was riding was struck by a train.

Miss Phillips had been employed in the Wilkes-Barre office for over two years and her efficiency and fidelity were highly appreciated by the General Film Company.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS.

A MINISTER'S ADVICE TO MINISTERS.

UNDER the title of "The Moving Pictures—Their Relation to Religion and Morals" a clergyman has recently addressed his co-workers as to the value of the moving pictures. After referring to the fact that the picture industry has become the fifth in the United States and that the financial results—"a veritable gold mine"—have enriched many worthy and some unworthy people; also pointing out effects for good and for evil of some of the "out of proportion" salaries paid to many of the "stars," the clergyman calls attention to the two sides of the uses of the pictures. The evils of the pictures are attributed first to the "commercialism" aspect as found in the desire of those whose chief object is only and alone "that which pays best" and has no regard to either quality or the effect upon the human mind or upon society. Already the pictures are of necessity classified as the "High and the Low," the latter appealing to the lower classes, somewhat segregated and fed upon the most sensational and least beneficial of subjects. The results of this class of subjects will be vicious in the extreme unless that demand which is calling for more and better stories is met.

Turning from the magnitude of the business, it is next proper to consider the influence of the moving pictures upon the people generally. First, with regard to education it promises to become the most potent of teachers. It is dwarfing the work of colleges and is demanding admission into our public schools, where it is covering the entire school curriculum. Added to these must be named all the sciences, arts, industries, sanitation, better homes, social reforms, and civic betterment, besides giving us in pictorial form the world's news, and travelogues whereby we are carried to the ends of the earth. Surely here is the teacher's best friend; and who has more far-reaching teaching possibilities than the minister? The wise teacher-minister is without doubt the one who is wide awake to the possibilities of the moving picture.

What is the relation of the motion picture to religion and morals? First, we find that the pictures have given a severe blow to the saloon and the pool parlors; they have united families in an unprecedented manner without thanks to either social or religious pretensions; this alone should win the support of the Church and auxiliary organizations. Again, they have brought a cheap, satisfying pleasure to all classes, especially those to whom a moderate price is the first consideration. Here they have put into the minds of the ministers a suggestion at least as to what course to pursue if they would capture and entertain the people.

What then is the right attitude of the Church towards this young giant? Let us be warned by past experiences. In former days in dealing with the peoples' amusements the Church has made many and fatal blunders. By standing aloof and condemning those pastimes it should have sought to direct and improve in tone; it alienated large numbers, and became greatly misunderstood. In their contentions, the ministers were never successful; they prevented nothing the people were determined to have, but, on the contrary, by branding them as scandalous and immoral they only helped to debase them. The result has been that church members pursued those things in spite of the Church's prohibition, and society was worse for the conditions thus brought about.

The churches claim to have 35,000,000 members nominally; these members represent most of the wealth and influence of the country; they can, if they choose, direct the course of the moving pictures by wise patronage of that which is best and by a friendly criticism of that which is worst. Managers are watching the crowds; let the better element demand and encourage that which is good and refuse the bad, and within one year the whole business will be revolutionized.

The pictures need the churches and moral forces—not as police, but as patrons, or even possessors—not as antagonists and arbitrary censors, but as friends and councillors. Let us seek the best good of this mighty power and help to make it the best teacher and preacher the world has ever seen or heard.

MACBETH.

This great subject in moving pictures has enriched the library of those films calculated to bring honor to the screen in general, and to the series of pictures dedicated to educational purposes in particular. Shown for the first time in the Rialto theater, New York, this week, an appreciative public, by their large numbers and intense interest, testified to their great satisfaction and pleasure that the moving picture had, if possible, immortalized one of Shakespeare's greatest productions. As a scenario writer Shakespeare is certainly in a class by himself, and with such an exponent of his art as Sir Herbert Tree everybody expected great things; and it is safe to say that the greatest expectations were more than realized. It is of especial interest to record here that in such a play as Macbeth, with "its accompaniment of fearsome killings," so great has been progress of the proper adaptation of the moving picture to most gruesome events that all the old-time crudities and horrors which shocked the average beholder and aroused the self-constituted censors have been entirely eliminated, making this film a model for all in its most admirable handling of tragic events.

There is a sense in which the film picture is superior to the spoken play, as evidenced by the mental pictures which distress Macbeth; as also by the use of similar pictures which show the growth of Macduff's suspicions. The sub-titles, or captions, are kept well in character by the use of exact quotations of Shakespeare's lines in timely and exact methods. We cannot see pictures of this description without feeling regret that we did not have the benefit of the moving pictures in our own school days. What wonderful helps in study the children of today enjoy! In Macbeth, Shakespeare as a writer becomes familiar and helpful to the scholar. Sir Herbert Tree as an exponent of histrionic art becomes a teacher, and the scenic productions revive the times portrayed, while the pictures become masterpieces for the enrichment of the youth of today.

At the close of the first presentation of Macbeth with himself in the title role Sir Herbert, in thanking his admirers for their reception of his efforts, spoke of "the educational value behind the attempt of the producers to depict the classics through the instrumentality of the motion picture." He added, "It has been said, 'Money is not the only power'; and I hope we have carried that idea into the presentation of these wonderful works of Shakespeare, not only upon the spoken stage, but also through the medium of the pictures.

"Much has been said in a slighting way of Shakespeare on the screen; but did not Charles Lamb write his 'Tales of Shakespeare'?—and I may add not without purpose. If we, too, though through the medium of the moving picture, contribute our small mite to the great cause of education, we shall not have labored without purpose. In viewing a picture such as this, the children, and perhaps others, get an underlying idea of the great work, and go to the study of it with greater understanding and a greater incentive to acquire its intellectual riches.

"This is primarily an undertaking of education, and I regard it as wonderful that we have at our command a medium through which we may teach by pleasure instead of through distasteful cramming. I deem it a wonderful privilege to be able to contribute, even in a limited way, to this modern marvel of teaching through pleasure."

There is no doubt that educational kinematography has received a great help, not only by the production by so great an actor as Sir Herbert Tree of one of the classics, but more especially by what he has said as to the educational object and purpose of such productions.

SUPERIOR FILM IN LARGER QUARTERS.

The Superior Film Manufacturing Company, of Des Moines, Ia., has taken a long-time lease on the building at 577 Seventh street. The company was organized in June, 1913. The past three years have been productive of most gratifying results.

The new home affords greatly increased facilities. Each department is under the supervision of competent men.

The New Piedmont Theater

Hugh Richardson Builds House in Atlanta at a Cost of $100,000.

THE new Piedmont theater in Atlanta, Ga., is one of the most modern moving picture theaters in the South. It is located in the center of the city, just on the adjoining corner from the Keith theater, and a few doors from the Ansley Hotel, the home of the Atlanta elite, and across the street from the Piedmont Hotel, one of the leading business hostelries of the South.

The Piedmont was erected by Hugh Richardson, an Atlanta capitalist, at a cost of more than $100,000, on a site

New Piedmont Theater, Atlanta, Ga. Owners Charles and Peter Mion, Manager Ralph De Bruller.

that sold a few years ago for about $400,000. The house was erected from the plans drawn up by Architect A. Ten Eche Brown, who visited some of the larger cities to secure the most modern ideas before definitely laying out his plans.

The Piedmont was leased to Charles and Peter Mion, tile and marble contractors, for a period of fifteen years, at a rental that is said to be the highest ever recorded in that section of the country. The theater is under the management of Ralph De Bruller, a wideawake and enterprising showman, and it enjoys the patronage of the very best people in Atlanta.

The theater has the exclusive first-run service of Paramount features and has also the exclusive first-run of the George Kleine Billie Burke serial that has just been released. A feature of the daily program is the J. P. Seeburg Motion Picture Player, style V, which was purchased from the Automatic Player Piano Co., the Seeburg southern representative. The big instrument is operated by a relay of three experts, who were brought to Atlanta for the purpose, and during morning and early afternoon exhibitions the instrument works automatically to the entire satisfaction of the management and patrons.

The accompanying cut shows at the entrance of the theater Mr. Seeburg, president of the Seeburg Piano Co.; Messrs. Charles and Peter Mion, the owners; Eugene Wilder, of the Automatic Player Piano Co., and Mr. De Bruller, manager of the house. The engraving fails to convey anything like a correct impression of the beautiful interior of the Piedmont, but the photograph from which it was made was the best on hand at the time of writing.

NEW PLAYERS FOR INTERNATIONAL.

Under the leadership of Director-General Paul Dickey, the human dynamo, things have begun to hum at the International Studios. Harry Fox has been engaged to play comedies, and says that he loves screen work. Betty Howe, fresh from her comedy successes with Vitagraph, has joined the International. This vivacious young woman has a charming screen personality and is particularly attractive in comedy roles.

Irene Castle is ready to act for International. Nigel Barrie, of "You're Here and I'm Here" fame, has been engaged to play leads. Mr. Barrie is a typical outdoor man. Olive Thomas will lend her charm to the lens for the new Hearst organization.

Miss Turner Heads Mutual for June 19

"Far From the Madding Crowd" Is the First of Six Subjects Featuring Popular Player.

THE chief feature offering of the Mutual Film Corporation for the week of June 19 is "Far from the Madding Crowd," a picturization of Thomas Hardy's popular story of the same name, first of a series of six five-act Mutual star productions featuring Miss Florence Turner, popular star of the screen and stage.

Filmed under the personal direction of Larry Trimble, conceded one of the most able producers in the film industry, and with the star surrounded by an exceptional cast of players, this Mutual star production is certain to take its place with the first rank of recent feature releases. Henry Edwards, Campbell Gullan and Malcolm Cherry, all members of the Royal theater of London, are the principal players appearing in Miss Turner's support. The picture will be released June 19. "The Welsh Singer," "The First Settler's Story," "Doorsteps," "Shop Girls" and "Redeemed" are the additional feature productions starring Miss Turner which will be released in forthcoming months by the Mutual.

Miss Turner has long been recognized by motion picture critics as one of the foremost portrayers of stirring emotional parts and announcement that she is shortly to appear as a Mutual star is certain to be received with just enthusiasm by Mutual followers and the industry at large.

"The Wasted Years" is the second of the feature releases issued on June 22. This is a Mutual Masterpiece, De Luxe Edition in five acts, featuring Crane Wilbur. "The Wasted Years" was written by Wilbur and screened under the direction of Edward Broadwell.

Mutual's three-part feature is Gaumont's "The Criminal's Thumb," with Iva Shepard, "vampire" of Gaumont-Mutual releases, and Alexander Gaden appearing in the chief roles.

The two-part feature releases are led by "A Gentle Conspiracy," an American production. In this picture, released June 19, Vivian Rich and Alfred Vosburgh have the chief roles.

"A Modern Knight," featuring Art Acord and Nita Davis, Mustang, will be released June 23. This is a stirring and unusually interesting story of the West.

The Centaur release of the week, starring Margaret Gibson and William Clifford, and bringing into play a number of the celebrated Bostock animals, will be released June 24, under the title of "The Siren of the Jungle."

Comedy releases for the week are comprised of "Ruffhouse," with Rube Miller, and "The Iron Mitt," starring Ben Turpin from the Vogue studios, for release June 20 and 25 respectively; "The House on the Hokum Hill," with Carol Halloway and John Sheehan, June 21, and "The Day's Work," starring Oral Humphrey, Beauty, June 25. "Jerry's Elopement," with George Ovey in the chief role, will be released June 23.

Mutual Weekly No. 77 and "See America First," will be released June 21, while Reel Life, the Mutual Film Magazine, will go to the public on June 25.

Miss Young Goes on Vacation

On July 16 She Will Begin Work for Her Own Company—Director Capellani Preparing Studio.

Clara Kimball Young, star and vice president of the film corporation organized in her name, has finished her last picture for her old company, World Film, and after a brief vacation will begin work on her first production, "The Common Law," an adaptation of the noted American novel by Robert W. Chambers. Before leaving for Poland Springs Miss Young will decide upon the three pictures to follow "The Common Law." While at the springs Miss Young will make a thorough study of the character of Valerie, the heroine of Chambers' novel, and on her return will be prepared to step right into the role before the camera.

In the meanwhile Albert Capellani, chief producer, will complete his adaptation of the novel and begin the construction of interiors at the studio so that there will be no delay in beginning the production on the date set, July 16. The Director General has practically decided upon the two directors who are to work under his supervision in the preparation of two pictures simultaneously. The title of the second picture will be announced within a week or two.

GEORGE R. MANN IN NEW YORK.

George R. Mann, general manager of Paramount's Washington Exchange, has returned home after a visit to the Paramount Pictures Corporation's offices, New York City.

Varied Program for General Film

New Stories and Famous Old Ones Will Be Released in Week of June 19 to 24.

IT IS not uncommon these days to find in one, two and three-reel pictures released the same day on the General Film Service program at least a dozen notable stars. You are likely to find in these reissues of famous short pictures the names of Lionel Barrymore, Mary Pickford, Dorothy or Lillian Gish, Robert Harron, Jackie Saunders, Frank Mayo, Charlie Chaplin, Helen Gibson, Henry Walthall, Bryant Washburn, Marguerite Clayton, Mabel Trunnelle, Milicent Evans, Otis Harlan, Bigelow Cooper, Lillian Walker, Francis X. Bushman and Beverly Bayne. This roster certainly embraces ability and variety, and it is not surprising that exhibitors are showing their appreciation of it.

The program for the week June 19-24 inclusive is exceptionally strong in names of performers who have attained fame in moving pictures. "The Reprisal," in three parts, by Selig, featuring Fritzi Brunette and Jack Pickford, will be first on the program Monday. This is a story of the southland in which romance plays a prominent part. "Stung" and "The Elephant's Dinner," Vitagraph short subjects, will provide the first comedies of the week, while Selig-Tribune News will tell the story of important happenings. "The Misunderstood Boy," a one-part Biograph reissue in which Robert Harron and Lillian Gish share honors, will be shown next. "Otto's Legacy,' a Lubin one-part comedy, will be last to fade away on the screen that day.

Essanay's comedy-drama in two parts, "The Girl at the Curtain," a reissue featuring Francis X. Bushman and Beverly Bayne, will be the first picture shown Tuesday. This will be followed by a Kalem comedy, "The Beggar and His Child," after which a Biograph reissue in two parts, "The Reformers," presenting Mae Marsh and Robert Harron, will be screened. Then will follow "Out of the Ruins," an Edison three-part reissue featuring Pat O'Malley and Gladys Hulette. This picture achieved great success when originally released.

The program for Wednesday will start when "That Lovely Widow," by Kalem, is shown. Then will follow Essanay's "The Fable of the Undecided Brunette," one of George Ade's best stories. Edison offers "The Pied Piper of Hamelin," a drama reissue in one part, in which Herbert Prior is starred and which will be the closing number for that day.

Lubin's three-part drama, "Love's Law," in which Adda Gleason and C. E. Van Auker are featured, will be the first presented on Thursday's program. Then will follow the Selig-Tribune, bringing the bigs news of the day right down to the very minute, after which a Vim comedy, "Never Again," featuring Plump and Runt, will be offered.

Virginia Norden will be starred in the first picture shown Friday, a Knickerbocker Star feature three-part drama, "The Ancient Blood." A Kalem comedy, one of the Sis Hopkins series, "Her Great Invention," will follow, and Vitagraph offers "The Curfew at Simpton Center," and "For Better or Worse," a Vim comedy featuring Pokes and Jabbs, each a single reel comedy. will close the day's program,

"A Traitor to Art," an Essanay production in three parts in which Ann Kirk and Edward Arnold have the leading roles, will be screened as the opening pictures Saturday. "Persistency," a Lubin one-part comedy, precedes "Would You Forgive Her?" a Vitagraph drama in which Leah Baird and Arthur Cozine have the leading roles. Then will come "The Mysterious Cipher," an episode in Kalem's "Hazards of Helen." The program for the week will be brought to an end by "Taking a Chance," Selig's one-part drama featuring Tom Mix, whom Selig claims is the only original Simon Pure cowboy in moving pictures.

General Film Advances Employes

Change Announced in the Heads of Exchanges at Des Moines, Oklahoma City, Philadelphia and Atlanta.

EFFICIENCY is meeting with its reward these days among the General Film Company's employes and substantial recognition in the way of promotion is order of the day. This is in line with the policy announced by President George Kleine when he took over the reins of the General Film Company six months ago, and he is seizing every opportunity to demonstrate that he meant every word he said when he announced that "good things were in store for efficient employes."

The latest beneficiary of Mr. Kleine's policy is Charles Stombaugh, who has just been named branch manager of the office at Des Moines, succeeding C. W. Jeffries. Mr. Stombaugh has been in the employ of the General for some time, his last position being in charge of the booking department at the Minneapolis office, from where he was transferred to his present responsible post.

J. W. Hicks, until recently assistant branch manager at the Kansas City office, has been transferred and promoted to branch manager of the Oklahoma City office, succeeding A. L. Teagarden. Both these promotions are considered rewards of efficiency.

George T. Aimes, widely known in the industry, has been placed in charge of the Philadelphia office, succeeding H. H. Buxbaum, who was recently transferred to New York to occupy a similar position there.

Another change announced is the designation of C. C. Ezell as branch manager at Atlanta, Ga., succeeding Joseph L. Marentette. Mr. Ezell's experience in the film business goes back to the early days of the industry, and he has never failed to win his spurs in any of the responsible positions he has held.

Coming Bluebirds

Outline of Feature Productions Designed to Combat the Call of Out of Doors.

ANNOUNCEMENTS of forthcoming Bluebirds indicate a diversity of subjects, and there is promise that during July and August exhibitors will have at their disposal some of the best subjects that have ever been shown under the Bluebird trade mark. The cencentration of exceptionally good features has been planned for the purpose of giving showmen material with which to combat the call of out-of-door amusements—an opposition generally considered to be more potent than anything the regular season presents.

"The Silent Battle" will recall J. Warren Kerrigan and his leading lady, Lois Wilson, to the Bluebird program late in July. F. McGrew Willis created the scenario from the novel of the same title written by George Gibbs. The director was Jack Conway and the photoplay has just been finished. Maud George, Harry Carter, Ray Hanford and J. F. Connolly will be among the principals.

"The Deacon's Demise" may be changed as the title of a novel production, written and produced by Lynn Reynolds, to be released in early August. The leading players will be Val Paul and Myrtle Gonzalez, others in the company being George Hernandez, Fred Church, Frank McQuarrie, Nannie Wright, Jack Curtis and Lule Warrenton.

Another release of high class will be "L'Abbe Constantin," adapted from the Ludovic Halevy story of the same title by E. J. Clawson, and directed by Rupert Julian. Mr. Julian will also be one of the players in a company that will include Francelia Billington, Louise Lovely, Zoe Bech, Elsie Wilson, Henry Girard and George Berrill.

The more immediate releases, for late June and July, embrace the gripping problem play, "Shoes," with Mary MacLaren playing in a Lois Weber production of surpassing interest and importance to the Bluebird program; "Broken Fetters," presenting Violet Mersereau, William Garwood and an excellent company of players; "The Love Girl," which presents Ella Hall and Harry Depp in a Robert Z. Leonard presentation, and "The Grasp of Greed," based on one of H. Rider Haggard's stories, which will be played by Louise Lovely, Lon Chaney and Jay Belasco and others.

WORLD FILM TO GROUP STARS.

Within the next three months William A. Brady will offer on the new World Film program a series of all-star cast pictures in which the cream of the array of players under control of the World Film Corporation will be seen together.

The first production is that of last season's Broadway success, "Husband and Wife," which under the direction of Barry O'Neill, was completed in two weeks of actual work. The cast includes Ethel Clayton, Holbrook Blinn, Emmett Corrigan, Gerda Holmes, Montagu Love and Dion Titheridge.

Mr. Brady is going to produce a number of similarly casted plays.

BEN GRIMM ENGAGED BY METRO-YORKE.

Ben H. Grimm, of the reportorial staff of the New York Evening Journal, has acepted a position as special press representative of the Yorke Film Corporation, the new producing company headed by Harold Lockwood and May Allison, releasing regularly on the Metro program. Mr. Grimm is now with the company at the Thousand Islands, where the Lockwood-Allison company is engaged in photographing the exterior scenes for "A One-Cylinder Courtship."

Consolidated Making Big Serial

New Company Will Release "The Crimson Stain Mystery" Through Metro—Costello and Grandin Co-Stars.

AFTER several months of painstaking efforts in perfecting details of its organization, the Consolidated Film Corporation announces its plan to release "The Crimson Stain Mystery," a serial screen story in sixteen episodes, the first to be offered on August 21.

The Consolidated has been organized for the purpose of doing big things in the industry. The connections which have been made in the way of well-known screen performers, directors and financial sponsors indicate that theirs is to be an activity in the field which will attract attention beyond the ordinary. Their financial strength and the confidence which has already been established in their prospects is indicative that the serial which it now has in the making is to take a prominent place on the program of regular releases of Metro Pictures Corporation, which strangely enough, has up to the present time been without a serial picture among its offerings.

Maurice Costello.

The new company is making its pictures in one of the most modernly equipped studios in the East and is this week establishing itself in comfortable business offices in the Longacre Building. O. E. Goebel, a general amusement purveyor, who has been active in the motion picture field for the past few years and is widely known throughout the United States, is president of the company.

Ethel Grandin.

Of importance almost equal to the announcement of the organization of the company is the announcement that Maurice Costello, for many years a bright star in the firmament of the Vitagraph Company, has been secured to play the lead in the new serial which will be the company's initial offering. Mr. Costello has been enjoying a vacation for the past few months, but will return to his work before the camera well qualified to add to the laurels which he has already won.

Ethel Grandin, also a screen star, by right of many past successes, has been secured to interpret the leading feminine role in "The Crimson Stain Mystery." T. Hayes Hunter will generally supervise the direction.

The scenario for the new serial is the product of Albert Payson Terhune, whose work for the screen within the past few months has attracted almost as much attention as have his hundreds of short stories and books contributed to modern American literature.

NATIONAL TO ISSUE WORLD'S FAIR SERIAL.

The National Cinema Syndicate, Inc., has just purchased the World's rights to the official Panama-Pacific International Exposition negatives from E. M. Asher, who recently acquired these rights from the Exposition Players' Corporation. E. H. Kaufmann and S. M. Krellberg, executives of the National Cinema Syndicate, Inc., announce that they will market the pictures throughout the world in serial form, this being the first atempt to market scenic and educational pictures in this manner.

Bluebird Will Plunge on "The Play"

Announces That in Future It Will Exploit the Brand and Not the Players.

THROUGH M. H. Hoffman, general manager of Bluebird Photoplays, Inc., announcement is made that in future exploitation of its product the customary heralding and promotion of individual stars will be abandoned. Instead of directing efforts to create new stars or to further magnify the transient notoriety of players Bluebird will center on advertising its trade mark and establishing the Bluebird name as an insignia of merit in photoplay production.

"We shall immediately undertake a national advertising campaign," says Mr. Hoffman, "to bring to the attention of theatergoers the merits of our productions. We shall point out the many good qualities they possess, and will demonstrate to devotees of motion pictures just why Bluebirds are worthy of public patronage.

"This advertising campaign will forward the interest of Bluebird exhibitors in every community throughout the country. We shall not localize, but will use papers of national circulation and will back the national campaign with billposting in localities we shall select as necessary to our purpose. The play, the author, the entire acting company, the director and the merits of the production as a whole will be expatiated upon in our publicity.

"We expect that there will be objections and kicks from many and various sources; we anticipate that some exhibitors will say that they cannot survive unless the passing notoriety of individual players is emphasized. But there was never an innovation but what there were those ready to decry its feasibility, and we are fortified by the merits of our own conviction, and shall proceed unwaveringly with our purpose.

"We have thought it all out. We know the nature and quality of the releases we have prepared, and we know that there is not one of our plays that require a 'name' to make it better. We know that our plays are better than any star we might employ. And we also know that any number of players, male or female, could be billed and boosted from obscurity into prominence through the medium of these plays.

"We shall be one organization to insist that Shakespeare was right. And in advertising our trade mark and exploiting our products we shall advance arguments that will influence the public and bring home the fact that the play is, indeed, 'the thing.' And while we are explaining to the theatergoing public wherein Bluebirds are superior because of the quality and because of the superior methods employed in producing and photographing our plays the exhibitor is going to have a greater support than we could give him by placing our publicity dependence upon the mere name and notoriety of any particular individual."

Let Public Choose, Says Goff

V-L-S-E Assistant General Manager Makes Suggestions to Exhibitors.

THE assistant general manager of the V-L-S-E, A. W. Goff, is back in New York, following a tour of four middle western cities in which the Big Four has branch offices. These included Chicago, Cleveland, Cincinnati and St. Louis. As was the case last summer with the V-L-S-E, Mr. Goff found the lie given all along the line to the stereotyped assertion that warm weather reduces the volume of film business. Increased business, and lots of it, was the report in each of the branches visited.

"Let the public dictate the sort of photoplays the producing companies present," says Mr. Goff. "That is the aim of the Big Four, through its open booking policy. Our idea is that each day an exhibitor should flash on his screen the titles and plot outlines of releases that will be available for him the following week. The slide requests his patrons to indicate their choice by applause or in some other manner.

"Another plan that strikes me as being practicable is for the exhibitor to distribute among his patrons slips of paper outlining available releases, giving names of stars and such information as the patron should have, and upon which they may indicate their choice. The blanks could be deposited in a vote box at the exit, and by the verdict of his patrons the exhibitor could be guided."

John W. Grey, International publicist, is going to the Motion Picture Exhibition at Chicago. John says he is going to have the most startling exhibit on the lot. He is just likely to do that little thing.

Vitagraph's, Week of June 19

Two Comedies and a Drama Go Out Through the General and a Blue Ribbon and Daniel Comedy Through V-L-S-E.

Released Through General Film.

TWO comedies and a drama are scheduled by Vitagraph for release through the General Film for the week of June 19. "Would You Forgive Her?" is the three-part Broadway Star Feature drama. "Stung" and "Curfew at Simpton Center" are each thousand foot comedies. Leah Baird, who is featured in "Would You Forgive Her?" is

Scene from "Would You Forgive Her?" (Vitagraph).

seen as Eleanor Baine, a shopgirl who possesses more than average feminine charm. Van Dyke Brooke, Arthur Cozine and Jack Ellis are also seen in this picture. Van Dyke Brooke directed the picture from the scenario by Dodd Crane.

"Stung" is from the pen of Stanley Dark, who also plays the leading role. Wally Van directed the production with Lillian Burns and Templer Saxe as the remainder of the cast.

In "The Curfew at Simpton Center" six wives find themselves in a strange predicament. Otto Lederer, George Kunkel, Webster Campbell, Jack Mower and Florence Vidor are seen in this comedy which was produced by William Wolbert and written by Edwin Ray Coffin.

Released by V-L-S-E.

"The Man Behind the Curtain," a Vitagraph Blue Ribbon Feature in five parts, featuring Lillian Walker with Evart Overton and William Dunn, is listed for June 19. Minnie Krakaner wrote the story. Templar Saxe and John Costello are also seen in this production.

Frank Daniels is seen in the title role of "Kernel Nutt Flirts with Wifie," the latest of the "Kernel Nutt" series. Beryl Caton is the author of the story and its action was directed by C. Jay Williams. Alice Washburn is active in the "double crossing."

NAT GOODWIN SUES MIRROR.

Nat C. Goodwin claims $13,750 salary and expenses for eleven weeks' unfulfilled contract with the Mirror Film Company, and on June 8 his attorneys filed with the Sheriff of Queens an attachment against the film company's property in Glendale, where it owns fourteen acres and a series of studios. Justice Thomas F. Donnelly of Manhattan issued the attachment.

Goodwin alleges he was engaged under a six months' contract by the film company on Jan. 17. He was to receive $1,250 each week for taking a leading part in the productions of the company.

ROSE—DE MONTFORD.

The wedding of Norman S. Rose, one of the heads of the publicity department of the Triangle Film Corporation, and Miss Eloise de Montford, stepdaughter of Maurice V. Samuels, a New York playwright, who is widely known in theatrical circles as secretary of the Society of American Dramatists and Composers, was solemnized June 10.

Miss de Montford is a native of Chattanooga, Tenn. Mr. Rose is a former Cleveland newspaper man, but has been in New York for several years.

New Studio Facilitates Production

Essanay Company Paying Particular Attention to Shorter Subjects, Including Use in Them of Leading Players.

ESSANAY'S new studio, which now has been in full operation for several weeks, has proved a boon to the company in facilitating the quick production of photoplays. With the large number of feature productions as well as shorter films, Essanay was greatly handicapped for a time in producing with sufficient speed. All obstacles were overcome with the opening of the new studio. With the extra floor space and with the summer camps established, all of Essanay's score of directors can work at once if necessary.

The result of this speeding up of productions through additional floor space has resulted in the company having completed plays for many weeks ahead. Practically all photoplays for the month of August now have been finished with work going on for still further advance dates. This additional room also gives more opportunity for careful detail work on the shorter subjects. George K. Spoor, president of Essanay, is a firm believer in the one, two and three reel comedies and dramas, and believes in giving them as much attention to detail, as the longer features.

"While there is room for first-class features the shorter subjects will always be in demand," said Mr. Spoor. "I believe in putting just as good material into the shorter subjects as in features and in playing up the leading actors. The popularity of the short photoplay will never wane. In fact it is on the ascendancy without interfering in any way with the hold features have on picture patrons. A two or three-reel drama well played, to my mind, is one of the real attractions of the motion picture theater."

The three-act Essanay releases for July are ample proof that President Spoor practices the theory in which he so thoroughly believes. In all of them actors of established reputations appear. "The Regeneration of Margaret" is a strong story on the topic of defective babies which carries a love interest also. Warda Howard, Ernest Maupain and John Junior take the leading roles. "Power," is a powerful story of politics and love. Sydney Ainsworth and Nell Craig, with excellent support, appear as the leads. "The Secret of the Night," a detective story with the hero's part one of deciding interest, is played by Lillian Drew, Sydney Ainsworth and John Lorenz.

"The Grouch" is a comedy drama with Harry Beaumont and Harry Dunkinson. John Lorenz and Ann Leigh are featured in "Repentance," a story of how a girl drives away her fiance by her sneers at religion, only to see her error and win back her faith and the man.

CHICAGO TO SEE "CIVILIZATION."

Thomas H. Ince, producer of the photo-dramatic spectacle "Civilization," which has proved a sensation at the Criterion theater, New York City, left for Chicago this week to arrange for the production of his spectacle in that city.

Mr. Ince is accompanied by his executive staff, including J. Parker Reade, Jr., general representative, and J. L. Bernard, director of publicity and advertising. The Chicago opening will be at the Chicago Grand Opera House between June 24 and 30.

It is understood upon good authority no confirmative statement has yet been issued in regard to the purchasing or marketing of the states rights on "Civilization." There have been many rumors but none are confirmed. Victor Shertzinger, who wrote the score of "Civilization," accompanies Mr. Ince to Chicago with the party.

RUTH ROLAND IN KNICKERBOCKER SUBJECT.

Ruth Roland is the latest acquisition to the group of popular stars appearing in Knickerbocker Star Features. Pursuing its policy of obtaining the best-known and most highly gifted players, the Melies Manufacturing Company has arranged with H. M. and E. D. Horkheimer for the production of a number of three and five-reel dramas featuring Miss Roland, and the famous star of "Who Pays?" and other popular serials is now working in her first picture for release on the Knickerbocker program in the General Film service.

SOUVENIRS FOR PARAMOUNT PATRONS.

Several thousand artistic Paramount buttons are being supplied by the Paramount Pictures Corporation for sale through its exchanges. They carry the Paramount trademark on a yellow background and make attractive souvenirs for distribution among audiences seeing Paramount pictures.

Activities of Unity

General Manager Cobe Takes on "Tweedledum" Comedies—Departments Enlarged.

ANDREW J. COBE, general manager of the Unity Sales Corporation, announces he has signed up for the comedy releases of the Eagle Film Company of Jacksonville, Fla., following negotiations with William J. Dunn of that concern.

Mr. Cobe declares that in the person of Fernandez Perez, the Spanish comedian who portrays the principal comedy character of the "laugh pictures," he has discovered the Charlie Chaplin of the future. The films will be known as the "Tweedledum and Tweedledee" series, each being complete in itself but connected by an underlying plot.

The activities of the Unity Sales Corporation in the past few weeks have covered a wide field considering the youth of the corporation. Besides planning extensive advertising campaigns in connection with "The Yellow Menace," the sixteen episode serial in which Edwin Stevens is starred, Mr. Cobe has developed plans by which the story of "The Yellow Menace" will be presented in serial form in 1,100 newspapers in the large cities of the country.

The business of the Unity has developed so rapidly that during the past week new quarters were engaged for the press and advertising department and the auditing department was enlarged. Mr. Cobe reports unusually heavy business with "My Country First," and "The Pursuing Vengeance."

A forthcoming release by the Unity is "The Bishop's Secret," which employs many well-known players and has many thrilling scenes.

"We have only just started to develop our plans," said Mr. Cobe, "and in the near future I will have an announcement to make which will be of interest to everyone in the trade. I can only say at the present time that it involves a new plan of distribution elaborated from my present ideas."

Universal Eastern Forces Thinning

Big Fort Lee Studio Will Be Emptied by June 15—Julius Stern to Produce on His Own Account.

BY THE MIDDLE of June the half-million-dollar studio which the Universal completed at Fort Lee only three months ago will be practically deserted, and the eastern Victor and Imp companies will be on their way to Universal City, where the Universal forces will be centralized in the future. Julius Stern, who has been the manager of the eastern studios for a number of years, will leave for the Coast within a fortnight. He is taking with him the best wishes and good will of the many actors and actresses who have been employed by him during his sojourn here. At present he is very busy getting affairs straightened out preparatory to his leaving for the Coast, where he is to embark in the field of film manufacturing.

"It is my intention of starting a producing company on the Coast, where I will make my own pictures," said Mr. Stern, "which may be released on the Universal program. We have engaged Francis Ford and Grace Cunard, who will probably make a serial for us after they have finished 'Peg o' the Ring' for the Universal. And we are now negotiating with other well-known players.

"At present I am getting everything in shape preparatory to my leaving. All the companies are making strenuous efforts to have their pictures finished by the latter part of next week so that they will be able to leave for Universal City. William Garwood leaves the company and goes with Metro. There is a bare possibility that Mary Fuller and Violet Mersereau will remain here in the East. However, that hasn't been settled as yet."

CAMPBELL "TAKES" FORTS FOR "THE CRISIS."

Director Colin Campbell of the Selig Polyscope Company escorted special players and a staff of cameramen to Charleston, S. C., on Thursday, June 8. At Charleston, old Forts Sumpter and Moultrie were filmed for the forthcoming Selig production of "The Crisis." After visiting Charleston, Director Campbell will go to New York on business connected with the production and then will return to Chicago.

SCENARIOIST ALEXANDER GOES TO U-CITY.

J. Grubb Alexander, scenario writer at Universal Heights, N. J., is one of the staff of that studio who left for Universal City in advance of the "main guard." This occurred because Mr. Alexander, who had long been pining to write in the Western atmosphere, had his application for a transfer "in" before the general transfer of Eastern Universalites was decided upon.

International Launches News Reel

Hearst International News Pictorial Will Make Its Bow to Exhibitors on June 12.

THERE is a brand new current event release in filmdom. This news reel is booked for two releases a week by the International Film Service, Inc., and is known as the Hearst International News Pictorial.

The International has cameramen in all parts of the world to contribute to this news reel. With the Allies at Salonica and representing International is Aerial Varges, a cameraman who has more adventures every week than the average person has in a lifetime. Mr. Varges will record the more interesting events on the battle front for the new Hearst Pictorial.

J. K. Burger.

Nelson G. Edwards is another film faithful who will take a chance on getting shot a few times a day for the benefit of the camera. He is now at Constantinople with the Turks and Germans. Tracy Mathewson is with the United States punitive forces in Mexico.

E. B. Hatrick, who has personal charge of the Hearst International News Pictorial and who is an authority on news subjects, has arranged for the quick shipment of the film from all parts of the world. Mr. Hatrick has the new system so clearly defined the releases will go out on time without a hitch.

No small measure of credit for the success of the new reel is due J. K. Burger, manager of branch exchanges for the International. By means of the telegraph, which is used extensively by the I. F. S., on account of affiliations and wire service with the various Hearst publications, Mr. Burger arranged for the distribution of the news reel to the many exchanges.

General Manager E. A. MacManus states Mr. Hearst will infuse some radical and revolutionary ideas into the new pictorial. Hence it is confidently expected a news reel of a brand new and different type will be developed in the Hearst International News Pictorial. The first release date is June 12.

ESTABROOK POPULAR WITH COLLEGE BOYS.

Knowing that Howard Estabrook is being starred in that remarkable scientific serial of spirits and astral bodies, "The Mysteries of Myra," one might think this was a snap of one of the scenes in this most unusual film. It is not. The Myra mystery does not follow the hackneyed melodramatic lines of the early serials. It has a wonderful new theme that compels attention because of the puzzling thoughts regarding mental telepathy and spirits presented in a manner which follows authenticated scientific discoveries.

Mr. Estabrook is working at Ithaca, N. Y. That's where Wharton, Inc., the producers of the big International Film serial, has its big plant. At Ithaca is also the big university, Cornell. The college boys often work with Wharton, Inc., which has exceptional exclusive privileges about the campus and buildings, and Mr. Estabrook, being a regular fellow, was soon a real hero with the college men. He helped them with a big benefit entertainment for the athletic fund and then had a big prize contest for an amateur one-act play, in which he afterward appeared personally at a benefit which he gave, with the help of the Cornell boys, for the Actors' Fund. This was a tremendous success, breaking all attendance records in Ithaca.

Mr. Estabrook's work with the college men has made him a real enthusiast about the Cornell varsity eight. He picked them to win the spring regatta and perched himself on the pilot of the observation train from which vantage point he saw his prediction fulfilled. The star of "The Mysteries of Myra" also thinks Cornell will win the big regatta at Poughkeepsie on June 17. He says he has become quite a forecaster since doing so much mental telepathy and scientific work in "Myra."

Paramount Program for June 26

Pauline Frederick and Myrtle Stedman Will Be the Headliners—Cartoons, Travelogue and Pictographs Complete List.

PARAMOUNT pictures released for the week of June 26 will be "The World's Great Snare," in which the Famous Players will feature Pauline Frederick, and "The American Beauty," a Pallas production starring Myrtle Stedman. "The World's Great Snare" will be released on June 26 and the Pallas picture on June 29. Short subjects also announced for release this week by Paramount include "Bobby Bumps' Fly Swatter," Earl Hurd's drawing in the

Scene from "Bobby Bumps' Fly Swatter" (Paramout Bray).

Paramount-Bray Animated Cartoons; the "Spreewald Near Berlin," in the Paramount-Burton Holmes travel pictures showing Europe before the war, and the twenty-first release of the Pictographs.

In the opening scene of this release of the Animated Cartoons Bobby Bumps, the adventurous youngster originated by Earl Hurd, discovers that a perfect skating rink is supplied by Dad's unadorned head. Dad is shown on the screen attempting to take a nap and keep off the flies at the same time. A close-up of the rink reveals the flies performing stunts on roller skates. Bobby pauses in his industrious knocking out of the flies for the pup to brush a few off of Dad's head, but the sport proves too tame, so he shifts the responsibility to the pup. The fly brush attached to the pup's tail works nicely and entirely to Dad's satisfaction until a bee enters the scene, causing general excitement, a chase, and an aeroplane flight.

Pictographs in this edition will show the "Training of a Lion"; "Which Do You Remember," in Hugo Munsterberg's "Testing the Mind" series; a screen jaunt to Coney Island, and the picturizing of Montessori methods in the "Better Babies" release, "Seeing with the Fingers."

"BEAUTY EMPORIUM" FOR VITAGRAPHERS.

A "Beauty Emporium" for the convenience of actors and actresses will soon be opened at the Flatbush studios of the Vitagraph Company. It is the result of a suggestion made by Evart Overton to Studio Manager A. Victor Smith, and will be the only one of its kind connected with any motion picture plant.

A building located within the inclosure, directly opposite the big studio, is being converted into this new department and when completed will contain a woman's hair-dressing and manicure parlor, barber shop, bootblacking stand, tailoring establishment and first aid department, for the exclusive use of members of the Vitagraph Company.

SHEER ANNOUNCES NEW ENGAGEMENTS.

Among the engagements announced by William A. Sheer are Carlyle Blackwell, to star with the Solax Company; Alma Hanlon, to star with the Ivan company; Jack Meredith, to play the lead in a Premo picture; J. Herbert Frank and Helen Weer, with Triangle; Arthur Donaldson and Robert Vivian, with Ivan and William Hinckley, as the lead with Olga Petrova in the next Popular Plays and Players production.

NOT ASSOCIATED WITH WEIR.

Editor of The Motion Picture World:

Sir.—A recent issue of The American Magazine contains a sketch of a Mr. Hugh C. Weir, in which is included the statement that I am collaborating with him in the writing of motion picture plays. This is a mistake. I have no connection with Mr. Weir—business, literary or social—whatever.

REGINALD WRIGHT KAUFFMAN.

Stars Shine in Universals for June 19.

King Baggot Heads a Good List With "The Man from Nowhere," a Red Feather Drama.

KING BAGGOT, Mary Fuller, Herbert Rawlinson, Ben Wilson, Violet Mersereau, William Garwood, Thomas Jefferson, Paul Panzer, Edith Roberts, Eddie Lyons, Lee Moran, Billie Rhodes, Edna Hunter, Gale Henry, William Franey, Hobart Henley, Francis Ford and Grace Cunard, stars of "The Adventures of Peg o' the Ring," all appear on the Universal program for the week of June 19, supported by dozens of other seasoned players who work under the Big U banner.

King Baggot has the position of honor on the program for the week of June 19, appearing in the five-reel Red Feather drama, "The Man from Nowhere," in which he is supported by Helen Martin. On the same day Neal Burns, Betty Compson and Ethel Lynn disport in the Nestor comedy, "Wanted, A Husband."

On Tuesday, June 20, Herbert Rawlinson and Agnes Vernon share honors in "The False Part," a two-reel Gold Seal light drama, which is followed on the same day by the Imp comedy, "His Picture," in which William Garwood and Violet Mersereau play the principal roles. Thomas Jefferson and Zoe Bech, his little co-star, share the screen in the Big U drama, "The Grip of Crime," on the same day.

Mary Fuller in the two-reel Victor detective drama, "The Scarlet Mark," is the feature of the program for June 21. Miss Fuller is ably supported by Joseph Girard. On the same day Animated Weekly, No. 25, and the L-Ko howler, "The Jailbirds' Last Flight," with Bill Armstrong, Carmen Meyers and Gene Rogers will be released.

"Behind the Secret Panel," a three-reel Imp drama, in which Paul Panzer, William Welsh and Sonia Marsel take the principal roles, will be released on June 22 as the feature of the day. It will be followed by the Powers comedy, "The Young Sleuths."

Harry Benham and little Edith Roberts make a delightful pair of sweethearts in the Imp comedy drama, "The Heart Wrecker," which will be released on June 23. On the same day Lois Weber and Phillips Smalley reissue "The Rosary," which, although four years old, is considered to be one of their masterpieces. Just so the day won't be too serious, Eddie Lyons, Lee Moran and Billie Rhodes cavort about in the Nestor two-reel comedy, "What Could the Poor Girl Do?"

The supernatural and life after death enter in a large measure into the Bison two-reel animal drama, "The Ghost of the Jungle," which is said to be one of the earliest productions in which Rex de Rosselli and Yona Landowsky have appeared for the Universal. On the same day William Franey and Gale Henry cut up some didoes in the Joker comedy, "The Fall of Deacon Stillwaters."

On June 25 Ben Wilson appears in the two-reel Rex domestic drama, "The Fool," in which he is supported by Edna Hunter. On the same day Hobart Henley shares honors with Sydell Dowling in the Laemmle drama, "The Rogue With a Heart." On the same day Gertrude Selby and Reggie Morris do their worst in the L-Ko comedy, "Dirty Work in a Beanery."

During the week of June 19 the eighth two-reel episode of "The Adventures of Peg o' the Ring" will be released, with Francis Ford and Grace Cunard furnishing the thrills. "Peg" is putting all the other Universal serials in the shade as far as popularity is concerned.

VIM COMPANIES REMAIN IN SOUTH.

Contrary to expectation, the three Vim comedy companies will not come to New York for the summer months, but will remain in Jacksonville, Fla. Managing Director Louis Burnstein, after consultation with Mark Dintenfass, determined to take advantage of the extraordinary season which Florida is experiencing, and dispense with the difficulties attending removal from the spacious and up-to-date studios on the St. James River. This decision affects the companies headed by Harry C. Myers and Rosemary Theby, Bob Burns and Walter H. Stull, and "Babe" Hardy and Billy Ruge. The news was received with satisfaction from all the players, who have formed ties that bind them to the Southern city.

J. K. BURGER GOES SOUTH.

J. K. (Simon Legree) Burger, manager of branch exchanges, International Film Service, Inc., left on Thursday June 8, for Philadelphia, Washington and Atlanta. Mr. Burger has just recently returned from an extended business trip west and reports that "The Mysteries of Myra" are showing to unprecedented business.

Alec Francis with World Film

TWO popular film players, Alec B. Francis and Johnny Hines, well known from their work in past productions, are now permanently with the World Film Corporation. Mr. Francis, formerly in such Broadway successes as "The Solicitor," "The Girl from Kays," "The Barrister," and "Our Flat," and long time photoplayer, made his World Film debut in "The Wishing Ring," in which Vivian Martin appeared. Since then he has portrayed many roles and in such successful film productions as "Vanity Fair," "After Dark," "The Imposter," "Alias Jimmy Valentine," "Man of the Hour," "The Ballet Girl," and "Human Driftwood," and is now at work in support of Miss Young in "The Story of Susan." He has just completed his appearance in a highly important role in "The Perils of Divorce," in which Edna Wallace Hopper and Frank Sheridan appear.

Alec Francis.

Mr. Francis' mentor was Uppingham College and Mount Memory College, Ireland, and for years he sought the education that comes from experience by roaming the British Empire from Lands End to Simpra.

Johnny Hines, one of the leaders of the young school of eccentric light comedians, also has become a permanent World player. He is now at work in support of Alice Brady in her forthcoming production, "Miss Petticoats." During his several years as a screen player, Hines has appeared in fifteen features.

Johnny Hines graduated from the stage, where he has appeared with William Gillette, George M. Cohan, under the management of William A. Brady, and with Oscar Hammerstein.

In addition to Francis and Hines, Frank Beamish and J. Clarence Harvey are allied now under the Brady-Made banner.

PHOTODRAMATISTS TO HOLD OUTING.

The Photodramatists, formerly the Ed-Au Club, numbering among its members the most prominent writers for the screen, have reached the age-old conclusion that "all work and no play" may affect them as it did the immortal Jack, and at a meeting held June 8 decided to enjoy an outing and general reunion. At the invitation of Edward J. Montague, of the Vitagraph's Bayshore studios, that particular beauty spot of Long Island was chosen as a Mecca, a shore dinner to follow after the pilgrims have paid their devotions at the shrine of Director Ralph Ince.

June 24 was set for the pilgrimage. Recreant members of the Photodramatists take notice, and send in reservations if intending to join the caravan. Address the secretary, Mrs. Mary Louise Farley, 607 West 136th street.

After an address by L. Case Russell, the club members were treated to a showing of the latest Vitagraph Blue Ribbon feature, "The Destroyers." Planning big things for the coming year, an entertainment committee composed of Mrs. L. Case Russell, chairman; C. Doty Hobart, of the Famous Players, and Edward J. Montague, of Vitagraph, was appointed.

The club, which already numbers among its members the best-known writers and directors for the screen, plans to open its doors to the established writers of fiction and drama who are entering the photoplay field.

Director Rupert Julian is filming "L'Abbe Constantin" as a five-reel feature, the scenario having been prepared by E. J. Clauson of the Universal City staff. Julian will play the lead, supported by an all-star cast, including Francelia Billington, Louise Lovely, Elsie Jane Wilson, Zoe DeRae, Douglas Gerrard and George Berrill, who plays the Abbe. A great deal of expense has been gone into in providing sets for this screen production of the famous book by Ludovic Halevy.

Kemble Secures Zeppelin Raid Films

Pictures Which Showed at Park Theater Under New York Globe Auspices to Be State-Righted.

THE part Zeppelins are playing in the World War is portrayed in moving pictures in "The Zeppelin Raids on London, and the Seige of Verdun," which played to capacity audiences in the Park theater under the auspices of the New York Globe. Pronounced at the time of their first showing as "the most spectacular war pictures ever seen," they show the giant Zeppelins flying over London, the bombardment of the city, the attack on the huge dirigibles by anti-aircraft guns, and the devastation the "Zeps" leave in their wake.

"Deadman's Hill," Le Mort Homme as it is known all over France, is shown in all its thrilling realism. The blowing up of the Malancourt Bridge at Verdun shows how a magnificent structure of steel and brick is shelled into a heap of ruins.

The Kemble Film Corporation of Brooklyn has secured the American rights for these films, and they will be statesrighted by them.

Alice Hollister, First Vampire

WHEN the writer of screen history comes to a chapter dealing with the vampire craze, he will have to give special mention to Alice Hollister as "the original vampire of the photoplay." The Kalem star, featured in "The Lotus Woman," will be remembered by old-timers as being for years "the" vampire of the photoplay before that type of character became so common a source of inspiration to writers and producers for the screen.

It was in Kalem's famous Biblical spectacle, "From the Manger to the Cross," that Miss Hollister began her playing of roles bordering on that type when she appeared as Mary Magdalene. "The Vampire," a well remembered Kalem two-reeler, was another production of the early days in which Miss Hollister essayed an interpretation of the lurid colored woman. More recently Kalem's feature, "The Destroyer," will be remembered.

Alice Hollister.

Of French descent, Miss Hollister is ideally fitted to parts making the emotional demands of the vampire roles. She was born in Worcester, Mass., and educated at the Convent Villa Maria, Montreal. In "The Lotus Woman," which is released June 28 on the General Film program, Miss Hollister presents some of the best work of her career as the woman of fate whose hidden hand rules the destinies of a Latin-American republic. Her vain efforts to win the love of Jerry Mandeville, an American soldier of fortune, bring on the train of circumstances of which the story is made.

"The Lotus Woman," which is in five parts, was staged under the direction of Harry Millarde in locations found at such distant points as St. Augustine, Jacksonville and New York. Millarde is also seen to advantage as Jerry Mandeville.

EARLE WILLIAMS IN VITAGRAPH SERIAL.

Earle Williams, the Vitagraph star, who won favor in such popular feature productions as "My Lady's Slipper," "The Juggernaut," "The Sins of the Mothers," "The Goddess," etc., has been working in a serial by C. N. and A. M. Williamson for the past six months, and which was originally intended for release during the latter part of last May. But weather conditions during the winter months held up the work, extending the time of production, which will entail work on his part well into the summer. The serial is now scheduled for release in September, when Mr. Williams will again be seen on the screen in one of the most pretentious serial productions ever released by the Vitagraph Company, and one suited to his personality and dramatic ability.

Censorship in Australia

Deputation of Clerics and Reformers of New South Wales Broach Matter to Chief Secretary.

Sydney, N. S. W., Australia, May 5, 1916.

A DEPUTATION representing the Catholic Federation and the Council for Civic and Moral Advancement waited on the Chief Secretary of N. S. W., Mr. Black, to ask for a censorship on picture films. Mr. Earp, M.L.C., who introduced the deputation, said that although many of those who purveyed amusement for people were worthy men, there were others—now that picture shows have spread far and wide—who placed pictures on the screens which were only moral poison. They debauched the mind, and the debauching of the body followed. These pictures were shown largely to children.

Sir Thomas Anderson Stuart said that the censoring of films was essential, especially in country centers, where managers put on films which they would not dare to screen in the city. The attraction of children to the picture shows was bad—morally and physically. The picture shows had grown to such a magnitude that it was necessary that the government should take some control in order that healthy and wholesome pictures should be put on the screens.

Archbishop Wright (Church of England) said he believed that it was the duty of the state to control the picture films. There was exceeding danger of the morals of young people who were taken to see the pictures being misdirected. The fact that there was no censorship enabled people to spread poison through the country by means of the pictures. He believed that the spread of venereal diseases was due to a certain extent to pictures which had a bad effect upon the morals of those who saw them.

Mr. Cleary, president of the Catholic Federation, said he had the approval of Archbishop Kelly to speak in behalf of the Catholic community. A great commotion was being raised in other countries over these doubtful pictures. Many of them were immoral; others were grewsome. The books of Victoria Cross were tabooed by the Customs, and yet pictures of them had been permitted to be shown in various photoplay houses in the state. There were other films, which were not immoral or grewsome, but were anti-religious, and this being a Christian community some decency should be shown towards the religion of the people. The leading managers of the theaters were agreeable to a censorship being established (?). (I doubt the correctness of the last sentence.)

Rev. Father Sydes gave instances of films which he thought not only vulgar, but highly immoral.

Rabbi Cohen said there were immense possibilities for good in picture shows if the censor got to work and suppressed the coarser and degrading tendencies.

Professor McIntyre (Presbyterian) thought there could be no doubt that the picture theaters were being used for a purpose which was not in accord with the good growth of morality in the community.

Sir Philip Sydney Jones and Rev. C. Prescott (of the Methodist Church) also addressed the Minister.

Mr. Black, in reply, said that films which were shown here had passed certain censorships. It was a mistake to say that films were shown which had been rejected elsewhere. It was, he thought, also wrong to say that pictures were being shown in country districts which could not be screened in the city. He would have a report prepared, and if it could be proved that pictures of the kind had been shown in the country, the people who screened them would have their licenses cancelled. He did not think that any one censor or any group of censors could agree on the question of the moral or immoral character of any picture. He agreed that scenes of murder were injurious to the young mind to the very greatest extent. The state had recently gone so far as to compel the excision of parts of films which showed murder scenes. It might be better if pictures—no matter how accredited—were submitted to a committee privately for censorship. That point would be submitted to the Cabinet. There were many pictures of educational value which gave great pleasure. Pictures showing scenes of murder, scenes of horror, and salacious scenes should not be shown. Neither should irreligious pictures or those which made a display of disloyalty. Children were the chief visitors to picture houses, and he thought it would be necessary to limit the hours at which children should be allowed to attend. He would endeavor to secure the sanction of the Cabinet to the creation of a board to censor all films shown here, and also to allot the hours at which children could attend—on Saturdays and holidays in particular, when films of an educational value might be shown.

It is just the same thing as has happened in America. These reverend gentlemen no doubt mean good, but it is questionable if they are ever within the walls of a photoplay theater once a year. They have got it into their heads that pictures are bad for the community, and no doubt wish to be made members of the board of censors they are so keen about.

It must be admitted that there are a few exhibitors in Sydney who, like many others in other countries, draw big crowds by suggestive advertising. For instance, "Five Nights," Victoria Cross's novel, as a picture was a most harmless production. But the management advertised it widely as being a filmatization of the banned novel. The same took place with the picture "Three Weeks," which was no worse than the usual sex picture or play. Perhaps these gentlemen go by the outside appearances; but, if so, it does not say much for their methods.

The various exchanges in Sydney are, as a whole, strongly against censorship. Australasian Films and Clement Mason, Ltd., are strongly against the movement; the Co-operative Film Exchange does not agree with censorship, but favors a mild form of regulation. The Fraser Film Exchange has never given its views on the subject.

Australian Feature Films, Ltd. (agents for Paramount) are the only exchange that has announced that it favors censorship. This announcement was made about two months ago in a weekly newspaper. A week later the exchange released the Lasky feature, "The Secret Orchard," and widely advertised the fact that the Paramount Corporation had defeated the Pennsylvania censors in court over the picture. And yet they say that they favor censorship!

There is no doubt that the movement will meet with strong resistance from exchanges and showmen.

TOM S. IMRIE.

"A Real Pal"

So Tom North Describes Exhibitor I. L. Williams of Snohomish—A Simple Story That Reaches the Heart.

(From V-L-S-E Pals.)

EVERY night at a certain time down the street comes a man, gently pushing in front of him a wheel chair in which reclines his crippled mate. Unable to walk and dependent upon her husband for every move she makes, she is nevertheless made happy, for not alone her husband but everyone who knows her are always finding ways to help her.

They live in Snohomish, Wash., where Pal I. L. Williams runs the Orpheum theater, and are very fond of moving pictures. The wheel chair they thought would hinder them from attending, so the husband one night decided to wheel his wife down to the Orpheum and carry her into the theater. Pal Williams was there and saw how anxious the husband was that his wife should see the show. He carried her in, and with the help of Pal Williams gently placed her in a seat. With her husband sitting beside her she talked and laughed at the picture and showed more genuine enjoyment than anybody there.

The next night Pal Williams missed the couple, but the next they were there again. "My wife cannot stand being lifted about every night, so we were unable to come last night," he said. Pal Williams and the husband again carried the wife into the theater and placed her in the same seat she had before. She had said she liked the seat.

After the show that night Pal Williams, armed with a hammer and screw-driver, went to the back of the house and tore out the seat that the crippled wife had occupied, drew the nails from the floor and made everything ready. On the following night when the couple arrived he told them to go right in, wheel chair and all. They found the space where the seat had been, made ready for the chair. Delighted beyond words, the husband placed the chair in the vacant space and sat down next to his wife.

The seat next to the space is always vacant, no matter how crowded the house is, for everybody in town knows of Pal Williams' act of kindness. The couple come to the theater every night now, and the days are less long for the wife, she tells Pal Williams.

How great appear some of the little thoughts we have when they take form in action. How easy it is to do these little kindneses and how happy we feel for doing them. This thoughtful idea of Pal Williams' is typical of him. These are the things that make him the leading exhibitor of his town, and respected by all his associates. A REAL PAL.

Clifford Elfelt has completed the production of "The Fourth Tree," written by Olga Printzlau and prepared for the screen by Fred Myton of Universal City. The featured lead was played by Vola Smith, supported by Mina Cunard, Hayward Mack, Nobert Myles and Edwin Brown. Elfelt is expecting to produce three or four mountain pictures, featuring Miss Smith, most of the scenes of which will be made on Mount Baldy, near Los Angeles.

Spokes from the Hub

By Marion Howard.

THIS belated letter will start in by telling readers of the great satisfaction expressed by all lovers of the photoplay over the almost unanimous feeling against censorship displayed by that great biennial of women's clubs in New York City. At the various sessions where the subject was discussed I was privileged to hear men and women of brains and standing talk sanely and sensibly before delegates from forty-eight states in the Union, and they were mighty good listeners. Every phase fore and aft was presented and opportunity given "the floor" to fire questions or air pet views. I watched the situation keenly and silently, though prepared to speak in behalf of a free screen and against censorship so undemocratic, unethical—if not unconstitutional. We, the people, are the best censors. Altogether it was a triumph for our cause and those dear women take back home some mighty good ideas with which to combat narrowness and worse.

* * *

Returning from Broadway, where I saw some pretentious reels like "Civilization," a masterpiece by Thomas Ince; "The Fall of a Nation," with its preparedness keynote, and other good pictures, I find "Ramona" running to good houses, but now in its last week, and all the theaters doing well.

* * *

While in New York S. L. Rothapfel entertained members of the Hub Film Club at his theater, rightly called "Temple of Motion Pictures." We were personally conducted about the house by his attractive young secretary, Belle Louise Siegel, and shown every courtesy. We saw "Reggie Mixes In," and for the first time his opposite, Bessie Love, who at times very closely resembles Mary Pickford in feature when her face is in profile and lowered a bit. Watch her for yourself. How Reggie got away with that name in the slums is a wonder, and how he escaped alive after all those fights is another thing to ponder on, for there was no sham about any of it. He is some sight on emerging from the fightfest, yet we find him in a close-up with a smile. Later it was refreshing to see him in immaculate evening dress with his pretty girl found in the slums.

* * *

Perhaps the best outing given us delegates was that offered by the Vitagraph Company at its studios, where we spent an entire afternoon and learned much from inside the lines. Among the first to greet the Film Club members were Mary Maurice, Edith Storey and also Earle Williams, who was rehearsing a scene for an Italian subject. We were conducted under the river, then over the elevated to the studios by Ethel Cunningham, who is to be in one of the Frank Daniels' sketches and who presented many players and directors to our little coterie of fans. Our party was shown the modus operandi in picture-making in and out of doors. Commodore J. Stuart Blackton made a neat little speech of welcome, and we were all "snapped." It was a red letter day for the week. I looked in at the Strand and saw "Sweet Kitty Belairs," a charming play with Mae Murray given a greater opportunity than in "To Have and to Hold." This costume play is bound to be a success, so picturesque is it and so well done.

* * *

Hats off to Director Frank Lloyd and Pallas for giving us "David Garrick," which has struck the Hub with force. Mrs. Ayer put it on at the Exeter theater for three days, but I predict there will be a demand for a return engagement when the merits of the offering go broadcast. The play itself was ever a favorite with theatergoers, and we would like to hear the lines spoken by Dustin Farnum, who makes an ideal David in the film version. Another one to score is Winifred Kingston—for whom I have never cared much in the Western plays—with the robust Dustin—but here she is a picture of daintiness and shows more power than heretofore. I should line up this play with "Vanity Fair," "Sweet Kitty Bellairs," "My Lady's Slipper" and "She Stoops to Conquer" for correct costuming, and no modern stuff injected. What a delicious comedienne Lydia Yeamans Titus is! The scene when David spills the cup of tea on her gown was one to remember. A feature during the presentation was the playing by Jarvis Jocelyn of old English songs, notably "Drink to Me Only With Thine Eyes," whenever David was thinking of Ada. An unusual amount of applause followed the play, which should be shown everywhere, as it is a classic.

* * *

"The Mark of a Gentleman" seems an excellent picture for mixed audiences, young and old, as it carries a good story in manliness and is clean all through, to say nothing of the romance interwoven. It is a Universal offering worth while and so well done by Herbert Rawlinson, Helen Wright and an altogether capable company. Athletic prowess plays a vigorous part and there are really funny scenes over the efforts of fat men to reduce their avoirdupois. Another short picture by the same producers was "The Wooing of Aunt Jemima," a good comedy, released here for Sunday programs.

* * *

Watch your titles! In a Metro picture with the Drews in "Sweet Charity." I noted the word "allright." What's your authority? The error is not quite so bad as the too frequent "alright," which has no place in the dictionary, but why not make it two words and thus be all right?

* * *

Anything Zangwill writes is sure to compel attention, but when pictured the story stirs every emotion. The Hub literary set turned out to see our own Pauline Frederick in "The Moment Before," a somewhat novel idea in the working out of the story into a sort of "looking backward" manner. We enjoyed it immensely, also the fine support given the star by Thomas Holding, Frank Losee and others. Particularly beautiful were some of the outdoor scenes like the pair on horseback riding along in the moonlight in front of the shimmering sea. It is a splendid Paramount offering.

* * *

William Krauth with his Park theater orchestra is doing excellent work in accompanying the pictured scenes, and he gives orchestral selections and also request numbers. Recently he introduced a distinctly patriotic feature in a march dedicated to preparedness, during which red, white and blue incandescents lighted the foliage framing the stage. Pictures of Washington, President Wilson and "Old Glory" were thrown upon the screen while the orchestra and entire house rose during the playing of our national air. There was prolonged and spontaneous applause rightly bestowed.

* * *

"The Feud Girl" has been seen here at several theaters and went well, for it shows clearly the life of the feudists who no doubt still exist to some extent in the mountainous regions of the South. The feud in this play is settled in a way that appeals to everyone who understands and appreciates the meaning of the scriptural phrase, "A little child shall lead them," in this case it was the unborn one. Rather a daring idea, but it brought a lump to one's throat. One kiddie wanted to know what they were whispering about and his mother told him to "shut up." Nice mother that! Hazel Dawn had strong support. There was a good story all through and the men in front enjoyed the fist fights though some of the feminine fans said they could not see any fun in such pummeling. The closing reel showed the wonderful results of the get-together spirit and the evolution of the mountaineers aided by capital and young blood.

* * *

Lubin certainly has a winner in "Dollars and the Woman" with Ethel Clayton, whose work we so enjoyed in "The Great Divide" with House Peters. In this newer play she runs the gamut of emotions and the story is excellent. I cannot for the life of me see why the Pennsylvania Board of Censors disapproved of it. Here we have an incident with a bit of sex stuff, but what happens? The man instantly sees his error, swallows his medicine, and sets about making amends to the little woman who sought his financial aid for the husband she adored. It was a splendid bit of work.

* * *

The Hub has not seen the Gish sisters or Mae Marsh for some time, so we are anticipating the coming releases by the Triangle Company which will soon give us "An Innocent Magdalene," and a play for little Mae in which animals figure. In New York I ran into Young Thomas Soriero, manager of the Park theater of the Hub, who was over to get some new ideas, though he has plenty on tap. Farther up Broadway I happened to find Manager Walter Irwin of the V-L-S-E at his desk with a hearty welcome. There was the same cordiality at the International Film office in Columbus Circle, and as usual at the Metro studio. It is worth while to get to New York and feel the pulse of things in film land and gather inspiration.

* * *

We have a treat in store when "Bob" Warwick is released in "Friday the Thirteenth." Another World Film release will give pleasure, "The Velvet Paw," with Gail Kane and House Peters. We expect Kitty Gordon to come back with her back display ere long in "The Crucial Test" now in rehearsal.

* * *

"The Dumb Girl of Portici" is being shown at the Copley theater after practically all Boston fans had seen it at the big Boston theater. Many are taking it in again at this cosy playhouse.

What Is a Photoplay

By Epes Winthrop Sargent.

JUST what is a photoplay? It seems remarkable that in a business largely, almost wholly, founded upon their production there should be such indifference as to what a photoplay really is. It is even more surprising that so few should really know the answer. The man who makes automobiles knows all about the manufacture of automobiles. He studies every angle of production. He knows something of metallurgy, something of mechanics, knows fabrics and material in general, shop costs and systems and he gathers men about him whose expert knowledge of these matters supplement his more general information. In motion pictures it is all different.

There are not three manufacturers of films in the entire business who really and truly know a photoplay when they see one. They do not even know that the very term is a misnomer. They have been running plants and have been making money. They were content. Now that most of them are no longer making money, they are turning to costly stage stars, to camera tricks, to new advertising forms and some are even spending money for manuscripts, but there are few manufacturers who know what a photoplay is or how it should be made.

In the first place, a photoplay is **not** a play. It is here that most of the misconception has arisen, fostered largely by the directors, most of whom have been drafted from the stage or who have risen from the ranks of photoplayers trained by stage directors. Wyndham Gittens, of the Melies company and formerly one of the editors for Frank A. Munsey's string of periodicals, puts most compactly the thoughts of others when he says that a motion picture is a story and not a play and is to be told **as a story** and not as a play.

This is not exactly correct, for the motion picture is neither a story nor a play. It is a form peculiar to itself, but it is best described in a definition this writer originated for a Lubin form sheet some seven years ago and which was later incorporated into Technique of the Photoplay.

A photoplay is a story told in action instead of words.

It is not a play told in action instead of words. That would be a pantomime and photoplay is not pantomime. It is a story told in action and it should be told as a story **and not as a play.** That is where the trouble has laid right along. From the very beginning there has been something radically wrong with photoplay production, but the novelty of the idea, the cheapnes of this form of entertainment and the favor in which the leading players have been held has permitted the imperfect productions to find acceptance just as in 1896 people crowded into the vaudeville houses and store shows to see fifty feet of film showing perhaps a scene just outside the theater.

For twenty years the success of the business has been based upon varying forms of novelty and not upon the intrinsic value of the work presented. The old scenics tired. They were replaced by short farces. These in turn palled and were amplified into the full reel length. In time they grew to two, to three, to five-reel lengths, and with "Cabiria" and "Quo Vadis" length alone was supplemented by a splendor of production hitherto undreamed of. This was followed by the presence of stars of the dramatic stage and for a time this served just as the exhibition of the dramatic has-beens in the vaudeville theaters served their turn to bring to these houses a clientele hitherto strange and, in passing, a clientele now largely lost again.

In vaudeville when the novelty of the dramatic art waned the problem became one of presenting real plays instead of old stars in any vehicle that would serve to take them on and bring them off. It is the same way with the pictures. We have played the last of the trump cards, apparently, and at last, after twenty years, are suddenly required to make good with motion pictures and not with novelty alone, and there are not a dozen directors in this country who can bat an average of .300 successes, because there are not a dozen directors who have even a rudimentary knowledge of the true principles of photoplay. They are making plays; not stories, and they are successful only to the degree in which they unconsciously place narrative before the artifice of the stage. It is almost wholly accident that brings about the hits.

Take from your own experience the photoplays that have made the strongest and most lasting impression. How many of these are plays and how many are stories? If you can differentiate, you'll find that most, if not all, were narratives in action rather than plays in action alone.

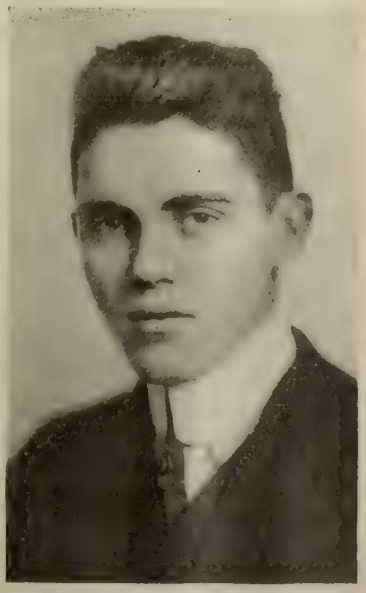
This is because the men who make them are trained to the stage. They view all stories from the angle of the stage. They produce them with the technique of the stage, modified but slightly to conform to the new conditions. They are not story tellers. They cannot appreciate story telling. They demand plays and accept only those stories in which the theatrical predominates over the truly dramatic, which is something very different from the theatric. If the play is not striking from the producer's point of view, he proceeds to fix it up to his liking, cramming it with old and threadbare tricks that he has used in all his other productions and reducing it to the same level of mediocrity. He cannot realize a real photoplay because—no matter what his reputation—he knows little or nothing about photoplay production. He is a stage director working as a stage director would work because he has no knowledge of story telling and would not use it if he had.

When the business outgrew the old-time picture people; when a higher standard seemed to have become necessary, manufacturers turned to the stage for men competent to direct the players. In all these years these directors have ruled production with iron will, doggedly and determinedly adhering to old standards and methods. They are the products of a time when the men who were there when the business started were no longer competent to conduct affairs. They were an improvement and their work a novelty. So long as novelty lasted there was no complaint, but now the order changeth. If there is to be a photoplay business there must be photoplays, and a photoplay is not a play at all but a story told in action instead of words and told as a story and not as a play. The action must be vivid, interesting, gripping, but it must be narrative action and not play action. Not until this is understood will the condition of affairs improve and those who have drifted from the theaters be brought back to the enjoyment of real productions.

As a play "The Clansman" was but an indifferent success. As a photoplay it finds a better exposition because Mr. Griffith has told a story and not a play, something he does not always do.

Frank Shaw

A LITTLE over four years ago, a clean-cut young chap walked into the Vitagraph yard at Flatbush and asked to see Sam Spedon, head of the publicity department. At that time the Vitagraph Company operated a stock room, where were kept photos and cuts of players, banners, postal cards, etc., that found ready sale among theater proprietors and picture fans. This branch was growing so fast it became necessary to enlarge the force in order to have one person devote his entire time to looking after it. The sixteen-year-old boy got the job.



Frank Shaw

Young Frank immediately began making friends with the Vitagraph players and other employes, and it was but a short time before he was in the good graces of every one connected with the company. He was also making his personality felt outside the plant by his willingness to oblige and promptness in looking after mail orders and telephone requests of nearby theater managers.

From the position of office boy in 1912, through the intermediate grades, to the head of the news service department of a big motion picture concern in 1916, where he not only has innumerable duties to contend with, but directs and oversees the work of a force of twelve, is the enviable record of Frank Shaw, head of the news service department of the Vitagraph Company, who has yet to reach his twenty-first birthday.

The Country Theater

Frank G. Andrews Writes of the Importance of the House in the Small Town—One of the Ribs of the Industry.

THE country theater may not be the backbone of the moving picture industry, but it is at least one of the ribs—and it's no fifth rib, either. By country theater I mean picture houses in towns of less than 5,000 population.

The condition which the country exhibitor has to face is somewhat different from that of his city brother, and it is one which manufacturers, and exchange men as well, should carefully study. I am not posing as a know-all in the moving picture game, but I have been peculiarly favored for several years to watch and study this particular end of the business. I think I know the country side of the picture show business as well as the next man, this because most of the highbrows of the industry have given the better part of their attention to the problems of the city exhibitor.

You eliminate the country theater—the house where they give just one show a day, and that in the evening beginning at 7:30—and you have done something that will make sellers of film wince when once they come to realize its full effect. Therefore I think it of extreme importance that manufacturers who prepare films and exchanges who commercialize on them should give this end of the business more than passing thought.

It is probably true that the picture business is just now facing a crucial test. Thousands of theaters are closing, and the boards are not being nailed up alone against those located in the cities. Closed theaters are numerous in the country, too. The reason is that there are and have been for some time too many theaters for the number of people available. It has reached a point now where the old question of the survival of the fittest makes its inevitable intrusion.

It used to be that some fellow with a hundred and fifty dollars fixed up a storeroom and packed 'em in. Somebody else saw him carrying his money to the bank and rented a storeroom across the street. Both did so well that a third man started. They were all doing well until some experienced fellow from a larger city down the road heard of it. He came up, built a modern place, introduced modern methods, and "hogged" the business. The three little fellows cussed the big fellow to his face, but the other man had the place, showed the goods and got all the business. His one blade of grass is now growing where three grew before, and the public wouldn't go back to the old way for anything. That is why so many small places are closing. It doesn't necessarily mean that fewer people are attending picture shows or that they are growing tired of pictures—although I'll admit that the long features of mediocre quality, of which there are many, do try their patience and faith in pictures at times.

Here is the strong point about the picture business in the small town: The exhibitor must depend upon the same patrons night after night. The every-nighters are the backbone of his business. When he loses one he has just cause to weep. And he can't hold any one customer unless he continues to please that customer. He may advertise the top of his head off and tell 'em in the papers that he is showing the best pictures on earth, but it won't draw the country patron, only just about so long. You may entice them into a city theater by various dodges, but it's what you show in the country that counts, because there are no transients.

Here is where the small theater faces its greatest problem. The exhibitor knows what his customers want and goes to bed sick when he is stung on some feature. He knows that the showing of the unsatisfactory picture is going to react and hurt his attendance for several nights to come. He knows that the showing of one unsatisfactory picture will do more to tear down his business than the showing of three good pictures can counteract. Patrons are too prone to call a picture "rotten" and as slow as cold molasses to praise a good one. People characteristically will knock twice where they will boost once.

Now the small exhibitor would very much like to satisfy his patrons and thereby swell his receipts; but how is he going to do it? His heart is right and he means well. He wants only good pictures and is willing to pay for them. But how is he going to get pictures that are uniformly good? There ain't no such animal. Take the best feature service in the world today. You may get features that the company will guarantee to be all masterpieces, but you will find some among them that your patrons will classify as very ordinary, and in some cases will call absolutely rotten—an unpleasant but fairly descriptive word of quite modern origin.

If an exhibitor takes a service, he has got to take it. He must take it as it runs—good, bad and indifferent—which is, to be candid, about the way they run. He can't pick out the good ones and sidestep the poor ones. He can't have all Mary Pickfords, Pearl Whites, Francis Bushmans and Clara Kimball Youngs. He must take the culls along with the primes.

Country people generally prefer the features to the smaller subjects, but there are times when they are dubious. To watch through five or six reels of a widely-advertised feature, waiting for the punch that never comes, is a trying test on the nerves. To watch the antics instead of the acting of a company of misfit actors and actresses, who apparently are trying so hard to earn the money that they overdo their parts, is not entertaining; it is pitiful. Don't get the idea that patrons of the city theaters are the only ones wise enough and intelligent enough to perceive these things. Country people are picture-wise quite on a par with patrons in the centers of civilization. They see pictures, dream pictures and serve them at the table, and some picture fans and fannesses living in towns of two thousand can tell you more about certain actors and actresses in a play than the men who made the picture know about it themselves. Some of our people are travelling encyclopedias of information on pictures. Really, in a country town, what else is there to do?

Much can be written about the moving picture situation in the country towns, and perhaps I shall contribute more at some future time. The point of what I have said is that people who manufacture and sell pictures should give especial attention to the peculiar needs of the country exhibitor because even the fellow with no opposition is having just as hard a row to hoe as some of his desperate city brethren. In other words, whether you've got opposition or not, you can't get people into your theater unless you please them. You may drive a horse to water but you can't make him drink.

Will Pay $1,000 For Scenarios

Herbert Blache Says He Will Give That Sum for First Choice of Writer's Output.

HERBERT BLACHE, president of the United States Amusement Corporation, announces he is willing to pay $1,000 apiece for good dramatic scenarios. "In fact," states Mr. Blache, "I would rather pay $1,000 to good feature writers who will give me first choice of their work than a lesser sum. But I must have first choice and the work must be the writer's best. I have no objection to writers who sell $1,000 stories to me writing for as many other producers as they please, but they must first present all their dramatic themes to me if they want $1,000 right along for their plays. With that simple understanding, I am willing to give $1,000 for every dramatic theme I can use, and I accordingly hope to surround myself with the best staff of scenario contributors in the country."

Madame and Herbert Blache will shortly open their Greater Blache Studios adjoining the present Blache-Solax studio on Lemoine Avenue, Fort Lee, N. J. The Greater Blache Studios will produce dramatic features for World and Pathe, in addition to the programs with whom they have present arrangements. It is due to this additional production work—which starts the moment the Greater Blache Studios are opened—that Mr. Blache needs scenarios of the strictly feature order. A spirited effort is being made to interest all the bigger writers of moving picture scenarios, but the figure will be as cheerfully paid to an unknown if he can write "big" stuff.

NEW YORKERS FORM PHOTOPLAY LEAGUE.

ONE of the outgrowths of the recent meeting of the delegates of the Federated Women's Clubs which was held in New York City was the formation of the Photoplay League and the appointing on the advisory committee of such prominent New Yorkers as Cornelius Vanderbilt, Adolph Lewisohn, Isaac N. Seligman, Mrs. J. Borden Harriman, Mr. and Mrs. Charles Dana Gibson, Mrs. James Speyer and many others prominent in the social life of the metropolis.

At their first official meeting held at the Seventh Regiment Armory recently, after the organization was instituted, the forthcoming Pallas release "Davy Crockett" was shown as an example of the modern high grade picture.

Mr. Lascelles, one of the speakers, closed his remarks with an appeal to the Womens Clubs of the country to form committees to review all motion pictures in their respective localities and memorialize the manufacturers of any plays which seemed to them as improper to be shown.

Horsley Pictures for July

Has An Interesting Program for the First Week—Good Cub Comedy.

A UNIQUE romantic comedy drama, in which a motion picture star portrays the part of a motion picture star, is among the Horsley-Mutual offerings for the week of July 1, the novel characterization falling to Crane Wilbur in the two reel Centaur feature, "The King O'Make Believe."

The play was written by Mr. Wilbur and the author-star has provided a very strong up-to-the-minute vehicle, highly dramatic in many respects with an excellent comedy relief. Mae Gaston shoulders the leading feminine role, which is a sympathetic part, allowing this talented young actress plenty of opportunity for splendid acting. John Oaker, the popular young juvenile actor, is also well cast and he handles a difficult part in good fashion. Others supporting Mr. Wilbur are Joseph Hazelton, Pearl Elmore and O. Biglow.

As Neil Stuart, "The King O'Make Believe," Crane Wilbur accidentally comes in contact with Hope Hathaway, Miss Gaston, who has been crippled since childhood and wealthy by inheritance is the victim of a scheming guardian who insists upon a marriage between the girl and his lazy and uneducated son.

"The King" comes into the girl's life and he, hearing of the abuse she is forced to endure, offers help. The guardian plans a hasty marriage and the faithful colored nurse summons the actor to prevent the wedding. The guardian is successful, however, but while the youth is fleeing with his bride, the horses attached to his buggy become unmanageable. To save his own life the youth leaps to the road, but his act is fatal to him. "The King" overtakes the runaway team, saves the girl and takes her to his mother's home. Science and love work wonders for a happy and pretty end. The play was staged under the supervision of Director Robert S. Broadwell.

A screaming one reel Cub Comedy, featuring the little star George Ovey in his famous Jerry character, is another of the Horsley output for this week. "Jerry's Big Haul" is the name of the comedy and Mr. Ovey introduces some new and very laughable antics before he finally makes his haul, which is his engagement to Josie, a pretty little dark-haired heiress, ably played by Claire Alexander, the dainty Cub ingenue.

At the start Jerry gets in trouble with the landlady and then the police. To escape he runs away and is confronted by Josie. It is love at first sight. The father of the girl does not approve of Jerry until the funny little fellow saves the father's treasure box, after several would-be safe blowers have done a lot of damage. Director Milton H. Fahrney has produced a very realistic explosion scene, rarely seen in comedy.

Others in the cast are George George, Jefferson Osborne, Janet Sully, Louis FitzRoy, Robert Kenyon, Gordon MacGregor, Harry Jackson, Arthur Mund and Ray Lincoln.

Favor Extended Bookings

Exhibitors in Kansas City Territory Finding Many Advantages in Longer Runs.

A FACTOR of more than passing interest among local exchanges in Kansas City, Mo., is that of extended bookings. Although most managers are influenced by their particular needs, the general consensus of opinion is that extended bookings are extremely desirable. The fact remains that nearly each week sees a new house in the Kansas City territory adopting the extended booking policy. The exchange men in favor of this have many arguments to present to the exhibitor: saving in express rates, cutting in advertising bills, lower film rates, and better music. All these, and many others, the exchanges contend are factors in developing this phase of the question. Better pictures for less money when taken on extended bookings is one of the most important items favoring this scheme.

When Frank Newman, proprietor of the Royal theater, opened that house and announced that he would change the program but twice a week, he was scoffed at by pioneers of the game. This, however, did not deter Mr. Newman from going ahead. Now he has the most successful moving picture theater in Kansas City, and his place is taken as a model of successful show-houses in the entire Southwest. A short while after Mr. Newman started twice-weekly changes, the Willis Wood opened up with shows lasting not less than one week, and many times much longer. Gradually other houses adopted the plan, until now many little suburban theaters play pictures successive days. One noticeable exception to this is the Apollo, which in the past several years has shown but one picture two straight days; that was "Chaplin's Burlesque on Carmen," and a new attendance record was established on the second night.

Prominent theaters which have adopted the extended booking are as follows: Regent, Royal, Winnwood, Warwick, Lencord, Sapphire, Wonderland, Empress, Gilham, Benton. A few of the out-of-town theaters are Watson, Holland, Wichita, Majestic, Wellington, Chelsea, Springfield, and the Orpheum at St. Joe.

NEW PLAYERS FOR HORSLEY.

During the past week four new members have been added to the acting force at the David Horsley studios, and they will be seen in the near future Centaur features of the Horsley-Mutual productions.

Myra Davis Dowling, an experienced actress of the legitimate drama has been engaged as a member of the supporting company of the co-stars Margaret Gibson and William Clifford and her first effort will be in a character part which gives her an opportunity to display her talent in such work. Marguerite Foss, who is familiar to motion picture viewers, has also been added to this company.

Lloyd Holton, who in the past has been seen in a number of big productions for Southern California producers, has been cast with the supporting company of Crane Wilbur and Corine Bradford, known as the "girl on the cover," she having posed for many artists throughout the country, makes her debut as a motion picture actress in a forthcoming Centaur feature, with the Crane Wilbur company.

RAVER MOVES TO ROCKVILLE CENTER.

The Raver Film Corporation moved their executive offices to their studios at Rockville Center, Long Island, last week. The building which will house the offices of the company is finished and ready for occupancy.

So much of Mr. Raver's time was demanded at the studios in the supervising of construction and installation of equipment that the offices which have been maintained in the World Tower building were moved to the studio as soon as the office building was completed.

In their new home the Raver Company will have even better facilities than they enjoyed in their New York offices. Everything was carefully planned by Mr. Raver personally with the result that things have been arranged to secure the greatest amount of efficiency.

The studios are only thirty-five minutes from New York City. Territory buyers seeking state rights on "The Other Girl" the Augustus Thomas play featuring James J. Corbett or "Driftwood" from the play by Owen Davis; "The Fortunate Youth" from Wm. J. Locke's novel or "Life Without Soul" adapted from Mary W. Shelley's book Frankenstein will be met at the depot by the company's automobile and the pictures will be exhibited to them in the studio projection room.

BROOKLYN EXHIBITORS TO HOLD FORUM.

At the regular meeting of the Brooklyn Exhibitors at the Triangle theater, at 11:30 o'clock on the evening of Thursday, June 15, an open forum will be held. The exhibitors will be addressed by General Manager Walter W. Irwin of the V-L-S-E, General Manager M. H. Hoffman of the Bluebird exchanges, Commissioner Hartigan of the Weights and Measures Bureau, General Sales Manager C. R. Seelye of Pathe, Deputy Commissioner Kaufman of the License Bureau, and Borough Inspector John Dillon of the Police Department.

MR. URBAN RETURNS TO ENGLAND.

Charles Urban, who two months ago came to the United States to exploit "How Britain Prepared," the remarkable subject produced under his supervision with the co-operation of the British Government, returned home on Saturday, June 10.

GOLD KING SCREEN FOR NEW JOPLIN, MO., HOUSE

Grubel Brothers, of Kansas City, Kan., who own and control a chain of theaters in Kansas and Missouri, have recently purchased a Gold King Screen for their New Electric theater in Joplin, Mo. President Jones will personally supervise the installation of the screen.

FRIEDMAN INCREASES "SPOILERS" TERRITORY.

Benjamin Friedman, general manager of the Friedman Film Corporation, of Minneapolis, has secured the rights for "The Spoilers" for Iowa, Nebraska, Missouri and Kansas. This makes eight states in which Mr. Friedman is booking the big Selig film, as he already controlled Minnesota, Montana and North and South Dakota.

THERE IS SOMETHING NEW MR. EXHIBITOR!

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Reviews of Current Productions

Exclusively by Our Own Staff

"The Redemption of Dave Darcey"

James Morrison Featured in Five-Part Vitagraph Blue Ribbon Feature of Thrilling Melodramatic Style.

Reviewed by Margaret I. MacDonald.

THE enjoyment which the spectator feels in viewing this production may be due to the fine impersonation by James Morrison of the character of Dave Darcey, a crook, whose addiction to crime began, when, as a hungry little street urchin, he stole from a fruit stand and was hauled off by a police officer to face the punishment of the hardened criminal. Or it may be due to the magnetism of the story itself, which deals with a sociological problem in which none of us can fail to be interested, although the utopian manner in which certain important events are introduced leads us to regret that the story had not been developed in more professional style. There are also frequent disturbing jumps in the assembling of scenes. At times the picture runs smoothly and we find ourselves absorbed in the remarkable tale of "The Redemption of Dave Darcey" when suddenly a roughly molded connecting link causes our senses to awaken to a point of criticism.

Scene from "The Redemption of Dave Darcey" (Vitagraph).

In the opening of the story we see Dave returning with his booty from a thieving expedition. A few hours later at a dance to which he is treating his friends he is attacked by a rival gangster, resulting in a spectacular scene in which Dave shoots the gangster who feigns death. In his flight Dave enters the home of Grace Harrington, where a dance is also in full swing. Here he is protected from the police, and Philip Benton, Grace's sweetheart and son of a munitions manufacturer, at Dave's request for a chance to make good offers him a position. This he fills satisfactorily until he is discharged for interfering on behalf of Benton's sweetheart, when the young millionaire has become infatuated with a foreign secret agent. An attempt to blow up the munitions works by associates of the adventuress is frustrated by Dave, and results eventually in restoring him to the good graces of Benton.

This production which was released on the program of the V-L-S-E on Monday, June 12, has in the cast Belle Bruce, who plays the feminine lead; Billie Billings, Emanuel A. Turner, Mary Maurice, Robert Gaillord, Gerald Gordon, John Costello, Logan Paul, Dan Hayes and Charles J. Giegerich, Jr.

"Perils of Divorce"

A Peerless World Film Melodrama in Which Edna Wallace Hopper Plays the Part of an Ever Faithful Wife.

Reviewed by Lynde Denig.

IN the introductory title "Perils of Divorce" is frankly and correctly called a melodramatic story, thus criticism such as might be leveled at a nominally serious study of divorce is disarmed. As a melodrama in which the situations govern the characters and not the characters the situations, this five-part picture, directed by Edwin August, makes very passable entertainment, although it is scarcely the type of photoplay to better the standing of the screen among thoughtful people. The moral tone is not objectionable, in that right and virtue triumph; but the story, in material and treatment, suggests nothing new or elevating.

We gather that divorce is perilous because it may be the outcome of unjust suspicions leading to the separation of a congenially mated couple, the wife in the present instance being played by Edna Wallace Hopper, the husband by Frank Sheridan. They are an entirely devoted pair—despite a disparity in years, and the young wife's fondness for pleasures that are quite beyond her middle-aged husband—until a designing woman enters the household and deliberately plots trouble. Fortune favors her in the presence of Mason Tegars, a debonnair man-about-town, who is in love with Constance, regardless of the barrier of matrimony.

Everything works out according to the plans of the adroit schemer—Graham becomes secretly jealous, then openly jealous and finally, confronted by seemingly undeniable evidence of guilt, he disrupts the happy family, and all the while there was not the slightest cause for a divorce. In the last part of the final reel, the home-wrecker, having appropriated as much of Graham's money as she needs, runs away with another man, leaving a note that clears Constance and makes possible a fond reunion.

For its variety in locations and the richness of its settings the picture is to be recommended, the scenes of an ice-skating carnival at night being especially worthy of note. It is here that Constance falls through a hole in the ice and is rescued by the man with whom her name is unfavorably linked. Scenes in a restaurant where the deposed wife is employed as a dancer, and those in a Chinatown dive also are well presented.

Scene from "Perils of Divorce" (World).

Without being an exceptional screen subject, Mrs. Hopper plays Constance with considerable spirit, whereas, Frank Sheridan, in an effort to portray strong feeling, is in danger of becoming too melodramatic. The remainder of the cast is efficient, particularly Alec Francis as the faithful friend of the wrongly accused woman.

Biographs Worth Reissuing

"Men and Women," a Three-Part Drama—"The Squaw's Love," an Indian Subject, With Many Stirring Scenes.

Reviewed by Lynde Denig.

AS in most of the Biograph reissues, the cast presenting "Men and Women" includes an exceptional number of screen notables, whose presence is bound to give the picture an interest apart from the story. This three-reel drama, in the matters of plot material, development, and the production supplied by James Kirkwood, fulfills requirements; but had it been acted by a less distinguished company, there would have been slight reason for singling it out from among other photoplays of a similar nature.

In the part of a girl whose faith in her lover remains unshaken, even after he has been found guilty of theft, we find Blanche Sweet looking pleasingly girlish and acting with her accustomed repose. Then there is Marshal Neilan, as the

youth who suffers sufficiently for his misdeed; also Lionel Barrymore, as a man who lives down one serious mistake and becomes governor of a state. Gertrude Robinson figures prominently in the story, whereas, several of the subordinate parts are presented by players whose names are now featured whenever they appear on the screen. Were the story less diverting than it is, the cast, no doubt, would assure its success. The plot follows with plenty of detail the trouble resulting from the theft of bonds from a bank, the subsequent run on the institution and the series of circumstances that

Scene from "Men and Women" (Biograph).

nearly ensnare an innocent youth. Practically all of the scenes are in appropriately staged interiors.

Mabel Normand, Alfred Paget and Claire McDowell, are the leading players in "The Squaw's Love," a vivid little romance of Indian life that works up to a thoroughly impressive climax. Particularly fine are the river scenes, with the canoes being tossed about in the rapids during a chase that means life or death for an ostracized brave.

"Hypocrisy"

A Melodrama by Fox That "Holds Up the Mirror" in Part—Will Be Considered a Big Picture.

Reviewed by Hanford C. Judson.

MOVING PICTURES with vital themes are not too many, and this one, "Hypocrisy," a five reel Fox picture, not only deserves praise, but is sure of popular success. It shows us the bluff and pretence of a certain circle of modern society and of people who live without means in splendor, parasites often of the most shameless kind. The picture makes them out a mean lot, and it is pleasing to see them shown up. It tells the love story of the daughter of one of these shameless social parasites. The girl is played by Virginia Pearson, who makes her very charming indeed. That the story develops with imagination and has several exciting, melodramatic incidents is in its favor; but it doesn't take much imagination to see shortcomings in it. Perhaps the producer of it knew that the spirit shown by his letting what was pretty good remain for good enough was, at bottom, part and parcel with the spirit he holds to our scorn. He is as wise as the king who puts tin in his own silver coin. It is a spirit of bluff and pretence that is often shown by picture makers.

The worst thing in the picture, perhaps, is this: The villain thinks he can fasten a great crime on the hero and make him a "by word," and the crime is the selling of stocks in a railroad that everyone knows is in the hands of a receiver. The buyer is the villain himself, a great figure in finance, who knows all about the road and wants the stock to effect an illegal merger. Would modern society count that a crime or a business virtue? The picture makes the crime so great that the hero's wife does the selling, since her husband would never consent to it, to pay her bridge debts and thereby gets into all kinds of trouble from which she nobly rescues herself.

Again, the picture makes itself trivial by keeping the villain in the limelight in season and out. That he should come with the mother on her first visit to the daughter after her runaway marriage to the poor young man, is almost unthinkable, the more because the mother came for his sake. His being there in spirit makes it disgusting to have him there in person. The mother is trying to get her daughter away from the young husband for the rich man's sake. It would have cost more money and more pains to have made the situation clear by suggestion rather than by having the man himself come to rub in the truth, so to speak, and make the dull spectator understand.

Again, the mother, as played, is but a poor figure without atmosphere or background or understanding of the role, a dead weight all through. She is nothing but the typical stage villainess. Such a villainess thinks that a character to be hateful must smile hatefully and leer with lifted eyebrows. To show affection and at the same time a heart full of selfishness takes more art and is more effective. A mother's caress while she deceived her daughter would have made the audience hate her to a triumph of art. But she seems not to have tried to do it.

The story, even with its drawbacks, holds extremely well. Many of the parts are finely acted. The staging is excellent, many of the sets being perfect in atmosphere and effect.

"The Making of Maddalena"

In Morosco Subject Edna Goodrich Gives Splendid Interpretation of Pathetic Italian Character.

Reviewed by George Blaisdell.

IN "The Making of Maddalena," a five-part subject produced by the Oliver Morosco Photoplay Company, the splendid characterization of Edna Goodrich is the making of a picture that has much to commend it. She is the center of interest throughout. It is a pathetic role, that of Maddalena, an Italian girl, a painter's model, who falls in love with a would-be artist who comes to Rome to "study.." Miss Goodrich's portrayal of Maddalena, the timid, sweet-faced step-daughter of a sot, is marked by unusual charm and sympathy, and also judgment.

Scene from "The Making of Maddalena" (Morosco).

The excellence of her acting tends to submerge that of her supporting cast. One player who stands out, however, is John Burton in the role of Randolph Hale, the father of the artist.

The locale of the picture is New York City in the opening, Rome in the second phase, and back to New York at the denouement. The subject is an adaptation of the play by Samuel and Mary Lewis. There is a typically long stage cast. While in construction, "The Making of Maddalena" is not impressive, nevertheless there are a goodly number of situations that stir, some of them notably. That such is the case is due much to the personality and the work of Miss Goodrich.

Randolph Hale, when informed that his wife is declining in health on account of the casting out of the son, kisses his wife good-bye and announces he is going to Rome to bring back the boy. He leaves the house as if he were catching a street car rather than a steamer making weekly sailings. Again, the unidentified pestilence supposedly sweeping the east side so virulently as to register 900 cases in 24 hours violates the probabilities because it is against the history of the town these modern days.

Director Frank Lloyd has well staged the subject.

"The Avenger"

Two-Reel Lubin Melodrama Founded on a Mysterious Murder—Written by Julian Louis Lamothe.

Reviewed by Edward Weitzel.

ALTHOUGH the Stars and Stripes protects all sorts of religious beliefs, it has remained for Julian Louis Lamothe to supply the Hindus of this country with a temple for the worship of Buddha. It is located in the cellar of a tenement in one of the Coast cities and is the scene of the closing episode of "The Avenger," the two-reel photoplay which is the subject of this review.

A mysterious murder is the first incident in the drama. William Worthing, a collector of curios, is the victim. He is found upon the floor of a room, the door and window of which are bolted on the inside. Suspicion points to Manu, a Hindu servant, but until the son of the murdered man is sent for no progress is made in solving the mystery. Young Worthing recalls that, while in India with his father, they visited a temple and learned of a little image of Buddha that contained a bit of sacred parchment. This image he had seen later among his father's curios. Knowing that the sacred relic had been stolen, the younger Worthing concludes that Manu murdered

his father in order to get back the image and to square accounts with the despoiler of the temple. His suspicion is correct, and the last reel shows Manu restoring the relic to an altar of his god. The deity proves very ungrateful, however, and allows the American to hoodoo the Hindu into taking his own life by a series of hanky-panky tricks from the "Magician's Own Book."

Ever since Wilkie Collins wrote "The Moonstone" tales of the relentless avengers of the East have held a weird fascination for many simple souls, and also for those of a loftier

Scene from "The Avenger" (Lubin).

mental growth. When transferred to the screen stories of this order have the added merit of being able to visualize the "magic and spells" performed for the benefit of the faithful. Fairy tales, detective stories and tales of mystery, a relish for them long outlasts our childish faith in their verity!

Leon D. Kent, who directed the picture, has shown a fair appreciation of its needs. The acting of L. C. Shumway, Sidney Hayes, Robert Gray, George Routh, Velma Whitman and Melvin Mayo is equal to the requirements of the scenario.

New Vim Comedies

Harry C. Myers and Rosemary Theby Appear in Amusing Stories of Domestic Life.

Reviewed by Lynde Denig.

THE joys and disappointments and the everyday incidents of domestic life are the inspiration for the comedies being made by Harry Myers and Rosemary Theby, late of Universal, and now producing for the Vim brand. The titles of four single-reel pictures shown in advance of release will indicate the nature of the subjects. They are "Spring Cleaning," "The Connecting Bath," "Will a Woman Tell?" and "Their Dream House," probably the most laughable of any,

Scene from "Will a Woman Tell?" (Vim).

although the others may take equally well with an audience that appreciates refined comedy.

In their clean tone and the absence of horseplay these new Vim films are pleasantly unlike the customary run of pictures issued under the head of comedy. Moreover, they are acted with fine spirit by the co-stars and the photographic work of Harry Keepers is so uniformly good that it merits particular mention. "Spring Cleaning" presents the troubles of a husband on May 1st because his wife removes the rugs and the hangings and otherwise disturbs his comfort when he had counted on several days of domestic ease after a trip on the road. In "The Connecting Bath" a couple preparing to get a divorce are placed in adjoining rooms in a hotel where there is considerable confusion over the use of the bath. Needless to say a chance meeting brings about a reconciliation.

"Will a Woman Tell?" is founded on the notion that it is impossible for a woman to keep a secret, though a lack of reticence may have serious consequences; whereas in "Their Dream House" we find an amusing exaggeration of the trials of newlyweds, who are fooled by a glib real estate agent into renting a cottage that is very pretty to look at but unsubstantial. Mr. Myers and Miss Theby are to be complimented on the first of their comedy productions for the General Film program.

"On the Italian Battle Front"

Official War Pictures Are Handled in This Country by the Italian Journal.

Reviewed by Lynde Denig.

EVERY nation in Europe has its official war pictures, just as it has a blue book, or a white book, or a yellow book, and in due time the pictures as well as the books are circulated in this country. England, France and Germany have had opportunities to present their versions of the conflict, and now the military activities of Italy are at hand in six reels of the most varied, interesting and pictorially beautiful film that has come to America from any source. The Italian Journal, under whose direction the picture is being shown, engaged Weber's theater, New York, for an indefinite run beginning June 12. Other prints will be displayed elsewhere.

The great difference between this and the usual picture of armies at the front is due to the wonderful country in which the Italian forces are operating. There are hundreds of feet that might be selected from these six reels for release as a

Scene from "On the Italian Battle Front."

scenic subject, and of course their value is increased immensely by reason of the human interest attaching to the graphic depiction of the offensive and defensive operations of the armies of Italy. Those who visit the various battle fronts generally return convinced that the war is lacking in romantic qualities, a conclusion that in no way applies to the conflict between Italy and Austria.

There is no attempt here to show actual fighting on a large scale; rather a detailed visualization of the problems confronting modern soldiers engaged in mountain warfare. The Alpine troops in action bring a sequence of remarkable scenes in which one is made to feel the perils of mountain climbing supplemented by the perils of war. In the background we see towering, snow-covered peaks, and then follow every step of the military operations necessary for the occupancy of these immense natural fortifications. The hauling of great guns up the mountain sides, the provisioning of the men, the building of redoubts to make more impregnable those provided by nature, are problems being met by military science, but in this particular phase of the great campaign science has not eliminated the need for heroism and initiative on the part of the individual soldier. The Italians occupying the summit of Mount Nero, sentry duty at an altitude of 10,000 feet, the lowering of the wounded from a mountain top after an engagement, destroying wire entanglements placed by the Austrians, are among a quantity of scenes calling for attention. Then, too, in this very ably edited collection of pictures, there are first rate scenes of the Italian fleet in action in the Adriatic. Concise sub-titles are printed in English and Italian.

The first thing Director Edwin Middleton did on arriving at Flushing, N. Y., from the Gaumont winter quarters at Jacksonville, Fla., was to announce the stars who are to appear in Robert Burns' "Gates of Divorce." Alexander Gaden and Miss Gertrude Robinson have been chosen for stellar honors in this three-act Mutual picture.

"The Fall of a Nation"

Thomas Dixon's Spectacular Plea for Preparedness Is Presented at Liberty Theater—Music by Victor Herbert.

Reviewed by Lynde Denig.

THE author of "The Birth of a Nation" essayed his second big picture without the aid of Griffith, and in "The Fall of a Nation" he produced, with the assistance of Bartley Cushing, a photoplay that need not be compared with earlier works because in several vital respects it is quite different. Where magnitude was desirable in arousing a war spirit in the audience Mr. Dixon prepared battle scenes on a gigantic scale, and the thrill one experiences when watching them is intensified by Victor Herbert's stirring music, probably the most

Scene from "The Fall of a Nation" (Dixon).

appropriate score ever written for the accompaniment of a motion picture. For nearly half an hour toward the close of the first act the horror, the excitement, the noise and the tragedy of battle are brought within the four walls of a theater, and again at the end of the second act there is a thrilling depiction of an active nation in arms. But for the really distinctive quality of the production one need not wait for spectacular effects, necessary as they are in a cinema entertainment of this type.

Mr. Dixon chose a tremendous national theme and treated it with keen regard for the importance of trivial personal affairs in the lives of those who constitute the nation. In numberless ways and with a cleverness that might be called tricky he aimed to show just how a national calamity means unavoidable personal suffering, the breaking up of families and death —the death of the individual as well as that of the community, the state and the nation. He used many children in his picture,

Scene from "The Fall of a Nation" (Dixon).

knowing full well that nothing moves an audience more surely than the tears of a child; he introduced fresh, pretty girls and subjected them to the ruthless hands of drunken soldiers; he made much of an ignorant Italian's devotion to his adopted country; he presented dumb animals, appealing in their helplessness; in fact, he overlooked few means of reaching the heart as it responds to patriotism or sentiment.

Then there is another yet more exceptional quality in "The Fall of a Nation"—the adroit use of humor and satire, the quick contrast by which the author shifts from a scene of tragic moment into one of effective comedy. For of an admittedly serious work the number of laughs in this production is unprecedented, and they are laughs having a legitimate place in the story. Some of them are due to natural, human comedy such as lends spice to everyday life, others to bitter ridicule, perhaps the bitterest ridicule of public men ever placed on the screen. The good taste of showing actors, unmistakably intended to represent William J. Bryan and Henry Ford, carrying flowers to a conquering army where they are given the task of peeling potatoes, would be more questionable if newspapers had not accustomed us to unrestrained satire. At all events a New York audience laughs very heartily, more heartily, no doubt, than will the audiences in Detroit, Mich., and Lincoln, Neb.

The argument of the picture is that of Theodore Roosevelt and the New York Tribune. What we need more than anything else just now is militant Americanism armed to the teeth to defend us from the forces of European powers certain to turn their attentions to this country as soon as their own disputes are settled. In a prologue covering important historical happenings in Europe and the United States between 1620 and 1905 Mr. Dixon shows with some success why the ideals of this country are worth preserving. This is his first reason for preparedness.

But unfortunately the dominant factions in the nation are blind to the impending danger, while right in the heart of New York conspirators employed by a foreign emperor are organizing to aid the invader. Even the heroine of the story, Virginia Holland, a leader of women's clubs, is an ardent pacifist, whereas her most promising admirer, John Vassar, is a stalwart young congressman, who tries without results to put through defense legislation. These are but two of the characters figuring prominently in a quite complex plot that keeps all of the essential figures in the foreground, either as patriots or traitors, during the ensuing action, terminating with the fall of the nation. Following a succession of tremendous battle scenes, clearly photographed and well assembled to work up suspense, unprepared America is annexed by the conqueror. During all this there is little appeal to a mind only open to conviction through a logical presentation of plausible arguments or facts; but most audiences will be carried along on a wave of patriotic emotion.

When it comes to reclaiming the country Mr. Dixon gives his imagination yet freer play by creating a band of loyal women, "Daughters of Jael," who secretly organize and then use their wits and charms to ensnare the officers of the dictator's army, preparatory to a country-wide uprising. The final scenes, with their dash and spirit and the young women riding here, there and everywhere in their pretty white uniforms, recall the Ku Klux clan episodes in "The Birth of a Nation," except that in the present instance it is rather difficult to take the military operations seriously.

Flora MacDonald gives a particularly sympathetic performance as the Italian woman devoted to her Little Tommaso, Loraine Huling is a pleasant girl, but too young in appearance to suggest the leader of a great movement; Arthur Shirley makes a manly young congressman, whereas Percy Standing and Phillip Gastrock, among others in a large cast, deserve mention.

"That Sort"

An Adaptation of Basil McDonald Hastings' Play in Five Acts, by Essanay, with Warda Howard, Duncan McRae and Ernest Maupain in the Reading Roles.

A little dreaming by the way,
A little toiling day by day;
A little pain, a little strife,
A little joy—and that is life.

Reviewed by James S. McQuade.

AS I viewed the first filmed act of "That Sort" I was impressed that the opening half of it was somewhat tedious; but this was soon forgotten as the story progressed, and interest grew until the final act created in my mind the verdict that the film play, based on the stage play by Basil McDonald Hastings, is a fine picture. But I restrict the application of "fine" to the powerful and convincing story and to the excellent acting of Miss Warda Howard, Duncan McRae and Ernest Maupain, not omitting due praise to John Lorenz and Miss Betty Brown.

Nor must commendation be lacking for the adaptation which was done by Charles J. Brabin, who also directed the production. Director Brabin made some oversights in the settings which will tend to detract from the merits of the production when viewed as a whole. I refer particularly to the theater scene where John Heppell (Duncan McRae) is seated in a box and Diana Laska (Miss Warda Howard) is on the stage dancing. Not another soul can be seen in the picture, which is intended to represent the interior of a theater while a performance is going on. And to make the scene still more incongruous, we see John Heppell, personally, present the actress with the flowers he has brought for the occasion.

The scene should have been omitted altogether rather than to produce it unrealistically. The contrast between this and other fine interior settings of the photoplay makes the blemish all the more conspicuous. In his direction of the cast Mr. Brabin is able and skillful, although prone at times to leave too little to the imagination of the spectator. The attempted suicide of Diana Loska, as I saw it in the pictures, is an instance; though I believe this will be changed before the release of the film.

The construction of the photoplay impressed me as novel. One of the opening scenes in the first act shows Diana Laska lying on the floor of her room in the Hotel Carlton, apparently

dead. She is discovered by the help, and a doctor is summoned. Doctor Maxwell (Ernest Maupain) restores her to consciousness, and, struck by her intelligence and refinement, persuades her to tell him the story of her life.

The story of a woman's wrongs is thrillingly told on the screen up to the moment of her attempted suicide, and once, during its recital, the pictures tell us a story within the main story, a striking instance of the flexibility of moving picture art.

It develops that Doctor Maxwell is acquainted with John

Scene from "That Sort" (Essanay).

Heppell (Duncan McRae), the woman's husband that was, and with the daughter that she had borne him before his drunkenness and brutality had driven her from her home into a cold and callous world, in which she had fared badly and sadly; and so from this point in the story until the close we watch with ever-increasing interest the contest for Diana Laska's re-instatement in her rights.

The closing scene, in which Diana's mother love forces her to renounce forever the hope of letting her own daughter know that she, and not another, is her real mother, is powerfully emotional, and sways both heart and mind by its fervid spell.

In this scene Miss Warda Howard is seen at her best in the port of Diana. Indeed, Miss Howard may always refer with justifiable pride to this fine characterization.

Duncan McRae's John Heppell is a worthy opposite to Miss Howard's Diana. There is an air of distinction about Mr. McRae's acting that stamps him an artist. He will be remembered by many as the Edison director for some time, and also as a member of several distinguished dramatic companies. He was specially engaged by Essanay to play John Heppell.

That old favorite, Ernest Maupain, adds another to his numerous photodramatic successes in the role of Doctor Maxwell.

In the final fade-out we catch sight of Diana and the Doctor seated in an old boat on the sands, in absorbed conversation. Director Brabin has been very happy in the introduction of this scene, as the thought flashes on the mind of the spectator that, perhaps, after all, there is a haven of rest and true happiness in store for the greatly wronged actress; and so everyone who sees the picture will go home with a relieved and happier feeling in both mind and heart.

The release date was June 12.

"Medicine Bend"

Signal's Five-Part Western Melodrama, Sequel to "Whispering Smith," Well Produced and of Sustained Interest.

Reviewed by Margaret I. MacDonald.

A NOVEL by Frank H. Spearman is the basis for this and a previous five-part production made by the Signal Film Corporation, entitled "Whispering Smith." In these two pictures is employed an extensive cast headed by Helen Holmes. The characterization has been remarkably well carried out and presents a bevy of types well suited to the atmosphere in which they are placed. The story is one of the most thrilling kind of western melodramas and in its continuation into its second and last period opens a struggle of fierce proportions between McCloud, the superintendent of that particular division of the railway, and the wrecking gang which has looted wrecked freight cars of thousands of dollars worth of goods. The struggle closes with the roundup of Sinclair and Du Sang, the evil spirits of the gang, who meet death thereby.

J. P. McGowan, the director of the production, is to be congratulated on the careful and artistic manner in which he has developed the story on the screen. As a melodramatic production it can be considered one of unusual power and magnetism. Whether or not the story is true to the west of to-day seems of little moment from the viewpoint of the spectator. It does not jar his bump of consistency. Its characters are red-blooded and stirring, and easy continuous action marks every inch of the film.

"Medicine Bend" will please children as well as adults. They will be pleased with Helen Holmes as the faithful wife of the bully, Sinclair, and they will be pleased with J. P. McGowan as "Whispering Smith." Leo D. Maloney, as Du Sang, who was "as cruel as a soft bullet," will be a much admired type. Paul C. Hurst carries away laurels as Sinclair. Tony is another

Scene from "Medicine Bend" (Signal).

type that has been splendidly cast, and Thomas G. Lingham as the sheriff of Medicine Bend is not easily forgotten.

This production will be released on the program of the Mutual Film Corporation July 3.

"Shoes"

Impressive Five-Part Bluebird Production, Directed by Lois Weber, Features Mary MacLaren.

Reviewed by Margaret I. MacDonald.

PICTURING a brief chapter in the life of a girl who worked in a five and ten cent store at five dollars a week, Lois Weber has made a production that is a credit both to herself and to the Bluebird Photoplays, Inc. The picture is founded on a story written by Stella Wynne Herron, the basic idea of which originated in a book by Jane Addams. Eva Meyer, the girl of the story, after months of struggle against poverty, relinquishing her pay envelope with little complaint each Saturday night for the support of the family, which included a lazy father, is "sold out for a pair of shoes."

The production rings true, and at no moment do the players appear to be acting. It reminds one of turning the pages of one of life's unhappiest chapters. No detail of the simple little drama of life as it passed in a poor family, consisting of four children, a hardworking mother and a father whose chief con-

Scene from "Shoes" (Bluebird).

cern lay in having plenty of beer to drink and novels to read, has been forgotten. Perhaps the picture's only fault presents itself in an overanxiety to get the intention of the story "over" as it were. This will be noticed particularly in the repetition of scenes relating to the worn shoes in which Eva nightly places insoles cut from cardboard boxes to keep her tired feet from contact with the pavement. The characterization in the hands of Mary MacLaren, Harry Griffith, Mrs. Witting, Jessie Arnold and William Mong is splendidly taken care of. The

cloak of stolidity behind which Eva conceals her misery is appropriate to the character of the girl. Her final desperate plunge when she sells her virtue for a pair of shoes closes as far as we are concerned this chapter of her life without a conjecture as to what the next may bring forth. The suggestions of what she might have developed into under other conditions increase the value of the picture as a sociological study.

"Macbeth"

Sir Herbert Tree and Constance Collier Appear in Finely Artistic Adaptation of Tragedy Produced by Reliance Corporation.

Reviewed by Lynde Denig.

WITH few exceptions attempts to place Shakespeare's plays on the screen have been disappointing. There has been little Shakespeare and a dull picture. To say that "Macbeth," acted by Sir Herbert Tree and Constance Collier for the Reliance Film Corporation, is among the exceptions is too much like damning with faint praise, whereas the production deserves the heartiest and most emphatic commendation. It will win on its merits as an interesting, artistic photoplay, as a faithful representation of Shakespeare's tragedy and as a masterpiece of expressive acting that truly reflects the genius of Sir Herbert and the marked ability of Constance Collier. There has been much talk about preserving the art of great actors through motion pictures, but slight accomplishment, either because the players were lost in the new medium, or because the subjects were unwisely selected. Here we have a happy combination of actor and play, also a director competent to handle a great tragedy—John Emerson.

Students of Shakespeare who fear a desecration of a masterpiece, or what amounts to much the same thing, a mere skeleton lacking the mind, the soul and the psychology of the

Scene from "Macbeth" (Reliance).

original, will be given a new insight into the possibilities of the screen. As Mr. Emerson adapted the play and directed it, his is the credit for the production of a picture that not only visualizes the dramatic incidents completely and convincingly, but makes clear the mental processes of Macbeth and Lady Macbeth. Of course, he could not have done so much without actors of the first caliber, but it is equally true that Sir Herbert and Miss Collier received the most valuable sort of co-operation in making the audience understand. There is not the least excuse for missing the vital points of the drama.

In constructing a photoplay of this type the art of a director is manifested in the scenes he chooses to visualize, scenes that cannot be shown on the stage, but the meaning of which is communicated to the audience through subsequent dialogue. When such additions are made it is not altering the original, rather expressing the same things in the language of the screen, and it is this language that Mr. Emerson utilizes with fine effect to realize the true spirit of "Macbeth." The murder of the king is visualized, as are many other happenings left to the imagination in stage performances, but never once is anything foreign to Shakespeare's tragedy allowed to intrude. When speech is necessary, lines from the play are invariably used, and the arrangement of the scenario necessitates few explanatory leaders. It is a treat, indeed, to read so much of Shakespeare on the screen, even if some familiar quotations are slightly altered.

Sir Herbert is a virile, compelling Macbeth, possessed of the rare art that makes possible the communication of emotional states. Characterization with a psychological background is possible where such an actor is concerned. We see the birth of ambition after the prophesy of the witches and feel the irresistible force of temptation as Lady Macbeth urges courage that his deeds may fulfill his hopes. There is infinite variety and subtle shading in the portrayal, as Macbeth, suffering from the conscience that "makes cowards of us all," shrinks before the phantom dagger or the pursuing ghost of Banquo. Judiciously used close-ups of his wonderfully mobile features enable Sir Herbert to reveal the ever-increasing mental torture that eats into the soul of the usurper.

The Lady Macbeth of Miss Collier is no less impressive, for she, too, possesses a rich personality perfectly suited to Shakespearean tragedy. She uses natural advantages of face and figure with unfailing intelligence to indicate emotional feeling and the hard cruelty of the relentlessly ambitious woman. In the sleep walking scene and the scenes preceding the tragic

Scene from "Macbeth" (Reliance).

death of Lady Macbeth, Miss Collier reaches the high moments of a superb performance.

But it must not be gathered that the picture depends entirely upon these two characterizations. Other roles are properly presented and in the concluding reel, bringing the attack on Macbeth's castle, there is a stirring spectacular conflict handled on a large scale. From first to last the production, 7,500 feet in length, is marked by artistic lighting, tinting and appropriate settings.

"Who's Guilty"

Fifth and Sixth of the Series Continue to Bear Evidence to the Fact That the Commonest of All Crimes Are Crimes of Circumstance.

Reviewed by Margaret I. MacDonald.

THIS series which is being made for the program of the Pathe Exchange, Inc., by the Arrow Film Co., can be likened in quality and drawing power to the "Who Pays?" series terminated some time ago. Both draw attention to the unhappiness, and oftimes tragedy resulting from careless actions, selfish aspirations, unjust suspicions and various other causes from which others than the original blunderers suffer

Scene from "Who's Guilty?" (Pathe).

For this reason is the series useful as well as entertaining.

No. 5 of the "Who's Guilty?" series entitled "Sold Out" draws attention to a lack of faith in human efforts. A young wife becomes discontented with the provision made for her by her young husband who is still in the throes of prospecting a mine which has shown no signs of paying. Lured away by a foolish mother the wife pays a visit to her home and meets a former lover whose every effort has met with success. A letter from his mother-in-law asking for the release of her daughter from her [illegible] who has now struck it rich,

post haste to the city in time to see his wife attacked by the millionaire who has also succeeded in swindling her out of the stock she had in her husband's mine. A fierce struggle takes place between the two men, resulting in the wife being hurled down the stairway to her death.

No. 6 handles another situation in which one of two brothers employed in the same office is unjustly accused of stealing valuable bonds on the day on which he secretly marries his employer's daughter. He then runs away at the proposal of his wife and brother who upon hearing that he has committed suicide marry. The return of the falsely accused upon accidentally learning that the bonds have been discovered where they had fallen behind his desk, results in a fight between the two brothers and the lodging of a bullet in the body of the young wife's father, causing his death.

While this number which is entitled "Sowing the Wind" may lack the consistency of story which marks the preceding number, the interest never flags. The stars, Tom Moore and Anna Nillson, are holding themselves worthy of having been chosen for this series.

"It Happened in Honolulu"

Five-Reel Red Feather Production Tells Light-Running Story of Love and Travel in Many Lands.

Reviewed by Robert C. McElravy.

IN this five-reel number Lynn Reynolds has written and produced a pleasing comedy number, not strikingly original in plot or incident, but attractive at all times to the eye and enacted by a good cast.

Myrtle Gonzales and Val Paul play the young couple whose love affair is the leading feature. C. Norman Hammond, Fred Church, Lulu Warrenton, Jack Curtis and George Hernandez play the minor roles. The settings are pleasing and suggest satisfactorily American, Oriental and Hawaiian scenes. The photography is also very good.

The comedy tone is excellently maintained and the main criticism of the plot is that it follows too closely a given trend, lacking the element of surprise which lifts a production into the first class. In other words, it has a rather obvious development for this type of story. Yet it sparkles with life and interest in a scenic way.

Val Paul appears as the son of a wholesale fish dealer, who

Scene from "It Happened in Honolulu" (Universal).

wins the heart of a girl in spite of the fact that his rival is a titled English lord and that her mother is opposed to him. He leaves to keep his appointment with the girl in Honolulu and is subsequently suspected of stealing a large sum of money from his father. The secretary is the really guilty one. The son is followed by his father's detective, whom he evades frequently. He is thrown into jail in Honolulu, but manages to escape and is afterward cleared.

Bathtub Perils

Two-Reel Keystone Farce of Lively Ingenuity Directed by E. A. Frazee.

Reviewed by Louis Reeves Harrison.

AMAZINGLY contrived on the old Sennet lines, "Bathtub Perils" moves rather slowly during its preparatory scenes, and there is not a great deal of amusing character revelation at any stage of the story, but all is forgotten when the mechanical contrivances begin to work. It makes little difference who the people are when so much that is new and astonishing is going on in such a lively presentation. A remarkable state of activity is set up when the stupdi proprietor of a hotel, impersonated by Fred Mace, goes into the cellar to shut off the water—a flood has been started by the carelessly-aimed bullet of an excited guest—for the proprietor, by means not explained or explainable, sends gas through the water pipes and water through those intended to carry the gas.

A fire is started in the lobby, and the proprietor's wife attempts to use an emergency hose pipe to extinguish the flames, with a result of adding to them. The unexpected happens elsewhere throughout the building, water bursting from pipes in every room until a flood comes pouring down the stairs, out through the entrance, down the street and into the ocean. On this flood, riding on rocking chair and in small tub come the guilty proprietor and a guiltless young wife with whom he has been flirting. They shoot the shoots on the staircase, glide swiftly down the streets and gutters, and, so great is the momentum they acquire, they are last seen racing swiftly out to sea. The farce is quite as startling in its mechanical effects as it is amusing. Once under way it moves with zip, and it will provide a spirited contribution to the variety of any program.

Two Kalem Releases

"In the Service of the State," the Thirteenth Instalment of "The Social Pirates," and "The Stenographer's Strategy," a One-Reel "Sis" Comedy.

Reviewed by Edward Weitzel.

"In the Service of the State."

THE thirteenth instalment of the George Bronson Howard serial contains a new line of adventure for the Lady Avengers. A foreign spy steals an important paper from the Government and gets on shipboard with it. The vessel is well out to sea before the loss is discovered. Knowing that Carson, a Secret Service officer, is on the same ship, the U. S. officials communicate with him by wireless and order him to

Scene from "In the Service of the State" (Kalem).

recover the paper. His efforts meet with no success, until Mona and Mary take a hand in the affair. They, also, are passengers on the ship, and woman's wiles once more triumph over susceptible masculinity. The spy has placed the paper in a safe in his stateroom, the combination being known to the purser of the ship. As soon as Mary and Mona learn this, a trap is laid for the purser. Under the influence of the tender passion, he plays into the hands of the two girls and gives Mona a chance to extract the paper from the safe and turn it over to the Secret Service man.

Most of the scenes occur on shipboard, and were photographed on a vessel at sea. As a natural consequence, the locale is the real thing; the director, James W. Horne, has taken every advantage of this fact. The picture is the most novel of the series and is also among the most entertaining. Marin Sais and Ollie Kirkby display a new and varied wardrobe for the ocean trip, and manifest all their old relish for the task at hand. E. Forrest Taylor is a good looking and capable Carson. R. L. Dell and Frank Jonasson are cast for the spy and the purser.

"The Stenographer's Strategy."

It was a foregone conclusion that any young woman who was endowed with such natural gifts for spelling, punctuation and grammar as Sis Hopkins displays every week on her slate, would end up by becoming a stenographer. Sis does this very thing in her latest one-reel comedy. While it cannot be denied that her copies of the boss' letters read like a sub-title that has strayed from the path laid down for it by the scenario writer, the gentleman who pays Sis a weekly stipend has cause to bless the day she entered his employ. Being of a loving disposition and an elastic conscience, he is rescued from an embarrassing entanglement and saved from the fury of his muscular wife by the timely intervention of Pa Hopkins' gal.

S. A. Van Petten, the author of the reel, has strung together a number of amusing incidents, and Rose Melville still makes Sis great fun. Henry Murdock and the versatile Frank Minzey are Miss Melville's chief support.

"Silks and Satins"

Marguerite Clark Has Delightful Role in Costume Play by Famous Players.

Reviewed by George Blaisdell.

IT IS a delightful role Marguerite Clark has in the Famous Players five-part "Silks and Satins," released June 12. The picture is of a story within a story, but the one within comes so near being all of the show that what remains, that with the modern touch, may almost be left out of consideration. The Felicite of the day that is past is by her father engaged to wed not the man she loves; before the wedding the death of the father throws the young woman under the guardianship of an uncle and into the same home with a drunken cousin whose suit takes a forceful turn. It is to Jacques Desmond, the cavalier, her thoughts turn; it is to Jacques that Felix, her fiance, also turns to rescue Felicite. Jacques gets Felicite from her uncle's house at the point of his sword—and it is to her bold knight the young woman elects to give her hand.

Scene from "Silks and Satins" (Famous Players).

Miss Clark well fits the role of Felicite—come to think of it, she has a habit of fitting her roles. Vernon Steele has the leading male part, that of Jacques. He possesses the dash and the physique that make it convincing. Clarence Handysides is the drunken Marquis, the uncle who assumes the "guardianship" of Felicite—a good characterization, as is also that of W. A. Williams, who is unrecognizable in the make-up of the equally drunken son. Thomas Holding makes much of the minor role of Felix, the exquisite engaged to Felicite.

There are stirring scenes following the arrival of Felix at the home of the Marquis, where the cavalier swings his sword in approved d'Artagnan manner; and there are, too, scenes that amuses when the tall fellow and his diminutive companion in male attire arrive at the inn, to which the good knot-tying monk is brought.

"Silks and Satins" is an ideal matinee subject—the marked approval of the women in the Strand Monday afternoon attested that fact—and it should be a popular subject with evening houses as well. It is finely staged and costumed. J. Searle Dawley directs.

Latest Fashions in Vitagraph Blue Ribbon.

Edith Storey and Antonio Moreno do credit to the leading roles of "The Shop Girl," a Vitagraph Blue Ribbon Feature in five parts, announced for release June 26. "The Shop Girl" was picturized from the novel of the same name by C. N. and A. M. Williamson and directed by George D. Baker. Miss Storey is first seen as a clothing model on board a steamer returning from Europe. Peter Rolls (Antonio Moreno), son of a rich man of the same name, becomes infatuated with her despite her station, but his sister, Ena, breaks off the affair by telling Winifred that Peter is already engaged and is only trifling with her.

In the city Winifred loses her position with the modiste and finds herself blackballed in the trade. She finally obtains a position as saleswoman in a store owned by Peter's father. Meanwhile Peter searches the city in vain for her. His search leads to his father's store, where he is informed that his sister had obtained Winifred's discharge that morning. Following information given him at the store, Peter is just in time to rescue Winifred from the clutches of Megeison, the store manager, who had inveigled her into his home. Although skeptical of Peter's intentions at first, Winifred's happiness is complete when she sees that he really loves her.

A capable cast of Vitagraphers is seen in this production, among them Lillian Burns, Enward Dunn, Thomas R. Mills, Josephine Earle, Harold Foshay and Templer Saxe.

Mutual Makes Changes in Titles.

The title of the five-act Mutual Masterpicture, De Luxe Edition, for release June 12, has been changed from "A Man's Soul" to "The Inner Struggle," and that of the two-reel American-Mutual release for the same day from "Circumstantial Evidence" to "Convicted of Murder."

Putting a Thrill in "Gloria's Romance."

Despite the fact that the manufacturer announced in advance of its release that "Gloria's Romance" was going to be absolutely free from sensationalism and "stunts," Chapter 5 of the new George Kleine motion picture novel, in which Billie Burke is the featured star, contains a real thriller in the way of an automobile accident, one which is going to make theater patrons sit up and gasp.

The "accident" occurs when Gideon Trask, a new character in the story, is pursuing Richard Frenau, the "heavy" of the piece, as the latter speeds away in a high-powered car. Trask rushes down the street after Frenau's car and since his gaze is fixed on the disappearing automobile he fails to see a big car that is turning into the avenue from a side street. The driver catches sight of Trask, makes an effort to avoid hitting him, discovers it is too late to swerve clear out of the way, and a moment later the body of Trask is sent forty feet away by the impact of the big auto. Frank McGlynn, an actor already known to thousands of screen fans for his work with the Edison company, plays the role of Trask, and he literally took his life in his hands when he calmly staggered in front of that big auto and then allowed it to hurl him to one side. There was nothing "staged" or "faked" about the accident. It happened exactly as it appears on the screen, and no dummy was substituted. But McGlynn is mighty glad there was no "retake" on that particular scene, for he was badly bruised and battered when he arose from the pavement and brushed the dust off his clothes at the end of the film making.

Vest Pocket House Organs Successful.

John A. McNear, Jr., manager of the Mystic theater at Petaluma, Cal., advocates the use of vest pocket house organs in a letter to the Progressive Motion Picture Company, which has been contributed to Paramount Progress. Paramount Progress, the exhibitor's organ of the Paramount Pictures Corporation, receives on an average of eighty to a hundred organs each week, and this communication of Mr McNear's is particularly worthy of attention.

"I strongly advocate the use of a program only large enough to be accommodated in every man's and woman's pocket or pocketbook, as so many of the patrons of the motion picture houses are those on the streets or engaged in business that drop in to see a show or arrange their dates so as not to conflict with other business, in order to see a picture that appeals to them. It is a fact that a program such as I suggest and make use of will please them and be appreciated by every one, more so than one that is too large to be conveniently carried in the ordinary pocket," declares Mr. McNear.

"My program is issued weekly and is ready for distribution at Saturday and Sunday shows for the week commencing the following Monday, thus giving the best two days of the week for advance advertising."

Ivan Inaugurates All Star Cast Policy.

Somewhat along the lines of revivals of famous old-time successes in the legitimate, where a cast is composed of all stars, will be the newly adopted policy of the Ivan Film Productions, which will in future limit its productions to casts composed only of performers, each one of whom would ordinarily be starred alone.

The first film to be made along these lines will be 'The Faded Flower," the next release on the Ivan program. Besides employing Miss Marguerite Snow, Rose Coghlan, the famous legitimate star who this year celebrates her golden jubilee as an actress for fifty years, will be in the cast. Alma Hanlon is included.

Arthur Donaldson, the original Prince of Pilsen, a well-known delineator of character roles; Edward Mackay, a name known to theatergoers the country over, and William A. Bechtel, the "Man of a thousand faces," are also included in the next Ivan.

"The Faded Flower" should be ready for release about July 1, through the Ivan Exchanges.

Royalty Sees Pavlowa Film.

Queen Alexandra of England witnessed the Pavlowa film, "The Dumb Girl of Portici," on May 16 at Philharmonic Hall, in London. At the conclusion of the performance her majesty expressed her pleasure and enjoyment of the picture, and stated this was the first public cinema performance she had attended. The Princess Royal, Princess Henry of Battenberg, Princess Maude, the Grand Duke Michael and Countess Torby, the Princess of Monaco, the Duc d'Orleans, the Countess Grosvenor and Lady de Trafford were a few of the other notable people present.

Champion Kid Casey in Paramount-Bray.

Changes in the release date schedule for Paramount-Bray Animated Cartoons make possible the debut of a new leading man in these drawings, "Kid Casey, the Champion," originated by Fred Moser, who will appear before Paramount audiences for the first time on June 15. His initial adventure will take the place of "Colonel Heeza Liar and the Bandits," the release date of which has been advanced one week. Subsequent animated cartoons, which have already been announced, will appear in their original order, but with the release dates also advanced one week in each case.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

THE GIRLS ACROSS THE WAY (Biograph), June 5.—Another of the Biograph reissues, acted by Mae Marsh, Robert Harron, Chrystie Miller and Mildred Manning. The story is simple, clearly told and strong in heart interest.

THE SELIG-TRIBUNE, NO. 45, 1916 (Selig), June 5.—Monster aeroplane for U. S. Army, Washington; fire in Detroit motion picture exchange; Boy Scouts build bridge at Ricer Grove, Ill.; Sinn Fein parade at Dublin; scenes after the rioting in Dublin; International auto race at Indianapolis, Ind.; German and Irish parade at San Francisco; Garden party at Governor's Island, N. Y.; Mrs. Finley J. Shepard and Finley J. Shepard, Jr.; Oyster Bay, parade of Roosevelt boomers; Col. Roosevelt addressing the crowd at his home.

NEW YORK PAST AND PRESENT (Vitagraph), June 5.—An excellent guide to many of the most interesting buildings and locations of New York City is furnished by this one-reel release. The plan of reproducing the early life of such historical spots as Bowling Green and Washington's Headquarters enhances the interest of the reel.

MIDNIGHT AT THE OLD MILL (Kalem), June 6.—Ham and Bud have a weird experience in this one-reel farce. Both worthies are nearly frightened out of a year's growth while trying to obtain a subject for a number of doctors to experiment on. A quick moving comedy of average merit.

IN CINDERELLA'S SHOES (Kalem), June 7.—In this one-reel comedy Ethel Teare gets most of her comedy out of a pair of shoes that are several sizes too large for her. This is contrary to the original Cinderella's experiences, but Louis B. Gardner has built a number of clever comic complications around Ethel's over-generous footwear, and Gus Leonard, Jack McDermott and Victor Rottman help her to keep the action stepping lively.

THE SELIG-TRIBUNE NO. 46, 1916 (Selig), June 8.—Hospital in Lincoln Park, Chicago, during G. A. R. parade; school girls have outing at Manchester-by-the-Sea, N. H.; San Francisco, encampment for citizen soldiers; monster procession, London; Republican candidates at Congress Hotel, Chicago; President Wilson at Memorial Day services, Arlington, Va.; fashion show at Madison Square Garden, New York; Preparedness Parade, Chicago.

THE SEA DOGS (Vim), June 8.—Several of the incidents in this one-reel farce are not only good for a hearty laugh, but required a deal of hard work and expense to transfer them to the screen. Plump and Runt are the chief fun-makers, and the scenes where Plump is forced to tow the boat while walking on the bottom of the sea, is one of the best features of the reel.

THE TREASURE TRAIN (No. 83 of "The Hazards of Helen" Railroad Series) (Kalem), June 10.—The operator at Lone Point again puts the railroad in her debt by preventing a robbery on the line at the risk of her neck. S. A. Van Petten is the author of the scenario and Producer James Davis has staged it with his usual keen eye to correct local color. P. S. Pembrooke, Harry Schum, Roy Watson, Ed. Gibson and G. A. Williams supplement the efforts of the nervy Helen Gibson.

TWO SMITHS AND A HAFF (Lubin), June 10.—There is a good deal of plot to this one-reel comedy, but not much amusement. The picture was written and directed by Clay M. Greene, and is not up to his usual standard. Francis Joyner, George R. Clarke and June Daye have the leading characters.

VERNON HOWE BAILEY'S SKETCH BOOK OF BERLIN (Essanay), June 7.—The sketches of the German capital showing the palaces and the principal government buildings, make this reel doubly interesting. The artist retains his old cleverness with the pencil. A western scenic is on the same reel.

JUGGLING JUSTICE (Kalem), June 9.—Sis Hopkins turns suffragette in this one-reel comedy, runs for Justice of the Peace, is elected, and adminsters the law in a manner wonderful to behold. The reel is full of amusing character types and laughable situations. Rose Melville's beaming smile is of vast importance to Sis, the actress never seeming to tire of her creation. Henry Murdock and Frank Minzey are prominent members of the cast. The author of the scenario is Samuel J. Taylor.

A DOLLAR DOWN (Vim), June 9.—The dollar applies to the first installment paid on a piano by Pokes. His adventures with the instrument are surprising, to say the least. He plays upon it, then sits astride of it and rides it down the street. Jabbs is also in the picture and holds up his end of the merry-making. A novel reel.

GOING WEST TO MAKE GOOD (Selig), June 10.—Tom Mix is the author, producer and star of this one-reel drama. The scene opens in the East, but soon shifts to a western ranch and ends with a stage hold-up and a dashing rescue of the heroine by Tom. Expert horsemanship adds to the interest of the reel. Victoria Forde and Joe Ryan are members of the cast.

General Film Company Specials

OUR PEOPLE (Essanay), June 3.—This three-reel photoplay chronicles the doings of the inhabitants of a small town. A run on the local bank forms the big dramatic moment. The story is wholesome and well supplied with character studies. The sub-titles are cleverly worded. Bryant Washburn, Gertrude Glover, Thomas Commerford, Richardson Cotton and Florence Oberle form a strong cast.

THE FANGS OF THE TATTLER (No. 11 of "The Social Pirates") (Kalem), June 5.—The methods of a blackmailing editor are exposed in this instalment of the George Bronson Howard serial. The picture keeps pace with the previous releases. It was reviewed in the issue of June 10, page 1901.

THE YAQUI CUR (Biograph), June 6.—Made by Griffith several years ago, these two reels comprise a strong Indian drama, well worth re-issuing. Robert Harron, Walter Miller and Lionel Barrymore are in the cast. A review appeared in the issue of May 6.

THE STONING (Edison), June 6.—A three-part re-issue that will be remembered as one of the most successful photoplays ever released by the Edison company. A finely acted story, filled with the truth and beauty of life.

ORPHAN JOYCE (Essanay), June 6.—A two-reel drama in which little Miss Joyce Fair has one of her juvenile roles that find favor with many patrons of the screen. The story tells of a little orphan who is adopted by a wealthy couple, the child repaying them by saving the household from being robbed. The youthful star is as winning as ever, and is assisted by John Cossar and Marian Lydston.

THE SCAPEGRACE (Lubin), June 8.—The story of a banker's son who steals from his father and commits suicide when he is found out, this three-reel photoplay by Josephine McLaughlin offers nothing new in plot, but has the merit of sticking to its theme. The material has been ably handled by the director, Jack Byrne, and is acted by a competent cast which includes George Routh, Bird Hopkins, Alan Forrest, Adelaide Eronti, Ada Gleason and Evelyn Page.

THE STAINED PEARL (Knickerbocker), June 9.—Frank melodrama is this three-part subject. The action is fast and the story contains interest. Henry King has the leading role, that of the captain of a ship one of the crew of which brings aboard a pearl he has stolen. Two murders already have been done to secure the jewel, and before the story is finished two or three others are killed. In major part the picture is staged on ship-board.

A TEMPERANCE TOWN (Selig), June 5.—A three-reel screen version of Charles Hoyt's celebrated character comedy, "A Temperance Town," featuring Otis Harlan as Mink Jones, could not possibly fail to provide excellent entertainment. Hoyt's good-natured satire on vice committee and temperance reformers has no dry moments, and his sketches of the leading citizens of a country town are humorously true to life. The picture was directed by T. N. Hefferon, and Otis Harlan is supported by Grace Darmond, John Charles, James Bradbury and Leslie J. King.

Fox Film Corporation

HYPOCRISY, June 5.—A notable five-reel melodrama that the audience seemed to find worthy. It is a substantial picture holding up to scorn the "bluff and pretense" of a certain circle of modern society and of people who manage to live in luxury on nothing a year at the expense of others who are worth more to the world than they ever thought of being. A longer review will be found elsewhere in this issue.

Mutual Film Corporation

REEL LIFE, NO. 5 (Gaumont), June 4.—Fine pictorial glimpses of Elephant Butte Dam, New Mexico, with interesting statistics concerning this project, are first shown in this. Then comes entertaining views of the way in which Hampshire hogs are raised and bee farming is conducted. The number is full of instructive views.

A PLANE STORY (Vogue), June 6.—A slapstick comedy that will be found rather amusing. The plot concerns the attempted theft of a certain code book. An aeroplane and its owner figuring considerably. The action of the last few scenes waxes exciting, giving the production a good climax.

MUTUAL WEEKLY, NO. 75 (Gaumont), June 7.—The wedding of Dr. Grayson, training camp at Ft. Wadsworth, preparedness parades, a

daring air stunt by Rodman Law, and other interesting features are included in this.

JERRY'S BIG LARK (Cub), June 9.—A farce comedy number in which Jerry (George Ovey) after various other amusing adventures meets with a motion picture company, mistakes artifice for reality and gets mixed up generally.

WHERE WIVES WIN (Falstaff), June 10.—This is an unusually good comedy number wherein the daughter of a truck driver receives her lover in her father's home and makes him dance so much that while she helps her mother with the dishes he falls asleep and dreams that he is a western cowboy. He rides down stairs on a white horse and sees his sweetheart's mother haul her father out of a saloon, lasso him and give him a run home while she rides the horse.

THINNEN STOUT (Beauty), June 11.—An amusing farce comedy in which Orral Humphrey plays the role of Stout, Lucille Ward that of Mrs. Stout, and John Gough that of Thinnen, who claims to be able to make people thin or stout as they desire. Some comical occurrences take place in the institution, various domestic disturbances are also in order, and altogether the offering is of fair entertainment value.

REEL LIFE, NO. 6 (Gaumont), June 11.—An interesting group of subjects will be found in this issue of the magazine in film, including the construction of a $1,000,000 concrete bridge over the Tennessee River, which is a fully detailed and remarkable illustration, the making of a moving picture, showing the manipulation of a theater audience by a director in the photographing of "The Idol of the Stage," and Gaumont animal studies which were photographed at Bronx Park.

HIS BLOWOUT (Vogue), June 11.—A slapstick comedy containing only a moderate amount of entertainment value. It concerns principally the attempt of two novices to take care of the business of a plumber while he is away. It would be difficult to outline the plot which is as usual with this kind of picture a jumble of various things.

REAL ESTATERS (Falstaff), June 12.—Oscar and Conrad buy two lots, with running water. They find they have purchased a section of the ocean beach and have considerable fun with the agent who sold them. This is just a whimsical idea and gets up a fair amount of amusement.

SEE AMERICA FIRST, NO. 40 ("Yellowstone National Park") Gaumont), June 14.—This number contains some beautiful views of Yellowstone National Park showing various terraces over which the mineral water trickles, Shoshone Lake, and the geysers. An animated cartoon entitled "Johnny's Stepmother and the Cat."

JOHNNY'S STEPMOTHER AND THE CAT (Gaumont), June 14.—On the same reel with the above this animated cartoon will be found distinctly amusing. Johnny's stepmother goes uptown and leaves him to mind the cat. The cat gets frightened and breaks up the china and Johnny is locked in the closet in punishment for same.

DOUGHNUTS (Falstaff), June 17.—Riley Chamberlin appears in this as a street car conductor on a vacation. He marries a girl who cannot cook, and her food brings him weird nightmares. The dog and the fat boy eat her doughnuts and both are sent to the hospital. A light comedy subject with smiles running all through it.

DELINQUENT BRIDEGROOMS (Vogue), June 18.—A knockabout number, by Robert A. Dillon, featuring two hoboes and two well dressed gentlemen who get their wardrobes mixed and all land in jail. This has no particular novelty in plot, but has some fairly amusing moments in it.

Mutual Film Corp. Specials

THE PILGRIM (Mustang), June 9.—A two-reel Western drama, by Edward Kaufman, with Frank Borzage, Anna Little, Jack Richardson and others in the cast. This is much better than the average Western number in presentation. The action is not pronounced, but works up well to the climax, where the traveler saves a man's life after stabbing him, wins the girl's love and then gives it up to resume his tramping. The production arouses considerable feeling in the observer and is altogether effectively done.

THE LION NEMESIS (Centaur), June 10.—A two-reel number, featuring Wm. Clifford, Margaret Gibson, Al Garcia and a well trained lion named Monte. The lion is presumed to be possessed by the soul of a murderer, according to the Arabic legend. The girl is lured away by the Rajah, who has hypnotic powers. The one thing he fears is the lion, and at the end of the story the beast kills him and saves the girl. The soul of the murderer is then released. This makes on the whole a better offering than usual of this semi-mystic sort. It is not extremely dramatic, but keeps a close hold on the interest.

BROTHERS EQUAL (Thanhouser), June 13.—A two-part production based on race prejudice. In visiting an estate of his father the heir of the estate meets a white man who he afterward discovers is the son of a colored woman by his own father. The mother, a leper, about to be burned to death, is rescued by her son, who then kills himself in the presence of the white girl with whom he is in love, his brother and others. The picture, although not a pleasant one, inspires thought. It portrays the young man after preaching equal brotherhood to the negroes discovering what the problem means when brought home to himself.

MEDICINE BEND (Mutual Masterpicture de Luxe—Signal), July 3.—An unusually attractive five-part Western melodrama directed by J. P. McGowan. The production is a sequel to "Whispering Smith" and is played by an excellent cast headed by J. P. McGowan and Helen Holmes. A full review of this production appears on another page of the magazine.

THE SHERIFF OF PLUMAS (Mustang), June 16.—A two-part Western featuring Charles Newton. Helen Rosson and William Stowell are also in the cast. The picture is well produced and entertaining, and tells the story of a sheriff with a shadowy past. The unexpected appearance of an old pal in company with whom he used to tap safes is the cause of a tragedy in which each shoots the other. The story is not exactly a probable one in some respects, but is entertaining.

Mutual Special Feature

SECRET OF THE SUBMARINE, NO. 4 (Special Feature), June 12.—Chapter four of this serial leaves a good impression and shows a marked improvement over some of the previous chapters in adaptation and production. The action, which is continuous, is interesting and well arranged. With all concerned endeavoring to gain possession of the secret which is snpposed to be contained in the book bought by Stephansky, Cleo is seized and bound and placed in the cellar of the Stephansky home, where a bomb is later exploded, and we are left to wonder how Cleo escapes.

Pathe Exchange, Inc.

PATHE NEWS, NO. 41, 1916 (Pathe), May 20.—Interesting items of this issue are General Cousins decorating soldiers' widows with honors gained by their husbands at Verdun, at Greenwood, S. D., one hundred and sixty Sioux Indians are admitted to U. S. citizenship, the first National Guard seaplane put in operation, and various scenes from the European war front.

LUKE LAUGHS LAST (Phunphilms), June 5.—An amusing farce comedy in which Lonesome Luke in the role of a butler is the center of a pretty mixup, accidentally capturing two burglars at the same time. Some of the comedy types in this film are unusually comical—the fat policeman, for instance, and his partner, "tall and lanky." This is an unusually stirring comedy.

THE FATAL PIE (Pathe), June 5.—This amusing animated cartoon from the pen of Rube Goldberg concerns principally Lotta Mincemeat, her father, Julius Mincemeat, Nut, her sweetheart, and Pickup, her wouldbe sweetheart. A peculiar turn of fate in which a pie stuffed with dumdum bullets plays a forceful part lands Lotta and Nut in the same garbagemobile, after various unhappy incidents. On the same reel with "Head-dresses of Holland."

HEAD-DRESSES OF HOLLAND (Pathe), June 5.—An unusually interesting subject showing in colors the many quaint head-dresses worn in different parts of Holland.

THE ZINC MINES OF LANG HIT (French Indo-China) (Pathe), June 5.—In this picture will be found instructive views to the extent of possibly four hundred feet of film, showing how zinc is mined, crushed, conveyed to the smelters, etc., in French Indo-China at the mines of Lang Hit. On the same reel with "Around Mount Fuji."

AROUND MOUNT FUJI (Picturesque Japan) (Pathe), June 5.—A most beautiful scenic consisting of views of a dormant volcano, showing the people at work in its vicinity, the lakes with which it is surrounded, and other attractive and beautifully photographed scenes.

Pathe Exchange, Inc., Specials.

THE IRON CLAW, NO. 15 (Feature), June 5.—"The Double Resurrection" is the name of this episode, which is as thrilling as the rest of this series. This time Davy reappears as a mysterious veiled lady, is afterwards pursued into a certain attic by Legar and his men, and is apparently thrown from the window in a trunk. It transpires, however, that Davy has let himself through the floor by means of a trap over which the bottomless trunk had stood. Margery is also kidnapped again, and rescued by the "Laughing Mask."

WHO'S GUILTY? NO. 5 (Arrow), June 5.—"Sold Out" is an intensely interesting number of this series. A young woman marrying the man of her choice goes with him to the mining country and invests ten thousand dollars, given her as a wedding present by her father, in the mines. Before they have begun to pay she becomes discontented. A tragedy occurs later in which the husband, defending his wife against a former rich lover, who has swindled her out of her mining stock, is the indirect cause of his wife's death. Well produced and well photographed. A full review will be found on another page.

WHO'S GUILTY? NO. 6 (Arrow), June 12.—The title of No. 6 of the series is "Sowing the Wind." The production, in which Octavia Handworth appears, as well as Anna Nilsson and Tom Moore, is well staged and intensely interesting. The story concerns an unhappy play of circumstances in which two brothers employed in the same office, their employer, his daughter and housekeeper are involved. An unjustified suspicion and its consequences make this one of the best of the series.

Universal Film Mfg. Company

A COLLEGE BOOMERANG (Imp), June 18.—This number, by Catherine Carr, features Edith Robert and Harry Benham. The girl acts as maid while working her way through school, and wins the love of the young professor of chemistry in spite of a false accusation of dishonesty made against her. The plot is not particularly new, though rather pleasing in sentiment.

WANTED, A HUSBAND (Nestor), June 19.—A comedy, by Al E. Christie, featuring Neal Burns, Betty Compson, Ethel Lynn, Stella Adams and Joe Janecke. The young wife pretends a young lawyer is her husband, during the absence of the real one. This leads to amusing complications. This rather conventional story includes some interesting scenes taken at Coronado Beach, Cal.

THE GRIP OF CRIME (Big U), June 20.—A story of an Italian scissors grinder and his child, by Calder Johnstone. The old man is

used as a tool by some blackmailers. He is arrested and the child's story saves him; the gang members are punished. The story is quite appealing. Thomas Jefferson and Lena Baskette appear.

HIS PICTURE (Imp), June 20.—A pleasing comedy subject, featuring Violet Mesereau and Wm. Garwood as a young married couple. The wife dresses as a little girl in order to allay her suspicions regarding hubby's conduct. She carries out the part effectively. This is novel and amusing in a quiet way.

A JAIL BIRD'S LAST FLIGHT (L-KO), June 21.—This pictures the experiences of two male flirts, lured to the police station by a pretty lady cop. Billy Armstrong, Gene Rogers and Carmel Myers play the leads. The running scene, explosion in jail and other episodes are laughable. Slightly rough in tone but amusing and acceptable.

THE YOUNG SLEUTHS (Powers), June 22.—A juvenile subject, featuring Frank Butterworth and Irma Sorter. The boy and girl play detectives and assist in catching a bank thief. This is rather slow in action, but gets more interesting toward the close. It makes a fairly strong juvenile number.

THE FALL OF DEACON STILLWATERS (Joker), June 24.—A character comedy of the eccentric type, by A. E. Bishop, featuring Gale Henry, Wm. Franey and others. The deacon is appointed by the Anti-Sin Society to stop prize fighting. He winds up by taking part in a fight himself. This is slightly rough in tone, but has a number of laughable incidents.

Universal Film Mfg. Company Specials

THE SHERIFF OF PINE MOUNTAIN (Rex), June 11.—A two-reel number, by Wm. Addison Lathrop, featuring Ben Wilson, Dorothy Phillips and others. This is a story of the northwest, in which a young sheriff collides with a gang of opium smugglers. The settings comprise a winter landscape with a heavy fall of snow on the ground, a dog team, smugglers' den, etc. The story is conventional in plot, picturing the way in which the sheriff and brother of the girl clash and then make up their difficulties. The story has no particular novelty, but the cast is pleasing and presentation agreeable.

THE WRECK (Universal Special), June 12.—No. 7 of the "Peg o' the Ring" series. The opening scenes contain considerable repetition of things already pictured. Peg recovers and discovers that she has falsely accused Lund, Jr., of being one of the counterfeiters. She tries to clear him of this implication. The circus is started again and Peg once more appears in her act. The second reel closes with Peg and Lund, Jr., jumping from a freight car running wild, to escape an approaching train. The number as a whole does not contain much action.

THE MAN FROM NOWHERE (Red Feather Photoplay), June 19.—A five-reel feature offering, by Wm. H. Clifford, unusually well constructed and directed carefully by Henry Otto. King Baggot is featured as a young man, sent to prison for killing his own sister, though he is entirely innocent of the crime. The events are dramatic and consistently worked out. There is quite a lot of originality in plot and incidents. It is one of the best all-around five-reel subjects shown by this company in some time. Irene Hunt, Helen Marten, Joseph Gerard, Frank Smith, Johnnie Walker and others also appear. A first rate subject.

THE FINER METAL (Rex), June 19.—A two-reel number, by Harry Ditmar, featuring Ben Wilson, Dorothy Phillips, Wm. J. Welsh and Chas. Ogle. The characters concerned are a bank president, his wife and the cashier. There is a piece of unusually good drama in the second reel, where the president spares Carlton and then allows the woman to flee without learning who she is. This situation alone makes the offering one of unusual strength. The parts are all well played. A good number.

THE CRY FOR HELP (Universal Special), June 20.—No. 6 of the "Peg o' the Ring" series. Both Peg and Lund, Jr., escape from the counterfeiters' den after exciting experiences. Secret Service men strike a trail which is about to connect Mrs. Lund with the gang, but Peg, in a sudden seizure, hysterically points to Lund, Jr., as the guilty one. The number contains a number of quite thrilling incidents.

THE SCARLET MARK (Victor), June 21.—A two-reel offering, by Catherine Carr, in which Mary Fuller plays the double role of Allison, a wealthy girl, and Wanda, an adventuress. This would have been more convincing if Wanda had not been employed directly, but had managed to substitute herself secretly as the rich girl. The situation as presented is too improbable to carry the illusion strongly. There is also a little too much coincidence in the closing scenes. This contains some fairly strong plot material but is faulty in construction.

WHAT COULD THE POOR GIRL DO? (Nestor), June 23.—A two-reel burlesque comedy, by Al E. Christie. Eddie Lyons, Billie Rhodes, Lee Moran and others are featured. Jed, a country youth, falls in love with a young lady safe cracker, who has come to the country to reform. The gang, led by Dirty Jerry, follows and takes her back. Jed goes to the city on a rescue expedition and some rapidfire situations ensue. A chase scene, a dash over rooftops, and rough and tumble gang fighting are features. This has numerous precedents, but is strong on action and enacted by a pleasing cast.

THE GHOST OF THE JUNGLE (Bison), June 24.—A two-reel number, written by Rex de Roselli, who plays a leading role, assisted by Yona Landowski, Guy Hedlund, Colin Chase and others. The South African settings are pleasing and the plot better than the average for this type of story. The girl is lured away from the cabin by an adventurer, who also carries off the father's diamonds. The father gives pursuit and meets with terrible suffering in the jungle. The animal scenes are exciting and interesting.

V-L-S-E. Inc.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 45, 1916 (Vitagraph), June 6.—Boston, recruit fireman at drill; anniversary celebration at Berkeley, Cal.; Boston, Spanish War Veterans memorial; services at Soldiers' Home, Hampton, Va.; new monorail car test, San Francisco; Women's Federation delegates at Vitagraph studio; Dr. Mary Walker and Frank Daniels; Harvard regiment given flag; President Lowell and General Wood review regiment; prominent men in Republican ranks; New York, burial of Policeman Henry Schwartz; Harlem River regatta; Peace Advocates gather at Washington; push ball contest, New York.

THE REDEMPTION OF DAVE DARCEY (Vitagraph), June 12.—A five-part melodrama in which the title role is splendidly impersonated by James Morrison. The development of the story is not done in a professional manner, and several rough spots are noticeable; but withal the picture is entertaining. It deals with the regeneration of a crook and contains a number of spectacular scenes. A full review appears on another page of this issue.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 46, 1916 (Vitagraph), June 9.—Prominent politicians at the Republican Convention, Chicago; fete day parade, New York; destroying eggs from China at San Francisco; Cornell crew training at Poughkeepsie; Preparedness Parade, Chicago; launching barge, Manchester; naval cadets receive diplomas, Annapolis; President Wilson and Secretary Daniels at Naval Academy; private school girls at the seashore; Battleship Oregon, San Francisco; Portland, Maine, congregation paint church; New York Police at military camp; Red Sox and Phillies at Boston; Brooklyn waifs have dinner at Coney Island, anniversary of Boston artillery company.

World-Equitable

PERILS OF DIVORCE (Brady-Made), June 12.—A melodramatic story showing how a wife is cast off by her husband when in reality she is entirely guiltless. The picture was correctly produced by Edwin August and adequately acted with Edna Wallace Hopper in the role of the wife. A review may be found on another page of this issue.

MUNSON ART FEATURE RELEASED JULY 17.

On July 17, Samuel S. Hutchinson will present to the public a high-art, six-part photoplay featuring Miss Audrey Munson, the famous model, in the title role "Purity." The subject is an allegory written by Clifford Howard for the renowned Miss Munson,, and directed by Rea Berger under the personal supervision of Samuel S. Hutchinson, president of the American Film Company, Inc. Prominent in the cast supporting Miss Munson are Eugenie Forde, Nigel De Brullier and William Carroll.

The play is based on Greek mythology—with Purity, represented by a nude female figure, exerting an influence for good over the world. Then, as stanzas of allegorical poetry are composed by a poet, the characters, Evil, Beauty, Art, Music and Drama are introduced in the flesh.

AHEARN COMEDIES FOR RESERVE.

C. Lang Cobb, Jr., manager of soles and publicity of the Reserve Photo-Plays Company, producers of Ray Comedies, has just returned from the Cleveland studio and reports excellent prospects for the future. In conjunction with the single reel comedies releases beginning June 21, the Reserve Photo-Plays will release through Mr. Cobb a series of comedy cartoons by "Ahearn," head of the Ntwspaper Enterprise Association, which controls many papers in the Middle West.

Mr. Cobb has so arranged the future releases as to allow for a serial of six episodes of Johnny Ray in "Jerry the Janitor," which will be followed by the "One Armed Paper-hanger with the Hives," a one-reel subject.

KERRIGAN COMPANY IN YOSEMITE.

Universal City, Calif., June.—J. Warren Kerrigan and a large company of Universal City players, including Miss Lois Wilson, who plays opposite him, Miss Maude George and Harry Carter, are in the Yosemite Valley filming scenes for "The Beckoning Trail," a five-reel feature photoplay written by F. McGrew Willis of the Universal City staff. Director Jack Conway expects to take a large number of the scenes in the famous National Park and vicinity before the company returns to Universal City for work on the big stages.

MYERS-THEBY RELEASES BEGIN JULY 5.

July 5 has been determined upon as the date for the first release in the General Film service of the Vim feature comedies starring Harry C. Myers and Rosemary Theby. "Housekeeping" is the title of the first release. One of these feature comedies will be released each Wednesday in the General service. "Spring Cleaning" is the title of the second release.

"A MILLION FOR MARY" (Flying A).

Aaron Hoffman, the well known playwright and author, has written the vehicle in which the famous stage comedians, Kolb and Dill, will make their debut under the "Flying A" banner. The direction of this comedy has been placed in charge of Rea Berger under the direct personal supervision of Samuel S. Hutchinson, president of the American Film Company.

Manufacturers' Advance Notes

"THE REPRISAL" (Selig).

"The Reprisal," a Selig Diamond Special, produced by William Robert Daly, from the story written by Elizabeth R. Carpenter, will be released Monday, June 19, in regular service through the General Film Company. "The Reprisal" is an unusually strong drama, and in every respect upholds the enviable standard set by Selig shorter-length productions. It features an all-star cast, including Fritzi Brunette, Jack Pickford, Guy Oliver, Frank Clark, Al W. Filson and Lillian Hayward. Miss

Scene from "The Reprisal" (Selig).

Brunette and Jack Pickford are afforded many opportunities for versatile work, and they take every advantage of these.

The plot of the story deals with the fruitless love of a southern girl for the man of her choice. The man's brother interferes in the love match. The girl vows to be revenged and years later marries the brother. How all the wrongs are righted and how the woman finally comes to understand that her thoughts of revenge are really thoughts of love add in making "The Reprisal" an absorbing production. The scenic effects are exceptionally good, and there is a succession of climaxes.

MASSIVE SET USED IN COMEDY.

What is considered the most massive set ever used at Universal City was provided by Charles Rankin, director of productians, and his department for using in filming a number of the scenes in "The Bell Hop," in which Pat Rooney is being featured, under the direction of Roy Clements. As indicated by the title, it is the lobby of a big hotel, and in it is produced some of the clever comedy which has made Rooney a favorite on the vaudeville stage in all parts of the United States. Working with Rooney are a number of the best known players of Universal City, including Adele Farrington, Beulah Lewis, Hayward Mack, Jay Belasco and Ed Sedgwick.

MORE GAUMONT ANIMAL STUDIES.

In the sixth "Reel Life," the Mutual magazine in film, the Gaumont company will show more of its popular animal studies. These have been taken by Elwin R. Sanborn. Although pictures of animals in captivity, Mr. Sanborn has caught them so characteristically that his film is being used by naturalists for purposes of scientific study. The film shows the beaver at work and at play, and the white peacock and the zebra.

As "Reel Life" has at least three divisions of interest, the reel for the week also contains pictures of the million-dollar concrete bridge being built over the Tennessee river at Chattanooga, and entertaining views of how a motion picture director handles two thousand extra persons in a photoplay.

NEW ENGLAND SOLD FOR "YELLOW MENACE."

Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, announces that through negotiations conducted between himself and Herman Rifkin, general manager of the Eastern Feature Film Company, that concern has purchased the New England rights to "The Yellow Menace," the sixteen-episode serial starring Edwin Stevens, and featuring Florence Malone and Margaret Gale. The states covered by Mr. Rifkin's franchise include: Maine, Massachusetts, Vermont, New Hampshire, Connecticut and Rhode Island.

"JAFFERY" (Frohman).

Interesting personalities will surround C. Aubrey Smith in "Jaffery," which the Frohman Amusement Corporation is filming from the new novel of that name by William J. Locke. Almost without exception those who have been chosen for the various parts are known equally well on the stage and screen. Ability as well as appearance are particularly necessary in making a picture from this book, for its effectiveness rests largely upon portraying the subtle shades of characterization which Mr. Locke's pen has so skillfully conjured.

Eleanor Woodruff went from the stage to photoplay work. Eric Blind has been familiar to play-goers both in England and America for many years, his principal engagements here being with Mrs. Fiske and Margaret Anglin. Paul Doucet has just completed his engagement with Elsie Ferguson, playing Fritz Schiller in "Margaret Schiller." Florence Deshon, after finishing an engagement with "My Lady's Dress," was first called to picture work by The Famous Players company. Doris Sawyer is an English actress whose last parts before leaving for America were Ruth in "Hindle Wakes," and Agnes in "Jim the Penman."

With such material to portray Mr. Locke's story, so thoroughly known in book form, the Frohman company should produce a picture of unusual interest.

"A TRAITOR TO ART" (Essanay).

This is the tragic story of a girl's struggles to succeed as an artist in a great city, calling for an emotionalism in portraying her sufferings and lack of success that keeps the drama at a high pitch of tension. It is tragic almost throughout, relieved, however, by light touches of the sometimes happy days of studio life, where the artists, successful and unsuccessful, romp at their Bohemian dinners. These touches act more as a foil to the more somber elements which is intended to show the

Scene from "A Traitor to Art" (Essanay).

almost unsurmountable barriers that lie in the path of those who hope for success, alone and unaided. There is nothing of the sordid in the play, however, reaching more a depth of pathos that touches the heart and wins the sympathy. The story also is brightened by the climax, after the girl had succumbed to the inevitable and admitted herself a failure, she finds she has won the love of a young minister. Although she awakens to the fact that a career is not for her, she finds happiness in love and in the fact that through her duties as the minister's wife she at last can be of some use to the world.

"THE FALL OF DEACON STILLWATERS" (Universal).

The Woman's Confederated League of Clubs and Rolling Pins is in session. They are about to elect a president and it looks very much as if Deacon Doolittle (William Franey) will be elected, although he is a mere man. You see Beatrice Fitznoodle (Gale Henry), the chairman of the Associated Hen Fest, is strong for the deacon, and if there is any way she can swing him into office she will do it.

On the afternoon when this imposing flashlight group picture was taken the deacon was addressing the Anti Sin League,

Scene from "The Fall of Deacon Stillwaters" (Universal).

an auxiliary of the Confederated League. All the women are hanging on to the deacon's every word. He is telling them that wine and women "never got no man nothin'," that drink is damnation and dice are the devil's own work.

As a matter of fact the Deacon is a hot old sport and pulls off cock fights in the basement of his home every once in a while, is a regular feller with the ladies and has been caught in cabaret shows. He once knocked out a famous pugilist. He can be seen doing his double dealing work in the Joker comedy, "The Fall of Deacon Stillwaters," which will be released on the Universal program on June 24th.

"THE ETERNAL QUESTION" (Metro).

Mme. Petrova, the gifted actress, will be seen in the starring role in "The Eternal Question," a five-part Metro wonderplay, produced by the Popular Plays and Players, which will be released July 3. This feature was produced under the direction of Burton King and the supervision of Harry Revier, supervising director at the Popular Plays and Players studio. A strong supporting cast includes Arthur Hoops, Mahlon Hamil-

Scene from "The Eternal Question" (Metro).

ton, Edward Martindel, Warren Oland, Henry Leone, Howard Missimer and Evelyn Dumo.

The story of "The Eternal Question" deals with the discussion of two club men on the eternal question, woman. One held that birth and breeding made the woman, while the other contends that clothes were largely responsible. They made a wager to test their theories. A young woman, the role essayed by Mme. Petrova, playing a grind organ and carrying a monkey, comes along at this time. She is selected for their subject.

There are a wealth of interesting situations and big scenes in "The Eternal Question."

"THE GENTLE CONSPIRACY" (Flying A).

The combined efforts of Author Charles M. Peck and Director Carl M. LeViness offer Miss Vivian Rich a golden dramatic opportunity in the two-part "Flying A" drama, "The Gentle Conspiracy," in which Alfred Vosburgh and the famous character actor, George E. Periolat, have the supporting roles. This is the story of an idle girl who tires of her unromantic life of luxury and seeks romance in the city, where she falls in with a fast young man and is killed in an automobile accident.

Scene from "The Gentle Conspiracy" (Flying A).

In her second part she comes to the home of the rich girl as a burglar in the dead of night and is caught. Her striking resemblance to the dead daughter is discovered, and she is adopted, in a gentle conspiracy to defraud the blind mother who has not been told of the death of her daughter. It later is proved that the adopted girl is the daughter of her mother's sister.

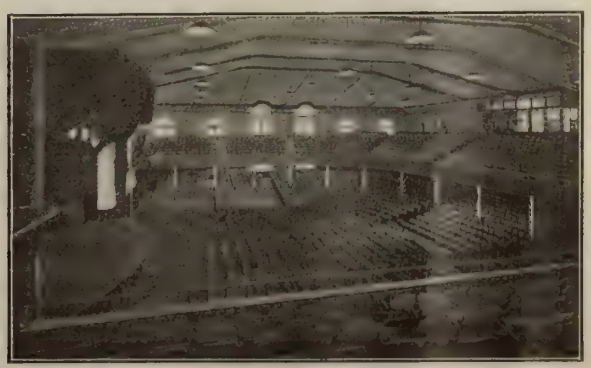
"The Gentle Conspiracy" is to be released by the Mutual on June 19.

PARAMOUNT POSTER ATTRACTS ATTENTION.

The Fenway theater, Boston, Mass., has been using a most effective bit of poster advertising for Paramount Pictures, one which is attracting widespread attention and causing general comment, although very few words are used. The management is getting out a quarter-sheet poster in two colors bearing an eight-inch Paramount trademark, which at once arrests the attention.

PICTURES AT CHURCH CONFERENCE.

Motion pictures of an educational, religious and scenic nature played an important part in connection with the Twenty-seventh Delegated General Conference of the Methodist Episcopal Church, held in Saratoga Springs, N. Y., during the month



Hall at Methodist Episcopal Conference, Saratoga Springs, N. Y.

of May. Great care was taken in the selection of proper equipment and the results obtained proved conclusively that motion pictures could well be adapted for use in connection with church work. In the Convention Hall, another Simplex Projector with dissolving stereopticon attachment was installed.

The Board of Foreign Missions held their meetings at the Casino and here a special platform was erected outside of the building. This platform supported the metal booth which contained a Simplex Projector.

"THE GHOST OF THE JUNGLE" (Universal).

No, this is not an illustrated song slide for "Howdah, how do you do," the new Universal fox trot; it is not even a scene from "Hawaii, how are you?" It is a scene from "The Ghost of the Jungle," a Bison two-reel animal drama in which Rex De Rosselli and Yona Landowska play the leading roles.

A complete native African village was built for "The Ghost of the Jungle," and two hundred of the blackest negroes west of the Rocky Mountains got temporary jobs while Director Hunt was busy filming the great animal picture.

A great deal of double exposure work was done in the pic-

Scene from "The Ghost of the Jungle" (Universal).

ture and some of the "supernatural effects" have been admiringly commented upon. In one scene the heroine dies of fever in the African jungle and her spirit is seen leaving her body when death comes. Her spirit again plays an important part in the development of the plot when it leads the man who left her alone to die to his own doom. She is seen leading the way down a raging torrent which ends in a waterfall and over this waterfall the man who has deserted her finally plunges to his death in a frail canoe. "The Ghost of the Jungle" teems with exciting adventure and tragedy.

"THE LOVE GIRL" (Bluebird).

The release of "The Love Girl" on July 10 will mark the second issue on Bluebird's summer program of features. Originally announced as "Ambrosia," the change of title to "The Love Girl" was decided upon for commercial purposes and is considered by the producers to be in the nature of an improvement.

The leading players will be Ella Hall, who enacts "the girl;" Harry Depp, a youthful actor who is really the "leading man" of the piece, although still in his "teens;" Adele Farrington,

Scene from "The Love Girl" (Bluebird).

Betty Schade, Kingsley Benedict and Grave Marvin. The writing and producing has been done by Robert Z. Leonard and the play is in five acts.

Hindu mysticisms and occult science play an important part in the plot, and there will be a lesson for "faddists" in the final discovery that the disciple of Budda is shown to be an impostor with a criminal record. This unmasking of villainy is accomplished by the boy and girl, who exercise better judgment and show more common sense than their elders.

The boy and girl will interest every theatergoer through the naturalness and charm of their acting—they are such perfectly logical and healthy children, clean-minded and hoydenish that they fairly romp through the five acts, while showing their elders the sensible way to arrive at results.

VIVIAN MARTIN IN INITIAL MOROSCO PICTURE.

Vivian Martin, who recently arrived in Los Angeles to take up her engagement with the Oliver Morosco Photoplay Company and Pallas Pictures, is now engaged on her first vehicle to be released under the Morosco brand on the Paramount Program. "Nell of Thunder Mountain," by Alice von Saxmar, is the title of Miss Martin's new subject.

The story tells of Nell, a mountain girl reached by the spirit of progress to the extent of rebelling against the sordid conditions and stifling scope of her life. Although different from her people, she yet retains a great love for her own kind. The photoplay will present an unusual ending that will grip any audience with its logic. The star and supporting cast under the direction of Frank Lloyd is now at work in the pine forests at the top of the San Bernardino mountains in a spot noted for its wild beauty. The cast includes Edward Peil, William Jefferson, Jack Livingston, Louise A. Emmons, Alice Knowland, Herbert Standing ond John McKinnin. James Van Tress is master of the tripod.

"DESTINY'S TOY" (Famous Players).

Louise Huff makes her first appearance as a featured player in the productions of the Famous Players Film Company when "Destiny's Toy," written and directed by John B. O'Brien, is released on the Paramount Program on June 15. This is Miss Huff's second Famous Players role, however, as she appeared in that company's adaptation of Denman Thompson's "The Old Homestead."

In this production Miss Huff has an exceptionally strong

Scene from "Destiny's Toy" (Famous Players).

supporting cast, including J. W. Johnston, John Bowers and Harry Lee. The major portion of the action was staged on Block Island, the picturesque scenery of which makes it an admirable location for that part of the story which has to do with the life of Nan Carter, the role played by Louise Huff, after she has been rescued from shipwreck by Barnacle Joe and has been adopted by the kindly old fisherman.

"Destiny's Toy" is a combination of romance and desperate battles, the fight in which the police raid the headquarters of the gang being one of the fiercest struggles ever recorded on the screen. Special music has been arranged for this production by G. Schirmer, copies of which are obtainable from the various exchanges.

"SUBMARINE" COMPANY DOING STUNTS.

The entire "Secret of the Submarine" company, under the leadership of Director George Sargent, recently journed down to Los Angeles to film some of the exciting scenes with an aeroplane which furnishes a series of exceptional thrills in the big picture.

After a revolver duel between Lieut. Hope, U. S. N. (Thomas Chatterton) and Lamor Johnstone (Gerard Morton) the aeroplane catches fire and burns in mid-air. When this part of the scene was being taken the fire got too warm for comfort, the aviator adding unexpected realism to the film by the way in which he made an almost perpendicular dive for ground and safety. It was a narrow escape, but the speed of the machine forced the flames and smoke to the rear and away from the wheel until the ground was reached. Miss Juanita Hansen, leading woman of the company, has become an enthusiastic aviatrix since working in this picture.

"REEL LIFE" (Gaumont).

The Gaumont company, producer of the interesting single reel Reel Life, the Mutual Magazine in Film, has outlined several interesting programs in this weekly release. It is the policy of the company to have "Reel Life" edifying as well as entertaining, the same in character as a magazine. For this reason its subjects are chosen with great care. There are usually three different ones upon each reel for the sake of diversity.

"Reel Life" No. 7 is largely devoted to Gaumont animal

Beaming and Threading the Loom for Weaving (Gaumont).

studies. It also has an entertaining section showing the work of students at an agricultural college. The following issue, No. 8, may be the means of saving many lives, since it shows how gasoline may be safely handled. This is one of Gaumont's important contributions to the "Safety First" crusade. There is an interesting series of pictures showing the New York City Street Cleaning Department at Work. A third section shows the growth and habits of the snail.

Until it is flashed upon the screen in "Reel Life" No. 9, few people will know that spinning of wool as a home industry is not a lost art in America. The Gaumont camera man stumbled into a mountainous section of Georgia, where he was surprised to find the women of the families of even well-to-do farmers were engaged in carding and spinning wool for home use.

There are pictures of ancient Egyptian temples, mammoth pyramids and kingly tombs that were old when King Solomon ruled in Jerusalem. A third section of this issue is made up of more of Gaumont's popular Animal Studies. Bird Life will be featured.

"Reel Life" is released as a Mutual Picture every Wednesday. No. 8 was issued June 18.

PARAMOUNT PICTOGRAPHS SHOW FIRST AIDS.

First aid to the injured has been picturized in an interesting manner by the Paramount Pictures Corporation in a release of the Pictographs showing what the emergency aids are and how they may be applied in various cases. The pictures were posed by a young boy and a nurse and the films show what ready remedies should be applied in certain accidents, how a pencil and a bandage may be utilized in making a tourniquet to stop the flow of blood, how a wounded knee may be bandaged, and what to do for gash in the head, an injured hand and cuts about the face.

MARY MILES MINTER AT AMERICAN STUDIO.

Mary Miles Minter is now busily using her wonderful powers in her first picture for the American Film Company, Inc., under the personal supervision of Samuel S. Hutchinson. It is "Youth's Enduring Charms," a striking appropriate title for this tiny actress' photoplay effort. The story is by Mabelle Heikes Justice, and direction has been placed in charge of William C. Dowlan, a director of recognized ability.

MORE PIANOS AT UNIVERSAL CITY.

"If we keep on we'll soon have enough pianos to stock a piano house," remarked Charles Rankin, manager of productions, at Universal City several days ago, on the arrival of two grands and one upright. The twenty-six companies working at Universal City make frequent use of the pianos, and as many as fourteen instruments have been known to be on the sets in a single day.

NOTES OF THE TRADE

HERBERT RAWLINSON, who for some time has been a featured player under the direction of William Worthington at Universal City, has been transferred to the Robert Leonard company and will be featured with Miss Ella Hall, under the direction of Leonard. Under his new director, Rawlinson will appear in a five-reel feature photoplay entitled "Little Eva Edgarton."

* * *

Arthur Acord, popular hero of Mustang-Mutual releases, is in his home at Santa Barbara seriously injured, the result of being thrown from his mount while enacting a scene for "Sandy, Reformer," a forthcoming release. As a result of Acord's injury, work on the production has been halted, pending his recovery.

* * *

During the time the members of the New York police department will be engaged in military training at Fort Wadsworth, perfecting themselves in the handling of the big coast defense guns, the Vitagraph Company of America has generously offered to supply a moving picture entertainment with a change of program nightly.

* * *

Lillian Hayward again appears as a vampire type in "The Germ of Mystery," a Selig drama in course of production by William Robert Daly.

* * *

Before proceeding with the work of picturizing the five-reel feature, by Harvey Gates, starring Ruth Stonehouse, Director William Worthington will produce a one-reel political photoplay, with the leads played by Jessie Arnold and J. F. Connolly. It is entitled "Cross Purposes," and is written by Bess Meredyth.

* * *

"The Girl Philippa," story by Robert W. Chambers, which ran in one of the popular magazines, is being produced by the Vitagraph Company under the direction of S. Rankin Drew. Anita Stewart will be seen in the title role. Others in the cast are S. Rankin Drew, Brinsley Shaw, Anders Randolf, Frank Wupperman, Ethel Corcoran, Alfred Rabock and Julia Swayne Gordon.

* * *

Twelve lions, six leopards and a number of elephants, in addition to various other members of the Bostock animal aggregation, appear in numerous of the scenes of "The Siren of the Jungle," a two-act Centaur-Mutual drama, starring Margaret Gibson and William Clifford.

* * *

"The Deacon's Demise" has been finished by Director Lynn Reynolds, in five reels, and will be released as a feature. Reynolds declares that it is the best story he has made. Myrtle Gonzales is featured, supported by Val Paul and Fred Church, with a strong cast including Lule Warrenton, George Hernandez, Frank MacQuarrie, Nanine Wright and Jack Curtis. Reynolds is preparing another story for production, in which Miss Gonzales is featured, but the title has not been announced.

* * *

Carl Rich, the five-year-old son of Charles J. Giegerich, a well-known New York newspaper man, has joined the ranks of motion picture stars and has already made his initial appearance in "The Redemption of Dave Darcey," a Vitagraph Blue Ribbon Feature, announced for release early in June.

Little Carl enjoys the distinction of appearing as the character impersonated by Jimmie Morrison when a child. What made special appeal to players and director was Carl's almost uncanny resemblance to Mr. Morrison, both as his natural self and when made up for the character.

* * *

Miss Cleo Madison and her co-director, William V. Mong, have completed "An Eye for an Eye," in two reels, featuring Miss Madison, and with a cast including Mong, L. M. Wells, Charles Gunn, Bertram Grassby and B. T. Henderson. Many of the scenes were taken in the Malibu mountains near Los Angeles, and some beautiful photographic effects were secured. Miss Madison expects to produce next a three-reel film play entitled "Tilly, the Little Swede," written by Mong.

* * *

Director T. N. Heffron, of the Selig Company, has begun work on "The Old Man Who Tried to Grow Young," a drama in three reels. The cast includes Al W. Filson and Vivian Reed.

* * *

Dr. Mary Walker was one of the prominent members of the General Federation of Women's Clubs who visited the Vitagraph studios at Flatbush recently on special invitation of Messrs. A. E. Smith and J. Stuart Blackton. It was Dr. Walker's first introduction to the mysteries of motion picture production and she was as happily interested as a young girl with her first mechanical doll.

Director Eugene V. Mullin, of the Vitagraph Company, is hard at work upon a three-reel melodrama with Evart Overton, Denton Vane, Miss Mayfield, Logan Paul and Adele Kelly in the cast. This production will be released under the Broadway Star trademark.

* * *

Allen Holubar has produced his second one-reel society drama, entitled "The Primitive," featuring Ruth Stonehouse and himself, with Jack Holt playing the heavy. Miss Stonehouse consented to appear in this drama while awaiting the preparation of the five-reel feature, in which she is to be starred. Holubar will begin next week on another one-reel film play, which he has written.

* * *

S. Rankin Drew has begun work on a new Vitagraph photoplay, picturized from a popular serial by Robert W. Chambers. It is to be a Blue Ribbon Feature, in which an all star cast including Anita Stewart, Brinsley Shaw, Anders Randolf, Frank Wupperman, Julia Swayne Gordon and Mr. Drew will be seen in the principal characterizations.

* * *

Lionel Barrymore is the co-author of "The Criminal's Thumb," a three-reel Gaumont-Mutual detective drama, in which Iva Shepard and Alexander Gaden are starred. John Reinhard, Henry W. Pemberton, Lucille Taft and several other members of the regular Gaumont-Mutual stock company appear in support of the co-stars.

* * *

Director Lloyd Carleton is working on the production of "The Shepherd," prepared for the screen by Eugene B. Lewis, from the story of Elwood Hemming. The featured leads are played by Dorothy Davenport and Emory Johnson, supported by Richard Morris and Alfred Allen.

* * *

E. H. Sothern began work as a Vitagraph star on June 1. His first picture as a cinema player will be a domestic drama by Paul West, in which the distinguished actor will be seen as Blake Waring. The picture is being produced under the direction of Frederick Thomson, Mr. Sothern being supported by a specially selected cast.

* * *

Pat Rooney is at work at Universal City, under the direction of Roy Clements, filming the first two reels of a comedy series entitled "The Bell Hop," written by Charles E. Van Loan, especially for Rooney. Rooney is supported by Adele Farrington, Ed Sedgwick and Hayward Mack and a number of others of the Universal City stock company.

* * *

Director Fred ("Bing") Thomson, known throughout the motion picture world as one of the most capable directors, has returned to the Vitagraph Company and will direct Mr. E. H. Sothern, the famous legitimate stage star in his screen career. Supporting Mr. Sothern in his first picture are Peggy Hyland, a recent acquisition by the Vitagraph Company; Rose Tapley, Charles Kent and Florence Radinoff.

* * *

Director George Cochrane has started making a one-reel comedy drama, entitled "When the Stars Foretell," the leads being played by Marjorie Ellison and Jack Connolly, supported by Malcalm Blevins and Herbert Law. The story is by Calder Johnstone, of the Universal City staff, and is the tale of a girl with an uncanny sense of forecast.

* * *

Frank Daniels is still working with Alice Washburn, under the direction of C. Jay Williams in the superlative single-reelers, which are released by the Vitagraph weekly.

PICTURE THEATERS PROJECTED

CHICAGO, ILL.—M. M. Rothschild, 712 Federal street, has let the contract for the erection of a two-story moving picture theater, 99 by 77 feet, with wing, 149 by 27 feet.

CLINTON, IA.—The A-Muse-U theater, recently taken over by Norman Smish and L. Rosenfield, has been redecorated.

MARSHALLTOWN, IA.—Extensive improvements have been made to the Lyric theater, owned by F. L. Keith, and a new addition erected.

HOISINGTON, KANS.—Bert Olson plans to build a two-story moving picture theater and hotel building, 75 by 150 feet, to cost $40,000.

NEW ORLEANS, LA.—De Coto Realty Company is having plans prepared by Favrot & Livaudais for the Strand theater, at Baronne and Gravier streets; two stories high; three mezzanine floors; seating capacity 2,000; exterior white terra cotta; concrete and steel; fireproof; roof vents and exhaust fans; silent rotary fans six feet apart throughout auditorium; indirect heating; vacuum cleaning system; pipe organ; interior finished with Caen stone; dull black wrought iron balustrades and fixtures; entrances finished in white marble. Will also contain seven stores and eight offices. Saenger Amusement Company are the lessees.

PORT HURON, MICH.—The Family theater is to be remodeled and an addition built, 50 by 100 feet. The improvements will cost approximately $5,000. L. I. Bedford is the manager.

WILLMAR, MINN.—Extensive improvements have been made to the Majestic theater, and the seating capacity increased from 300 to 500.

CARUTHERSVILLE, MO.—Caruthersville Amusement Company plans to erect a two-story theater and airdome, to cost about $10,000.

KANSAS CITY, MO.—The Comedy Club, care R. R. Tole, 3500 Warwick street, is considering plans for a fireproof theater building, to cost $25,000.

ST. LOUIS, MO.—The Knickerbocker theater at 3145 Park avenue has been taken over by Barrett Bros.

LIVINGSTON, MONT.—The Van Brocklin building has been converted into a modern moving picture theater and opened to the public.

DAVID CITY, NEB.—W. H. Hughes, who recently took over the Community theater, has made extensive improvements to the house, including a new addition.

CAMDEN, N. J.—The property at the corner of Broadway and Carman street has been purchased by a company organized by Newton B. Roney and others. It is planned to erect a large moving picture house of fireproof construction on the site.

ELIZABETH, N. J.—Julius Schmitt, 210 Broad street, will convert a three-story hall building, 50 by 100 feet, into a modern moving picture theater and store building. The alterations and additions to be made to the structure will cost approximately $30,000.

LAS VEGAS, N. MEX.—Work is well under way on the new $50,000 opera house for Brown & Rosenwald.

BROOKLYN, N. Y.—One Hundred and Ninetieth Street Holding Corporation, Hyman Horowitz, president; Columbia theater building, 47th street and Seventh avenue, New York, are considering plans for a theater structure, 75 by 200 feet.

EAST ROCHESTER, N. Y.—H. B. Eyer, well-known banker, plans to erect a moving picture theater, store and office building to cost about $25,000.

HERKIMER, N. Y.—Architect C. E. Cronk is preparing plans for a one-story moving picture theater, 37 by 90 feet, to cost $7,000.

ROCHESTER, N. Y.—William Gorski has taken over the White Eagle theater and renamed it the Gem.

ROCKVILLE CENTER, L. I., N. Y.—Lawson & Bauer will shortly erect a two-story moving picture theater, 45 by 144 feet, to cost $20,000. Lessee, Thomas F. O'Connor, Atlantic avenue, Lynbrook, L. I.

CLEVELAND, O.—G. F. Criswold has the contract to erect a one-story moving picture theater for James W. Allison, 306 Engineers' building.

DONORA, PA.—John Haffner has taken possession of the Princess theater and made improvements to the house. A new lighting system has been installed.

PHILADELPHIA, PA.—The Poplar Moving Picture theater, at 903-907 North Sixth street, has plans by Carl P. Berger for a one-story brick addition. The addition, which will be 57.6 by 152 feet, will double the present seating capacity.

LEMMON, S. D.—A stock company has been organized here for the purpose of erecting a moving picture theater, 25 by 70 feet, to cost $6,000.

MILBANK, S. D.—E. G. Anderson, who recently took over the Comic theater, is making a number of improvements to the house, including redecorating the interior.

MARSHALL, TEX.—The Elk theater, recently taken over by C. M. Maconnico, has been overhauled and redecorated.

SULPHUR SPRINGS, TEX.—Barnes & McKnight have reopened the Mission theater and increased the seating capacity.

TERRELL, TEX.—Gwynn & Byar, owners of the Lyric theater, have made extensive alterations to the house.

WACO, TEX.—Orpheum Theater Company will enlarge and improve building.

EAU CLAIRE, WIS.—Profit Sharing Theater Company, care G. J. Lange and R. C. Berger, is considering plans for a $50,000 theater building.

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Trade News of the Week

Gathered by Our Own Correspondents

Mitchell Mark in Boston?

Rumor Has It That the Picture Theater Magnate Is Contemplating Building a Picture Theater in Boston—Denied by Al Newhall of the Strand in Lynn, a Mark House—Building Theater Now in Worcester.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—It is persistently rumored about this city that Mitchell Mark, one of the most prominent moving picture men in the East, is planning to build a magnificent new theater somewhere in Greater Boston. Al. Newhall, who is associated with Mr. Mark at the Strand theater in Lynn, says he is not going to build a theater in Boston. However, the rumor refuses to be downed and exhibitors and exchangemen are speculating as to where the new theater will be located should it become a reality.

Mr. Mark has been very successful as an exhibitor and his connections with the Strand theaters in New York and Lynn, the Comique in Lynn and theaters in Buffalo, N. Y., and other cities in this section of the country has given him greater experience and a wider outlook than most exhibitors are fortunate enough to possess. There are many persons who believe that another large moving picture house in the heart of Boston would not only find it difficult to show a profit, but would also hurt the houses that are there now.

Available down-town sites are practically all occupied by moving picture theaters at the present time, and with the tremendous verhead expense, the majority of them are laboring under the advent of another playhouse would spell disaster to one or more of them. In view of the existing conditions it is believed that if another large house is contemplated by anyone it is to be built somewhere outside of the so-called theater district of the city, possibly in one of the suburbs.

Mr. Mark is building a theater in Worcester at the present time.

General's New Boston Offices.

Boston, Mass.—The New England branch of the General Film now boosts of the largest moving picture exchange in New England. Manager Edward J. Farrell, who went to New York on an important business matter this week, is highly pleased with the new home on Ferdinand street. The lower floor of the building contains the executive offices, the booking department and the exhibiting room. Upstairs are the poster ond shipping departments, while the poster department and vaults are situated in the basement. There are thirty-three vaults capable of storing 20,000 reels of film.

Preparing for Patriotic Film.

Boston, Mass.—Emile Chautarde, the well-known director of the World Film, was in Boston last week looking over some settings for the new World picture he is to direct, called "Nathan Hale." He went out to Dover, Mass., and also visited Salem and inspected several prospective sites in both communities. While in Boston Chautarde was entertained by Frank Grady, manager of the local office of the World Film, who is now actively waging an advertising campaign which he claims has been a tremendous help to exhibitors showing his releases. Alice Brady and a company of players were in New Bedford last week posing for some scenes in Miss Brady's latest vehicle, "Miss Petticoats." The Park and Fenway theaters in Boston are now handling Brady-made programs and other large theaters showing Brady-made goods include the Empire at Providence, R. I.; the Empire at Portland, Me.; the Eagle at Manchester, N. H., and the Park theater at Worcester.

Heard at International Exchange.

Boston, Mass.—Mr. Frank H. Vine, New England manager of the International Film Service, is enthusiastic over the new Hearst International Pictorial series, the first of which was released in this territory on June 15. The new series was formerly put out by the Hearst-Vitagraph Company, but since the reorganization of the Vitagraph Company it has become a distinctively Hearst product and receiving all the benefit of the publicity in the Hearst organs in this territory.

Abe E. Penn is the latest addition to the staff of road men connected with the local office of the International. Penn is new to the moving picture business, but with his reputation as a salesman and his knowledge of people and conditions in New England, through which he will travel, he is expected to prove a valuable addition to the staff working under the dirtction of Manager Vine.

Walter S. Davidson, who was formerly connected with the Boston office of the Pathe Company, is also on the road for the International and reported to be doing very well. Most of his efforts are confined to the State of Maine, where he is said to have a host of friends among the exhibitors.

Local Picture by Boston Journal.

The Boston Journal has launched a novel moving picture contest—a contest which offers an opportunity for fifteen young women and fifteen young men to appear in a moving picture to be made and produced in Boston and also gives the local scenario writers a chance to see what they can do. The name of the company that is to film the picture has not been made public.

The contest is based on the popularity vote idea. The leading fifteen young women and fifteen young men are to be selected as the cast for the photoplay, and the young woman and man receiving the greatest number of votes will be selected to play the leads. As the photoplay is produced it is planned to publish daily the locations at which various scenes will be taken, and all particulars of interest in connection with the filming of the picture.

The contest will extend over a period of three weeks and in addition to the other honors, cash prizes are to be awarded to the winner of the scenario contest and the leading vote getters. The contest is open to all young women and men who are at least sixteen years old and of good moral character. The rules also provide that the scenario must be written about a girl named Flo.

NEWARK NEWS LETTER.

By Jacob Kalter, 51 Strand Theater Bldg., Newark, N. J.

Levison Returns From Trip.

Newark, N. J.—Leo F. Levison, manager of the local branch of the World Film, has just returned from a most successful trip on the Atlantic coast, stopping off at Long Branch, West End, Asbury Park, Ocean Grove, Manasquan and Point Pleasant. He reports that the exhibitors and hotel men in this territory are complaining bitterly of the delay in the summer season. He also states that according to Dame Rumor, Walter Rosenberg will reopen the Parker theater, Long Branch, and run same in conjunction with the airdome adjoining the new Broadway theater.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

"Myra" Doing Well.

Newark, N. J.—H. W. Johnston and A. H. Westfall, working the Jersey territory of the International Film, dropped in the other day. They report exceptional bookings on the new serial "Mysteries of Myra."

Rambonnet With Universal.

Newark, N. J.—Edwin A. Rambonnet, formerly with the General Film, has joined the staff of the Universal, at 286 Market street, as roadman. In his new car Mr. Rambonnet expects to make many trips throughout the state in search of business. Mr. L. Gainsborg, manager of the Newark branch, also reports that S. E. Fried, his other road man, is doing exceptionally fine business.

Keystone Park Opened.

Newark, N. J.—M. Rubenfield has opened the airdome at Broad street and Eighth avenue. The place will be called Keystone Park. Every Tuesday evening will be country store and on Thursday evenings amateur night will be held.

Kimball Representation in Newark.

Newark, N. J.—Eugene F. Licome, representing the W. W. Kimball Company, organ builders of Chicago, was in Newark all week seeing the exhibitors in regard to his organ for the motion picture theater. Mr. Licome comes here from New York.

World's Free Reels.

Newark, N. J.—"Something for nothing." Don't believe it? Yes, you can secure free sales reels for the World Film's pictures by applying to Leo F. Levison, Newark manager. Mr. Levison reports tremendous demands for these novelties, Fox's Carlton, Newark, having exhibited the same picture four times in a week. "No trouble at all booking pictures at this price," he says.

(*Newark Letter continued on page 2271.*)

Philadelphia Prospers

Opening of the Summer in the Quaker City Brings No Falling Off in Attendance at Moving Picture Shows—Early Closing of the Larger Theaters and General Prosperity of Local Business Reasons for the Good Attendance.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—A most peculiar situation confronts the exhibitors of Philadelphia and vicinity at the present time. Despite the unseasonable period of the year the most satisfactory conditions are being experienced at the majority of local theaters. During the past several weeks the moving picture theaters have been exhibiting to large houses and there seems to be no indication of any tendency contrary to this analysis. Large theaters such as the Stanley, the Arcadia, the Palace and many others report unusual crowds and in many instances they have been forced to close the box office long before the accustomed time. Generally, at this time of the year, the moving picture industry suffers a relapse and small attendances are the result. This is due largely to the warm weather and the fact that many persons commute to nearby resorts where they can escape the hardships of the warmer weather.

While the weather to date has been of a most unseasonable character, the mere fact that summer has set in generally serves as a notice to the public to discontinue the practice of visiting their favorite theater and the exhibitor suffers as the result. Many reasons are being advanced to explain the contrary conditions now prevailing, but the main cause seems to be the general prosperous conditions of practically every line of business. Commercial and industrial establishments in this vicinity are operating to capacity and labor is at a premium. This has naturally resulted in bringing about a state of affairs whereby the average working man has more money to spend on luxuries such as theaters, smoking, visiting, etc. Most exhibitors are willing to attribute their good fortune to this reason and a strong feeling of optimism is prevalent in moving picture circles in this grand old Quaker City of Philadelphia.

Majestic, Fine Shore Theater, Opens.

Atlantic City, N. J.—Monday, June 5, marked the opening of the Majestic theater, Jersey Shore's largest and most modern moving picture theater. The management of the theater had published notices to the effect that the theater would be opened to the public on Saturday, June 3, but through some misunderstanding it was found impossible to do so on that date, hence the postponement. Notwithstanding this fact, a large crowd was on hand to witness the first show in the Majestic and they were certainly not disappointed in either the accommodations afforded or the character of the pictures exhibited.

New Amusement Incorporation.

Highlands, N. J.—The Highlands Amusement Company has recently been granted a New Jersey charter. The character and object of the new concern is to conduct moving picture theaters. Harry A. Sculthorp, Jesse Sculthorp and George E. Jenkinson, Jr., are the principal incorporators.

New Producing Company.

The Felber Film Company has been incorporated in Delaware to manufacture moving pictures. The new concern has been capitalized at $50,000, John E. Fitzgerald, John T. Costello and John E Felber being the principal incorporators.

Ben Zerr Leases Star Theater.

Reading, Pa.—Ben H. Zerr, well-known moving picture exhibitor of Reading, Pa., proprietor of the Schuylkill Avenue motion picture theater, has leased the house to Haas & Moyer, owners of the Star theater, located on South Tenth street. The new management will make an effort to give the Schuylkill avenue potrons the best pictures available and will continue the majority of the features instituted by Mr. Zerr.

NEW THEATER IN RALEIGH, N. C.

Aaronson & Brown's New Strand a House to Be Proud of.

By Clarence L. Linz.

RALEIGH, N. C.—Aaronson & Brown have opened their new Strand theater, one of the real show places of the South. The foyer is handsomely finished in marble and the interior walls are finished in Venetian marble. The lighting and ventilating systems are as near perfect as possible. The lights are so arranged that not a single shadow is thrown nor are any of the lights visible to the audience even in the top row of the balcony. The house has six ventilators controlled from the roof, where two large fans are so arranged as to inject and eject air as required.

The projection room is built to afford the greatest possible amount of safety. It is above the balcony and the walls and ceiling are of concrete. In the lobby is a writing desk, public telephone and distilled ice water is obtainable. Retiring rooms for men and women patrons are located on the balcony.

A direct view of the stage and screen is obtainable from each seat. They are upholstered in green leatheroid, and the doors are covered with the same material.

C. E. Tandy Visits Asheville.

Asheville, N. C.—C. E. Tandy, general manager of the Southern Paramount Picture Corporation, was a visitor here last week. He came to Asheville to confer with S. A. Lynch, president of the corporation, on the affairs of that organization. Mr. Lynch announces that the corporation has procured Texas, Oklahoma and Arkansas in addition to the other states it now controls. Mr. Lynch, Mr. Tandy and their associates have controlled the output of Paramount pictures in the Southern states for some time. Both the gentlemen named are among the best-known films men in the country.

Baltimore's New Fire Regulations

City Committee Recommends Changes in Local Building Laws That Will Be Important to Exhibitors and Exchange Managers.

By J. M. Shellman, 1092 Mt. Royal Ter., Baltimore, Special Correspondent.

BALTIMORE, MD.—Among the many recommendations that have been made by the committee on fire prevention of the National Board of Fire Underwriters, which should be called to the attention of all the exhibitors and owners of moving picture theaters in this city are listed below.

The committee made its investigations during the months of January, February and March of this year. The following are the recommendations of import which might affect the moving picture theaters:

That the building laws be amended, with special attention given to modern requirements for construction and fire prevention, **particularly as to limitation of areas** and to private fire protection.

That additional ordinances be adopted and the present ones be amended to form a complete code of regulations governing the manufacture, sale, storage and transportation of explosive and **inflammable substances.**

That a systematic inspection of old wiring be made, defects corrected and **all wiring be subsequently reinspected** at suitable intervals.

Manager Wales Introduced.

Baltimore, Md.—H. E. Friedman, who is soon to leave the Washington, D. C., branch of the World Film Corp., brought Manager Wales over to Baltimore on Monday night, June 5th, and spent several hours visiting his many exhibitor friends in this city with the purpose of introducing Mr. Wales to them and to bid them all goodbye before he leaves for Chicago to become associated with the Pathe office there. Mr. Friedman has many friends in Baltimore and all wish him good luck.

L. A. DeHoff Worked for Benefit.

Baltimore, Md.—Through the activities of L. A. DeHoff, manager of the New theater, 210 West Lexington St., a large portion of the success, attendant to the benefit card party and dance given at Evergreen-on-Ave., the beautiful estate of Mrs. T. Harrison Garrett, should be accredited to him. Moving pictures were a feature of the event, and Mr. DeHoff worked very hard on the preparations. The proceeds gained through the affair will be sent to Mrs. John W. Garrett and Edith Wharton, the novelist, in Paris, for the benefit of the American hospitals in France.

G. S. Benjamin's Showmanship.

Baltimore, Md.—As a unique advertising feature, G. S. Benjamin, manager of the Red Moon theatre, 20 West Baltimore St., had the lobby of his house decorated with Chinese lanterns, banners and flags and employed a travelling showman, A. Anderson, to give a demonstration exhibit and talk in front of the theater explaining how opium is smoked. This was all done to call attention to the showing of the Bluebird feature, "Hop, the Devil's Brew," which was playing there on Saturday, June 3rd. In addition to the show, Mr. Benjamin costumed his usher as a Chinese mandarin, and he did a few stunts in front. The exhibit consisted of a Chinese drum, daggers, sandals, etc. A splendid crowd was attracted to the house.

I. O. O. F. Campaign at Hippodrome.

A big I. O. O. F. campaign is now being carried on at the Hippodrome theater, through Harry Woods, the manager. This campaign will be continued until June 30th, and it is stated that through this activity a wonderful help has been given the beneficiary organization. It is understood that it has been successful in every way.

New Theaters Near Baltimore.

Baltimore, Md.—The contract for the one-story $10,000 picture theater, to be erected at Pennsylvania and Fulton Aves., has been let to Gustav Stohr, 2851 Pennsylvania Ave. It is stated that contractor Stohr wants sub-bids on the electrical fixtures. J. R. Forsythe, 232 St. Paul St., is the architect.

Baltimore, Md.—Plans are now being drawn up by architect, A. Lowther Forrest, Law Building, for additions to be made to the old Casino building located at 2 East North Ave., to cost $100,000.

Hancock, Md.—Plans are now nearing completion by Architect A. J. Klinkhart, 29 West Washington St., Hagerstown, Md., for a three-story moving picture theater, store

and apartment building in the city by Chas. Myers, Station Agent of the W. M. R. R. of this city.

Hampden, Md.—Through Julius J. Goodman, representing the Goodman Estate, the Ideal airdome of Hampden has been purchased. At the end of this season it is the intention of these interests to erect on this site a dance hall and moving picture theater with a seating capacity of 1,200.

ASSISTANT OPERATORS ORGANIZE IN NEWARK

Will Attempt to Induce City Authorities to Issue Licenses to Competent Assistant Operators.

By Jacob J. Kalter, 51 Strand Theater Bldg., Newark, N. J., Special Correspondent.

NEWARK, N. J.—At a recent meeting held at Iroquois hall, the assistant moving picture machine operators banded themselves into an organization to be called the Assistant Motion Picture Machine Operators' Association of Newark. The new organization is not affiliated with any other body, and is not connected with organized labor.

The main purpose of the association is to attempt to induce the local city authorities to issue licenses to all qualified assistant operators. The new organization also intends to see that only licensed assistant operators shall work in the booths.

Jacob J. Kalter, Newark representative of the MOVING PICTURE WORLD, acted as temporary chairman, and in opening the meeting explained briefly the objects of the association. The officers for the ensuing term were then elected. They are: Morris R. Heslowitz, president; Martin Kirschner, vice-president; Edward Krasny, secretary; William Reyle, treasurer; George Zwiekel, business agent; Milton Feldmeyer, sergeant-at-arms. The association gave a rising vote of thanks to the MOVING PICTURE WORLD for the interest displayed by that publication in the new association.

On Tuesday, June 7, a delegation consisting of M. R. Heslowitz, Martin Kirschner and William Reyle of the association, with Jacob J. Kalter of the WORLD as spokesman, conferred with Captain C. Albert Gasser, of the bureau of combustibles and fire risks in regard to issuing apprentice licenses. Mr. Gasser stated that he was heartily in accord with the objects of the organization and would do his part in keeping the booths protected. It is due almost entirely to Mr. Gasser's efforts in the past that the Newark booths have been so free from fires and other danger. The result of the conference was more than gratifying to the committee, and the asistants of Newark are anticipating with pleasure the day when they will receive their licenses.

IN WASHINGTON, D. C.

Len. L. Berman with Masterpiece Film.

Washington, D. C.—Len. L. Berman, formerly with the local V-L-S-E, and who has been traveling through North Carolina booking "Cabiria," "Neptune's Daughter," and "The Spoilers," for M. Rosenberg, will continue to cover that section with these and other features for the Masterpiece Film Company, of 1325 Vine street, Philadelphia, Pa., which organization recently took over the business in this territory formerly handled by Mr. Rosenberg before he went west.

Another Crandall Dividend.

Washington, D. C.—The Crandall Amusement Company recently announced that another dividend of five per cent. has been declared by its board of directors. From their size and the rapidity with which the dividends come, this company must be enjoying exceptional business.

Object to Censored Films

Washington, D. C., Exhibitors to Make Strenuous Objections to Censored Film from Maryland Thrust Upon Them—Patrons Don't Want Mutilated Pictures —Want to Have the First View of the Films.

By Clarence L. Linz, 635 Tenth St., N. E., Washington, D. C., Special Correspondent.

WASHINGTON, D. C.—The exhibitors of the District of Columbia are soon to hold a meeting to voice their objections to any move on the part of the local exchanges to pass on to them films that have previously gone before the censorship board of the State of Maryland and perhaps have had the most vital portion stricken out.

The theater managers, particularly those who show nothing but features, are wondering what the outcome will be. In commenting on the matter, Joseph P. Morgan, who is associated with Harry M. Crandall in the management of a string of houses here, said: "The exchanges should see to it that all films make the rounds of the theaters in Washington, Virginia and North Carolina, which states, with Maryland, form the Washington territory, before going into Maryland. This would insure to us here in the District of Columbia and the exhibitors in the other states named, where there is no censorship, pictures that have not been all shot to pieces at the will of three people who cannot possibly speak for the other hundreds of thousands of people who must and want to see the same pictures untouched.

"I feel that the exchanges owe to their other customers to see to it that they are served before those in Maryland. To do other than this is going to put the exhibitors in the uncensored territory in a very embarrassing position. For instance, in Baltimore, if an exhibitor there shows a vital scene taken out somewhere in the middle of a reel, if their patrons complain, can say: 'Well! You must not blame us; your board of censors ordered that part eliminated.' We of Washington have not that excuse for the people will say to us: 'The Maryland Board of Censors has not the right to say what we shall see and we believe you should give us reels that are not all jumbled up or which have parts missing,' and they will be right.

"There is another point to look at. If we tell our patrons that Maryland has censored our pictures it is going to start another hue and cry for home rule and home censorship; we are putting a thought into the heads of those who would perhaps just jump at a chance to start something.

"I am firmly of the belief that if the people of Baltimore really knew what this board of censorship is and what it will do, there would be a kick for its elimination. The public generally has no conception of what is going to happen. Now, if the exchanges do as we suggest—serve us first, right down to the last exhibitor —the moving picture theater patrons of Baltimore are soon going to complain of an inability to see other than ninety-day films that are perhaps rainy and more or less battle-scarred. Our patrons do not want to see disconnected stories, and we do not want to show them."

Other Washington exhibitors interviewed on this subject hold views very similar to those expressed by Mr. Morgan, and they believe that in the end the plan suggested would prove of great benefit to the Maryland exhibitors in ridding themselves of censorship.

WATCH YOUR C. O. D. RETURNS.

Petty Larceny by Express Employes May Not Be Noticed.

Washington, D. C.—Another aggravating matter that is very productive of cuss words is a new stunt alleged to have been pulled off by one or more express agents in the territory. It is said that these men so manipulate their C. O. D. returns as to make quite a little change on the side. For instance, the complaining exchange manager stated that some time ago he sent a case of films and paper as C. O. D. $15.70. The man who handled the transaction as on employee of the express company changed the wrapper to read $15.50 and sent that amount back to the shipping office. The victim was very loath to make any very big complaint as long as the matter remained involving only a few cents, and in overlooking it he evidently led the manipulator to believe they were getting away with a good thing. Much to his surprise very recently a $15 C. O. D. came back $10—somebody had gotten away with a five spot. The authorities were then notified and they quickly made up the difference, promising immediate action to see that there would be no recurrence of the trouble. Exchangemen and others doing a C. O. D. business should watch their returns closely to see that they are not similarly victimized.

Worthless Check Nuisance.

Washington, D. C.—Some of the local exchangemen are again complaining against the prevalence of worthless checks, one of their number having received seven in a single day, although that is perhaps a rather unusual occurrence. Bad checks, however, are not so much feared as in the old days, for most of the exchanges now demand payment for service in advance and some ask in addition that a deposit for one or two weeks of service be made. The time is fast coming when some few men who knowingly give worthless checks are going to be made to answer in court for their actions. The exchangemen have right along hesitated about doing so, but are becoming exasperated and want some man punished to the limit as an example to all others similarly inclined.

International Takes Over V-L-S-E, Business.

Washington, D. C.—The International Film Service, Inc., which recently opened offices here with Fritz B. Wathne as manager, has taken over the business formerly handled by the V-L-S-E exchange involving the booking of the Hearst-Vitagraph Weekly, now to be known as the Hearst International News Pictorial

Capital City Notes.

Marcus Notes had as his guests at the Casino theater, Seventh and F streets, Northwest, several hundred newspaper men, representing papers all over the United States, at an initial showing in this territory of the photoplay "Where Are My Children?"

Tom Moore, of the Garden, Strand and Plaza theaters, has just presented himself with a $5,200 Pierce-Arrow automobile. For comfort the machine approximates a Pullman car, and Mr. Moore is more or less envied by all his friends.

Sidney B. Lust, owner of the business of the United Film Service in this territory, has purchased another print of "Tillie's Punctured Romance" and state rights for Florida, Tennessee, South Carolina, Mississippi, Arkansas, Louisiana and Texas. He previously had control of the District of Columbia, Delaware, Maryland, Virginia, West Virginia and North Carolina for this picture.

Sherman Mason, formerly an exhibitor of New York City, has taken over the Midcity theater, at 1223 Seventh street, Northwest, and intends operating the same as a strictly colored theater.

Screen Club Makes Good

Pittsburgh's Film Organization Proves Its Power in Effecting the Death of a Ridiculous Ordinance That Would Have Banished Film Exchanges from the City—Fire Marshal's Attempt to Scare the People Foiled.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, Pa.—Through the efforts of the campaign committee of the Pittsburgh Screen Club a proposed ordinance to relegate all film exchanges to the suburbs of the city was finally defeated at a session of the councilmanic committee on public safety last week. The attempt of County Fire Marshal Thomas L. Pfarr to foist the ridiculous measure upon the lawmakers of Pittsburgh was laughed at by the moving picture men, but nevertheless created some uneasiness for a time. Considerable indignation over the proposal was expressed by film concerns and real estate interests alike, in view of the recent removal of many of the exchanges from the old district in Ferry street and Fourth avenue, known as "film row," into modern fireproof quarters.

Tried to Scare Pittsburgh.

The ordinance originally considered by council was to limit the height of buildings used in the film business to 90 feet. In testifying before the councilmanic committee Marshal Pfarr asserted that there were enough explosives in downtown Pittsburgh in the form of moving picture films to blow up the entire business section. He further advocated his ordinance to prohibit the use of any building either for the manufacture or storage of films except in the suburbs. Another clause in Marshal Pfarr's proposed measure was to issue an order prohibiting any child under five years of age from attending a moving picture show and forbidding the carrying of bundles and baskets into theaters, as these things would add to the loss of life in event of a panic.

At the final hearing on the proposed ordinance John McAleer, chairman of the campaign committee of the Pittsburgh Screen Club, opposed the measure successfully. He demonstrated the lack of explosive qualities of film under ordinary conditions by attempting the (?) hazardous feat of burning a strip of film while holding same in his hand. Among film men who testified as to the ridiculousness of the ordinance was B. F. Lyon, manager of the International Film Service, who refuted the charge that films are dangerous as explosives and stated that danger of fire from that source is very small, as a result of the precautions taking in handling them.

Pittsburgh Screen Club Nominations.

Pittsburgh, Pa.—One of the liveliest and best attended gatherings ever held by the Pittsburgh Screen Club was the nomination meeting held recently in the club headquarters, Lyceum Building, Pittsburgh. President H. B. Kester occupied the chair. Following the reports of the committees the candidates for officers and board of governors for the annual election, July 2, were named.

The nominees are: For president, H. B. Kester, A. W. Cross, A. H. McClelland, Charles Seltzer; vice-president, H. A. Lande, J. P. Donovan, G. R. Ainsworth; secretary, Wm. Mayer; treasurer, Chas. Reamer, David Simon, Mayer Silverman, John Long; corresponding secretary, M. J. C. Kornblum; official organizer, Max W. Herring; board of governors, three-year term, G. R. Ainsworth, M. Feitler, George Sweitzer; two-year term, Chas. Seltzer, George Oldfield, C. W. Eckhardt, John McAleer, John Long; one-year term, Mayer Silverman, D. L. Harmon, A. J. Barthell.

New House in Connellsville Ready.

Connellsville, Pa.—The attractive new theaters of Messrs. Wagner and Wishart, at Connellsville, Pa., is receiving the finishing touches of decorators and furnishers and will be ready for opening about July 1. It will be called the Paramount, and promises to establish a place among the foremost theaters in Western Pennsylvania. The building itself is fireproof and thoroughly up-to-date in every way, having cost about $30,000 to erect. The seating capacity will be 1,000. Among other features of the house the projection booth is built of steel and is located on the outside of the theater. Two Simplex machines are being installed. Wagner and Wishart have conducted the Globe theater in Connellsville for the past four years with much success, and they are embodying in the Paramount the results of their experience. When the new house is opened the Globe theater will be discontinued and the building it occupies converted into storerooms. C. A. Wagner, who has personally looked after the Globe, will continue in the active management of the new house. The large patronage which the Globe has enjoyed will assure the popularity of the Paramount among the moving picture goers of Connellsville and vicinity.

Vaudeville House Books Film.

Pittsburgh, Pa.—The Sheridan Square theater, in the East Liberty district, Pittsburgh, has booked a number of big features to be shown in connection with its vaudeville, and a decided change in the policy of this handsome house is contemplated. Manager Hooley states that if the film attractions prove a success a regular program of pictures will be continued beyond the summer months. In preparing for the inauguration of the new policy the beauty of the large theater has been enhanced by new decorations and the lobby is a bower of palms and flowers. Pathe's "Who's Guilty?" serial will be shown three days to an episode, beginning June 15. The Essanay Chaplin film "Police" was shown June 8, 9 and 10, in addition to the George Kleine serial "Gloria's Romance," which has also been booked.

Albert Ayles Takes Over the North End.

Pittsburgh, Pa.—The North End theater, on Perrysville avenue, near East street, Northside, Pittsburgh, has been taken over by Albert Ayles, formerly operator at the Royal theater, East street, for several years past. Located in one of the best residential sections of the city, the North End has an exclusive patronage and will continue to maintain a high standard in its pictures. The house is attractive and up-to-date and seats about 450.

May Build New Theater.

Pittsburgh, Pa.—Baziotes & Antonopolos, owners of the Olympic theater, Fifth avenue, Pittsburgh, has purchased for $150,000 the property at 317-319 Diamond street, at the rear of their theater. It is likely that an addition to the Olympic or a new picture house will be erected by these well-known exhibitors, but no definite plans have as yet been formulated, as the building on the site is now occupied under lease for another year.

Buys Theater at Springdale.

Springdale, Pa.—The Grand theater has been purchased by J. A. Faulx, who is remodeling the house and adding greatly to its attractiveness by new decorations on both exterior and interior. Feature pictures are to be shown in the near future.

W. K. Provan With Pathe.

W. K. Provan, formerly assistant manager of the Pitt theater, Pittsburgh, has recently joined the road forces of the Pittsburgh Pathe Exchange and looks after the Northwestern Pennsylvania territory. Mr. Provan makes his headquarters at Erie.

George P. McKee Comes to Local Fox.

The Pittsburgh offices of the Fox Film has strengthened its road staff by the addition of George P. McKee, an experienced film man, formerly of Washington, D. C.

Wolf & Brown, prominent exhibitors in the Western Pennsylvania section, have recently purchased the latest model Motiograph projection machines for their theaters in Cresson, Lilly and Ebensburg. The machines were installed by Ludwig Hommell & Co., Pittsburgh.

A mammoth electric sign, in the form of an American flag, has been erected atop the Liberty theater, East Liberty, one of the finest of the larger theaters in Pittsburgh. The emblem is visible for a great distance and makes the Liberty stand forth conspicuously at night.

AN INTERESTING THEATER.

Colonial Theater's Use of Colored Light Globes Novel and Effective.

By Clarence L. Linz.

BLUEFIELDS, W. VA.—The Colonial theater which was recently opened here has a seating capacity of about 350. It is equipped with a huge orchestrion and everything has been done by the management to insure the comfort and entertainment of its patrons, including gold fiber screen and two modern projection machines.

A feature of the house is the electric illumination. In each of the globes there are three sets of lamps, one of yellow, one of red and the third green. If there happens to be a fire scene, the lights within the theater imitate the reflection from the flames by the use of the red globes; for night scenes the green lights are used, and during all of the daylight scenes the yellow-globed lights are in use. These changes are all controlled from the operator's booth, and the operator has become very efficient in his handling of these lights to the end that many pleasing spectacles are produced.

The house is in charge of James L. Brown, formerly manager of the Orpheum theater, which was recently darkened. The Colonial is owned by Mr. Matz, of the Matz hotel. It is understood that he is considering the erection of a new theater that will have a seating capacity of 1,600.

Serving a Mountain Territory.

Ponceverte, W. Va.—Mr. Eagan, who maintains a branch here for the General Film and the motion picture theaters located in the coal field country, carrying as high as five hundred reels in stock, has a new Buick which he uses to make quick deliveries to his patrons.

An Attractive Little Theater.

Alderson, W. Va.—The Russell theater, a very attractive small-town house, has recently been opened by its owner, R. R. Russell. The theater has a seating capacity of about four hundred on the floor, which is reserved for the white patrons. In addition there is a balcony for the colored population. Two modern machines have been installed in an up-to-

date operating room, and a very complete orchestrion is a great attraction.

Royal and Dixie Combine.

Princeton, W. Va.—Mr. Pearce, of the Dixie theater here, has taken over the Royal theater, formerly operated by F. A. Mole, and is consolidating the two programs with the intention of closing the Dixie. This latter is a small house with perhaps a seating capacity of about 350. The Royal can accommodate about seven hundred patrons and is in a very good location.

Richmond, Va. Turns Down Censorship

Ordinance Committee Votes 6 to 2 Against Local Censoring of Film—Police Have Powers Enough to Handle Matter.

By Clarence L. Linz, 635 Tenth St., N. E., Washington, D. C., Special Correspondent.

RICHMOND, VA.—The Ordinance Committee of the City Council recently voted adversely on the proposed motion picture censorship ordinance which has been more or less in the limelight for some time. The final vote was 6 to 2. As previously reported in the columns of the Moving Picture World it had generally been thought that the committee would take this action and the result of the vote caused little or no surprise among the exhibitors of this city. A number of the members of the committee had expressed the opinion that a rigid censorship could be enforced under existing law if required, and these and other officials of the city have contended that the employment of a paid board of censors was not necessary.

The Council had before it two separate propositions involving censorship. At the meeting at which rejection took place, Clerk of Committee A. H. McDowell read a letter from Congressman Montague, at Washington, containing information to the effect that the bill for national censorship of motion picture films would probably not be acted upon at this session of the National Congress. The motion for rejection was made by Councilman Walsh and voting with him were Messrs. Cheatwood, English, Ferguson, Gunst and Ladd. Those voting in favor of reporting the ordinance with the recommendation that it be adopted were Messrs. Christian and Paul.

The members of the Council were informed by Manager Chesley Toney of the Theato that the Richmond managers were just as anxious as anyone else to have the proper kind of pictures out of regard to their patrons. He declared that the proposed ordinance would drive the small theaters out of business as it called for the payment of 50 cents on all films viewed by the censors. Moses Hofheimer offered to supply those interested in censorship with free tickets for a 10 o'clock matinee when they could look over the films in his theater before they were regularly exhibited.

New Hopewell Amusement Co.

Hopewell, Va.—The Gayety Amusement Company of this place was recently granted a charter by the Virginia state corporation commission. The incorporators are J. C. B. Gholson, of Hopewell, Va., president, and O. M. P. Brown, of Washington, D. C., secretary. The maximum capital stock is placed at $50,000 with a minimum of $5,000, the par value being $10 per share.

Lynchburg's Gayety Will Be Pretty.

Lynchburg, Va.—There will be no prettier motion picture theater in this city than the Gayety when the improvements contemplated by C. A. Goebel, its present manager, are completed. Contracts have recently been awarded and the work is well under way. The interior of the house is to be gone over completely. The decorations are to be quite elaborate. On the side walls there will be a number of panels showing Swiss scenes and dancing girls, harmonizing with borders of rich colorings and a ceiling of pale blue, and the effect of this will be very attractive. The lighting system has been changed over to the new indirect type. An improved ventilating system is also being installed and it is expected as a result of this, the house will be kept cool and comfortable at all times during the summer months. This in itself is a very worthy improvement.

During the six months that he has been manager of the Gayety theater Mr. Goebel had made a host of friends.

L. Walker to Open Theater.

Pocahontas, Va.—L. Walker, who was formerly engaged in another line of business here, has undertaken to remodel his store so as to convert it into a motion picture theater with a seating capacity of about 350. Mr. Walker expects to open for business about July 1. There are two houses here already showing motion pictures; the Opera House has a seating capacity of about 350 and the Star theater will accommodate perhaps 200. Both of these are controlled by a Mr. Mulholland.

Bedford City, Va.—Robinson Brothers, of Christiansburg, Va., have purchased the interests of Harrison & Tate in the Lyric theater here, and extensive improvements to the house are contemplated.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

Weather Man Features "Rain"—Long Run Feared.

ST. LOUIS, MO.—Exhibitors have been casting their eyes skyward the last few days—when they could see the sky—and making doleful forecasts that the bad weather that played a summer's engagement in this section of the country last year will make a return booking this season. June, so far, has been a little better than June a year ago, but it has been far from satisfactory. We have had five or six rainy days—and what is worse, rainy nights—so far this month, and the days when it does not rain the air is too chilly for al fresco performances. Last year was disheartening. Lots of exhibitors lost enough money trying to keep their outdoor places going through May and June to put a crimp in the whole summer's business, and many who stuck it out and played the whole season, just did beat the wolf by a few yards. Usually St. Louis is an ideal airdome town. Year before last the season was long and hot and dry. There were not more than five evenings during the whole season that outdoor performances could not be given. The number of airdomes in St. Louis is not as large this year as last summer, and many have waited until late in the season to open. Many film men prophecy a gradual decline of the airdome business if our weather does not prove more satisfactory, with the probable exception of cases where the theaters and airdomes are adjoining, and the programs and audiences can be moved into the house when the clouds begin to weep.

Ontario Operators Win

Provincial Parliament Refuses Request of Exhibitors and Will Not Reduce the Apprenticeship Requirements.

By W. M. Gladish, 1263 Gerrard St., E. Toronto, Ont., Special Correspondent.

TORONTO, Ont.—Officers of the Moving Picture Exhibitors' Association of Ontario waited upon Hon. J. W. McGarry, not long ago, to press for a reduction of the training period for apprentice operators from one year to six months. The claim was made that so many booth men had enlisted for war that there was a danger of labor shortage, while several exhibitors expressed the belief that they might be compelled to close down their houses for want of machine operators The government's representative promised to investigate the matter.

A few days later a delegation representing the Moving Picture Projection Machine Operators' Union waited on the authorities to point out that there is a sufficiency of "grinders" for all present needs and any reduction in the training period for "rookies" would receive the serious objection of the operators, who claimed that the exhibitors were merely trying to flood the labor market in order to weaken the wage feature. It was pointed out that the scale for union operators in Toronto is only $15 a week, whereas operators in many cities in the states were making much higher wages.

The representatives of the exhibitors suggested to the government that the training period for apprentices be determined according to the individual merits of the new men in place of being a stated time for all apprentices.

On June 6 it was announced here that in view of the representations of the operators as to the number of men available, no change would be made in the statutes insofar as restrictions for apprentices are concerned, especially as it had been found that more qualified operators had taken out licenses for the year starting June 1 than there were licensed moving picture theaters in Ontario. At the time that this decision was reached all operators in Ontario had not yet applied for a renewal of the Provincial cards. The operators have, therefore, scored a victory over their employers.

There are more than four hundred licensed and qualified operators in Ontario at the present time, it is declared.

I. Soskin with Paramount Staff.

Toronto, Ont.—I. Soskin has been added to the staff of the Paramount Pictures Corporation here as the direct representative of Messrs. J. J. and Jules Allen, president and secretary respectively of the company. Mr. Soskin was the Paramount representative in Vancouver not long ago and he was recently transferred to the managership of the branch at St. John, N. B., right across the continent. Mr. Soskin has been authorized by the Allens to have general supervision of the business under their direction.

Walter Davidson Joins World Film.

Toronto, Ont.—Announcement has also been made that Walter Davidson, until recently at the headquarters of the Canadian Universal, at Toronto, has joined the head office of the World Film in Toronto. Mr. Davidson is widely known in Canadian film circles. Mr. Burton has left the World.

Miss T. Burns has left the staff of the Toronto Mutual branch to enter the employ of the V-L-S-E at the Canadian headquarters in Toronto.

E. Y. Watson, moving picture editor of The Sunday World, Toronto, has left the employ of that paper. Mr. D. K. Billings, another member of The World staff known to film folks here, has also resigned. Mr. Billings was Toronto correspondent of this paper for many months.

League's Civic Work

Cleveland, O., Motion Picture Exhibitors Put Shoulder to the Wheel in Campaign for "Better Babies"—Raise Several Thousand Dollars—Theaters That Showed Special Film for the Dispensary and Hospital.

By Hubert Persons, Standard Theater Building, Cleveland, O., Special Correspondent.

CLEVELAND, O.—The biggest and most far-reaching activity Ohio motion picture exhibitors have ever engaged in, is the way Benjamin J. Sawyer, president of the Northeastern Ohio Motion Picture Exhibitors' League characterizes the "better babies" campaign the league has just completed.

For the week ending June 10, 146 picture theaters in Cleveland and suburbs, showed the film "A Baby's Fight for Life," for the benefit of the Babies' Dispensary and Hospital, and contributed one cent a head for every person viewing the film. Not only did the picture men contribute money to the campaign to raise funds to help the babies, but they gave the use of their theaters and permitted Camp Fire Girls in nurses' costume, to solicit funds for the dispensary in each theater.

Ten downtown theaters showed the film June 3, following a parade formally opening the babies' campaign. Contributions from persons in audiences in these ten theaters reached nearly $600, in addition to the contributions from the theater owners. The total amount the moving picture men have succeeded in raising for the babies has not been tabulated as yet, but it is certain to be several thousand dollars.

Theaters That Showed the Special Film.

During the week the special film made by Director Weston, of the Reserve Photo Play Company, was booked in the following houses:

Monday.—Princess, Mall, Bijou Dream, Avenue, Dreamland, Corona, American, Crescent, Bronx, Wonderland, Orpheum, Strand, Cameraphone, Reel, Standard, Ray, Alvin, Mt. Lebanon.

Tuesday.—Peerless, New Palace, Columbia, Ideal, Chic, Norwood, Addison, Gordon Park, Eclair, Savoy, Glenn, Doan, Funland, Jewel, Starlight, Atlas, Keystone, Virginia, Crown, Home, Manhattan, Comet, Carlyon.

Wednesday.—Strand, Superior, Ezella, Lark, New Colonial, Dome, National, Plaza, Castle, Ball Park, Orpheum, Wade Park, Monarch, Alhambra, Knickerbocker, Marquis, Metropolitan, Duchess, Penn Square, Wind-a-meer.

Thursday.—Family, Cedar, Delmar, Elysium, Buckingham, Main, Peerless, Dixie, Erie, Royal, U. S., Fountain, Globe, Haltnorth, Temple, Sun, Angela, Glenside, Chaplin, Victoria, Quincy.

Friday.—Kinsman, Park, Rex, Ferko, Palace, 116th St., Milo, Miles Park, Deucan, Harvard, Market Square, Moonlight, Olympia, Tabor, Broadway, Washington Park, Vandora, Luna, Pastime.

Saturday.—Elsonian, Park National, Professor, Majestic, Iris, Marvel, Amphion, Wonderland, Southern, Lincoln, Troy, Denison Square, Troy, "Y," Pearl, Eagle, Liberty, Clark, Norvel, National and Ridge.

Sunday.—Photo Play, Fulton, Randall, Lorain, See It, Gordon, Victor, Cozy, Empress, Boulevard, Madison, Gordon Square, Golden Eagle, Highland Square, U. No., Nemo, Enjoy U., Melba, Homestead, Lakewood and Lucier.

The campaign was in charge of a committee composed of Charles A. Megown, B. J. Sawyer, Frank Kenney and S. F. Deutsch.

Special Film to Help French Orphans.

Cleveland, O.—Miss Katherine Russell Bleeker, of New York, has just completed a reel entitled "The Perils of Society," to be shown at the Metropolitan theater the latter part of this month for the benefit of the fund Cleveland society women are raising to aid the French war orphans. Some of the scenes were laid in the old Garfield homestead, the former residence of President Garfield at Mentor. Other pictures were taken at the Country Club, the Hunt Club at Chagrin Falls, the Cleveland Yacht Club, and the town house and country estate of Charles A. Otis. One scene shows a number of society folk disporting themselves in the swimming pool at the Cleveland Athletic Club.

The Enjoy-U's Own Weekly.

Cleveland, O.—Gustave C. Schroeder, proprietor of the Enjoy-U. theater, 7700 Lake avenue, plans to give his audiences weekly features of his own making, as the result of an experiment he tried on Memorial Day. Schroeder mounted a motion picture camera in his automobile and drove about among holiday crowds in his neighborhood.

The result was a goodly number of feet of snappy neighborhood stuff which his audiences enjoyed a week later on the screen. Now Schroeder will repeat the experiment weekly.

"Where Are My Children?" in Ohio.

Cleveland, O.—"Where Are My Children", the film argument against race suicide, opened June 10 at the Cleveland Opera House. It was first privately screened by Manager George Gardner, before an audience of city officials, clergymen and educators.

E. P. Strong and Fred Desberg, of this city, have incorporated a company to handle the film in Ohio. It is attracting wide attention.

Benefit at the Lucier.

Cleveland, O.—The Woman's Guild of St. Peter's Church gave a benefit performance at the Lucier theater, Wayne and Detroit avenues, June 13. The film offering was "God's Country and the Woman."

Children Dance at the Olympic.

Cleveland, O.—The Olympia theater, E. 55th street and Broadway, was packed to the doors the nights of June 10 and 11, when Miss Katherine Ressler, presented seventy-five children of the neighborhood in a dance revue." According to W. H. Miller, manager of the Olympia and the Haltnorth theaters, the children are the best drawing card of the year for him.

May Build Theater in Youngstown.

Youngstown, O.—C. W. Deibel, in seeking a permit from the city council to construct an elevated foot bridge over an alleyway connecting two pieces of property he owns, declares he intends to construct a motion picture theater with a seating capacity of 2,500 if council grants him the permit.

CINCINNATI NEWS LETTER.

By Kenneth C. Crain, 610 1st Nat. Bank Bldg., Cincinnati Correspondent.

McMahan & Jackson Get Another Big Film.

CINCINNATI, O.—McMahan & Jackson have added to their list of big features the Great Northern Film Co.'s production, "The End of the World," a six-part film portraying what happened when a comet struck the earth. It will be handled on a state-rights basis, like some of the other features which the Cincinnati firm controls. "The Dumb Girl of Portici," which McMahan & Jackson own in Ohio, Kentucky and Indiana, is showing to capacity business, they report, while "Diana," which was shown here in conjunction with the Pavlowa film, is also drawing well. The firm entertained a remarkable assemblage of stage and literary notables recently on the occasion of the visit of the touring Friars to Cincinnati. The attraction was a private showing of "The Burglar and the Lady," a film version of James J. Corbett's stage success, in which he is featured, and as Mr. Corbett was a member of the Friars' company, the occasion was opportune for the special exhibition, which was apparently much enjoyed.

Small Fire at Museum Theater.

Dayton, O.—A small fire in the operating room of the Museum theater, at 218 Valley street, caused a loss of about $75 by the destruction of a film and some other damage, and incidentally illustrated that a panic is not necessary when a blaze occurs. Manager Charles Wood calmly announced to the audience that there was a small fire, but that there was no cause for alarm, and the audience, under his instructions, moved out with equal calm. The fire department prevented a possible spread of the fire, extinguishing the blaze at once. Manager Wood's coolness undoubtedly contributed largely to the prevention of possible trouble.

Children's Films at Zanesville.

Zanesville, O.—The organizations interested in having pictures designed especially to interest and instruct children have succeeded in making arrangement for special programs once a week, on Saturday mornings, and the several exhibits which have been held were all well attended. A typical program shown recently included a Pathe colored picture, "The Adventures of a Madcap," and several other comedies, as well as some scenic pictures.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Michigan Showmanship Notes.

JACKSON, MICH.—A local paper was conducting a cooking school and Manager McLaren, of the Majestic theater, showed at a Merchant's matinee a timely Essanay Domestic Science film "One Girl in a Thousand."

Red Jacket, Mich.—Manager William N. Paananen, of the Star theater, has added 125 seats, bringing the capacity up to 425. The house has been redecorated.

Big Rapids, Mich.—A summer policy at the Cozy and Princess theaters has been arranged. Special features will be shown each night.

Ahmeek, Mich.—Manager Kosman, of the Rex theater, is conducting a young ladies popularity contest.

Michigan Theater Changes.

Jonesville, Mich.—E. D. Rice, of Leslie, Mich., has purchased a moving picture theater here.

Bay City, Mich.—The Aladdin Theater Co. has purchased the Star theater. Lloyd Simpson is now manager of both the Aladdin and Star theaters.

Hubbardston, Mich.—Russell Bangle has opened a moving picture show here.

Manistee, Mich.—The Gem theater operated for the last two years by Allen and Frank Christianson in connection with the Electric theater, has been closed. An extra machine has been placed in the Electric which will handle the business.

Grand Rapids, Mich.—The Empress theatre will run vaudeville and films this summer.

Bay City, Mich.—Richard P. Leasy, head of the Wenonah Theatre Co., has purchased the Washington theater here.

Jackson, Mich.—Frank R. Lampman has resigned as manager of the Orpheum theater.

Ishpeming, Mich.—M. L. Clancy, of Ishpeming, and J. D. Heritage, of Va., have taken over the Princess theater at Thief River Falls, Minn.

Harbor Springs, Mich.—Manager Lehy, of the Lyric theater, has installed a new operating room and has remodeled his lobby and ticket office.

Kalamazoo, Mich.—W. K. Randall, city inspector, has issued a statement praising the fire prevention conditions he found in local moving picture theaters.

Bay City, Mich.—Col. M. S. Butterfield was recently in Bay City and completed arrangements for remodeling the Bijou. The changes include redecorating and remodeling, the installation of a new ventilating and cooling system and two new Simplex machines.

ILLINOIS NEWS LETTER.

By Frank H. Madison, 6747 Emerald Ave., Chicago, Special Correspondent.

New Theaters and Changes.

AVERYVILLE, ILL.—The Village airdome opened June 1 for the summer season.

Minook, Ill.—White Bros. have closed the Electric theater for the summer.

Wenona, Ill.—Joseph Luning of Dana, Ill., has purchased a moving picture theater here.

Elmwood, Ill.—The Palace theater building here has been sold to W. S. Winget of Peoria who likely will lease the theater.

Windsor, Ill.—J. W. Franklin of Mattoon has purchased a moving picture theater here. His son George will be manager.

Robinson, Ill.—Stewart L. Crebs of Carmi, Ill., has awarded the contract to J. A. Behrick & Son of Mt. Vernon, Ind. to erect a moving picture theater here seating 800 and costing $22,000.

Alton, Ill.—The Airdome opened for the summer with "The Battle Cry of Peace." Local Naval Reserves and Boy Scouts assisted in making the exhibition a success. "The Melting Pot" was the second attraction.

Robinson, Ill.—H. E. Otey has opened the remodeled Grand opera house. The main floor has been lowered five feet.

Bonds to Insure Payment for Current.

Salem, Ill.—The City council has passed an ordinance requiring managers of moving picture theaters to file bonds that they will pay the city for all electric current bills.

Madison, Wis., Licenses and Safety Rules.

By Midwest News Service.

MADISON, WIS.—License will be refused moving picture theaters in Wisconsin which have not complied with safety requirements of the State Industrial Commission. Installation of panic bolts on doors is one of the needs of many houses. Building Commissioner Dean says some Madison houses keep their exits securely locked during performances.

Madison, Wis.—The White House Theater Co. has been incorporated with capital stock of $100,000. The incorporators are: Lyman G. Wheeler, Thomas A. Manning and O. C. Weber.

Beloit, Wis.—Frank McCarthy is now manager of the Rex and Strand theaters.

IN DETROIT.

Admission Raise at the Alhambra.

Detroit, Mich.—Thomas D. Moule, manager of the Alhambra theater, Woodward and Kenilworth avenues, Detroit, announces that on account of the ever-advancing cost of first-class programs and of the increased cost of every other item in the conducting of a high-closs theater, they are confronted with the necessity of increasing revenue, or of presenting mediocre attractions. "As we prefer to maintain our policy of 'No picture too good nor too expensive for the Alhambra,'" he says, "we will, commencing Sunday, June 11, charge 15 cents for all seats (except boxes), on the main floor, and ten cents for all balcony seats (including boxes). Main floor boxes will be 25 cents, and all seats ten cents at matinees as usual.

Gilligham Out of G. F.

Detroit Manager of General Film Exchange Resigns to Open His Own Distributing Company—Calls New Concern National Film Company—Offices at 189-191 Woodward Avenue—Some of Mr. Gilligham's Activities.

By Jacob Smith, 503 Free Press Bldg., Detroit, Mich., Special Correspondent.

DETROIT, MICH.—A. J. Gilligham, of this city, a national light in the film world both as an exhibitor and exchange man, and the oldest in point of continuous service of the General Film Company, has resigned the managership of the Detroit exchange, ond has opened offices at the New Empire theater building, 189-191 Woodward avenue, where he occupies the entire third floor. Mr. Gilligham will conduct an exchange business under the style of the National Film Company, the name under which he formery operated before he sold to the General.

Mr. Gilligham started as an exchange man some ten years ago, operating the National Film Company in Detroit and the Vaudette Film Company in Grand Rapids. There were six motion picture theaters in the United States when he opened the Vaudette theater in Grand Rapids in 1906. Since then he has gradually been increasing the number of houses until they include the Majestic, Orpheum, Strand, Idle Hour, Original Vaudette and Monroe Vaudette, and the New Empire in Detroit. The Grand Rapids theaters are operated as the Gilligham & Smith Enterprises, Mr. Gilligham being president and the largest stockholder.

When the General Film Company took over the National and Vaudette Film companies, Mr. Gilligham was appointed manager of the Detroit exchange immediately opened, and has continued in that capacity until sending in his resignation June 1st.

Mr. Gilligham has extensive motion picture holdings as well as numerous valuable real estate investments which require a great deal of his time. Besides the interest in the theaters above mentioned, he is vice-president of the Union Amusement Company, operating the Detroit Opera House; he is substantially interested in the new Circle theater in Indianapolis; he owns the property on which is located the Park theater, Woodward avenue, near Elizabeth street; he is just placing on the market 24 acres at Livernois and Twelfth streets which he has sub-divided into lots; he is president of the Detroit Screen Club; member of the Motion Picture Board of Trade; Thirty-Second Degree Mason; Member of the Mystic Shrine, F. & A. M., Wolverine Automobile Club, Board of Commerce, life member of the Lodge of Elks as well as other clubs and social organizations.

Mr. Gilligham will always be glad to welcome exhibitors, exchangemen and those interested in the motion picture business at his new offices, New Empire Theater building, 18-191 Woodward avenue, where he owns the lease on the entire building.

Detroit Board of Commerce Cruise.

Detroit, Mich.—When the steamer City of Detroit sailed away from the foot of Third street, Thursday morning, June 8, it had on board John H. Kunsky, George W. Trendle and Howard Pierce, as well as I. Reubens, the latter going as a motion picture operator. The trip is an annual one in the form of a cruise taken by the Board of Commerce for its members. A different route is taken each year and new places of interest are visited. The trip lasts five days.

At This Paper's Detroit Office.

Detroit, Mich.—Every day we run into exhibitors and exchange men who tell us that they couldn't get along without the Moving Picture World—and that it is the best and most complete journal devoted to the trade. Occasionally someone calls at the office to find out why the paper can't be purchased at every newsstand. In this connection we want to say that the circulation of the Moving Picture World is practically all paid-for circulation and represents individual paid-in-advance subscriptions. This is the best kind of circulation for the advertiser. Don't depend on being able to get the World at a newsstand—subscribe for it by mail and get 52 issues direct to your office or residence for only three dollars. It's the best investment you can make.

Centreville's Community House.

Centreville, Mich.—Work was commenced June 3 on the new Centreville theater, which it is expected will be completed by September 1. The cost will be in the neighborhood of $10,000. It has been financed by a stock company consisting of fifty members—citizens and farmers of this village. It is designed to fill a place in the community life and make Centreville a better place in which to live.

J. P. Church Managing the Forest.

Detroit, Mich.—John P. Church is now manager of the Forest theater, Woodward avenue near Forest, which is under the same ownership as the Your theater.

New Deltha Theater.

Detroit, Mich.—Seating capacity for 1,200 persons on one floor is to be provided in the Deltha theater, which is to be erected on the west side of Holcomb avenue, just north of Mack avenue, for the Deltha Amusement Company.

David Stott Dies.

David Stott, proprietor of the Broadway-Strand theater, Detroit, died suddenly of ptomaine poisoning on Sunday, June 4. He was buried the following Wednesday.

Worth a Passing Glance.

Detroit, Mich.—The Garden theater, now under the management of Joe Woods, and the Strand, under the management of Dewitt C. Shook (both Kunsky theaters) have followed the example of the Alhambra and announced a daily-change policy instead of changing four times a week.

The Clara Kimball Young Film Corporation of Michigan has filed articles of association with the Secretary of State at Lansing, Mich. The amount of authorized capital stock is $200,000 and the stockholders are Harry I. Gorden, Charles Beals and Edward W. Butcher.

Good luck and best wishes to Edward W. Butcher, manager of the Broadway-Strand theater, who became a benedict on Wednesday, June 7, at Troy, N. Y., his former home.

Port Huron and Detroit parties are negotiating for the City Opera House, Port Huron, Mich., on Military street, and to erect thereon a handsome new motion picture theater. The plans already drawn call for a house seating 1,500.

The Stratford theater, Dix and Ferdinand avenue, Detroit, under the management of E. V. McGrath, has declared a dividend every month since it opened, March 11.

Charles G. Roos, formerly with the Atlas Feature Film Company, of Detroit, recently called at our office. Mr. Roos is superintendent of photography with the Canada Film Company, at Galt., Ont., which firm is now engaged in producing an elaborate war picture.

Watch Your Thermometers

Louisville Exhibitor Gives Worth While Talk to World Readers on the Importance of Keeping an Equable Temperature Throughout the House While Show Is On—Pointers on Comfort That Every Exhibitor Ought to Realize.

By G. D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky., Special Correspondent.

LOUISVILLE, KY.—According to one of the leading moving picture men of this city, careful regulation of temperatures in moving picture theaters is something that is overlooked in the majority of cases. This exhibitor has placed a number of thermometers in various parts of the house, and either in winter or summer a close watch is kept on them and the temperature kept at about the same pitch. This house has a washed air cooling system in addition to its many fans and is enabled to keep the air equable either in winter or summer. Many exhibitors place a thermometer somewhere near the front of the house, look at it once or twice a day, and think they are regulating temperatures. As a fact it is necessary to view the thermometer every quarter or half hour in order to keep the house really comfortable. It is comparatively an easy matter to keep a house cool that is merely half full, but as it fills up it is necessary to use artificial cooling.

It Pays to Watch Closely.

Early in June a case was called to attention where the audience was fanning itself in an effort to keep cool, while through oversight the side doors to the theater were securely closed. A glance at a theromometer would have called the manager's attention to the fact that everything was not as it should be. Another house in an effort to hold down expenses is guilty of the penny wise and pound foolish system of turning off its electrical fans about half way through the second night performance. According to this manager the house is half empty during the latter part of the last show, and its a waste of current to use the fans. However, he overlooks the fact that after sitting under a fan for three quarters of an hour the patron feels uncomfortably warm when the breeze is cut off, and stale air from the previous performance has not escaped from the house.

Make It Some One's Regular Job.

"Of course it is possible to overdo ventilating" said this manager, "as in the case of a house that had its side doors wide open last December in an effort to cool off the house. A number of people became chilled, and dissatisfied with the management. What's everyone's business is no one's business and the wise manager should detail one of his ushers, door men, or someone to keep close watch on the thermometers, and hold him responsible for any slip ups."

New Aristo's Sunday Matinee.

Louisville, Ky.—The New Aristo theater, Second and A streets, has taken advantage of the fact that it is in a residence neighborhood that is free on Saturday afternoons, and has just announced that hereafter matinees will be held on Saturday afternoons as well as Sundays. While most of the theaters run Sunday matinees even in the suburban districts, this theater is the first to announce regular Saturday afternoon performances. The neighborhood is excellent for such a program which the management feels confident will prove a success.

Switow Wants to Retire.

Louisville, Ky.—M. Switow, head of the Switow Amusement Co., which has built many moving picture theaters in Louisville, Kentucky and Indiana during the past few years, reports that he is preparing to retire from the industry, and is disposing of his moving picture theater holdings. During the past few months Mr. Switow has sold his holdings in a number of houses, and most of his holdings are now confined to local theaters. His success in the moving picture field has been phenomenal.

"Manhaters," Local Film, Ready.

Louisville, Ky.—J. Johnson Mussellman, manager of the Star theater, and actively connected with the management of the Princess Amusement Company, operators of the Orpheum and Casino theaters, played "Henry," the leading part in the "Manhaters," a Ruth picture produced by the McHenry Film Co., for the Broadway Amusement Enterprises. The completed film will be shown at the Novelty, during the week of June 18, and later at the entire string of Broadway houses. Miss Sara Weissberg won the leading role of "Ruth." Mr. Mussellman went through the throes of a fake wedding on the wide steps of the Jefferson County Court House. William Conklin directed the picture, while Arnold Rocardo did the camera work. The picture took in a number of interesting local scenes, mostly in the finer residence districts. What will add greatly to the picture's drawing power is that it is entirely free from advertising matter, and is really merely an interesting little local photoplay.

Local Business Notes.

Louisville, Ky.—That a really high class film production never becomes dead is the contention of Manager Lee Goldberg, of the Mary Anderson theater, who again showed "The Spoilers," The Rex Beach story in which William Farnum, Thomas Santschi, Kathleen William take the leading parts. This film was shown on a number of occasions at the Mary Anderson, and always pulled good attendances. Mr. Goldberg brought the film back and showed it for four days at the local Keith houses starting the run on Wednesday, June 7. It is said that many Louisvillians have seen this picture a number of times, but are not tired even yet.

The Orpheum theater, Louisville, has been doing a good deal of advertising in connection with its showing of the new serial "The Secret of the Submarine," which will be run in single chapters for fifteen weeks, the showing having started on Sunday, June 4. The Cherokee theater, in the Highlands, which will also show the serial, has been running slides announcing the picture for several weeks previous to the first showing.

New Middlesboro Theater.

Middlesboro, Ky.—The Brown Amusement Company, operators of the Manring and Amuzi theaters, has confirmed the report that the company will shortly build a new theater. The new building will be of fireproof construction, will seat 450 to 500 people. The newest types of heating and ventilating plants and a mezzanine balcony will be installed. When completed the house will be the largest and finest in the mountain district of the state.

Kentucky News Items.

Eminence, Ky.—The New Grand, an airdome, was recently completed and has just been opened to the public.

Prestonburg, Ky.—The management of the New Magnet theater has opened its new house, which is very attractive though small.

Weeksburg, Ky.—The Weeksburg Amusement Co., with a capital stock of $2,000, has been incorporated by E. M. Brown, S. V. Haworth and G. A. Lund.

Irvine, Ky.—J. H. Stivers has just returned from Cincinnati where he purchased equipment for the new Garden-Gods theater, the new airdome which will shortly be completed. A power plant with a voltage of 220 has been installed, and Mr. Stivers expects to open the new picture dome in a blaze of light.

TENNESSEE NEWS LETTER.

By G. D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky.

Where Negro Theaters Pay.

NASHVILLE, TENN.—Exclusive negro picture theaters have done so well in Nashville, which has a large colored population, that the Bijou Amusement Company recently opened the old Bijou theater as an exclusive colorod theater. The Bijou, on Fourth avenue, was at one time a part of the Jake Wells circuit in the South. With the opening of this theater the colored people will be well represented by photoplay houses. It is planned to keep the place up to a high standard and show the best photoplays obtainable. The building has been put in good repair and made a good opening with the circus play "Peg O' the Ring."

Free Films in Parks.

Chattanooga, Tenn.—Free moving pictures have been started at Chattanooga in Warner Park, under the auspicies of the park commissioners, and operated by a Main street moving picture man. Nashville will also start similar pictures before long. Advertising slides will be shown between pictures. It has been stated that the pictures would be interesting photoplays and that travel stuff and so called educational pictures dealing with the manufacture of this and that would be barred. Conducting free moving pictures along this line is a new idea in the Chattanooga district.

Co-operative Boosting.

Chattanooga, Tenn.—Several of the Chattanooga theaters recently came out with a co-operative advertisement reading "It's always cool in the Alcazar, Fine Arts, Alhambra, Superba and Bonita picture theaters." The Typhoon cooling system is used in all of these houses. The Alcazar is featuring its cool house in its advertisements which carry a line "Come in and get cool." The ad paid them all, no doubt about it.

Local Notes About Film Shows.

The Majestic Amusement Co., of Memphis, Tenn., recently booked the intensely interesting new serial "The Secret of the Submarine." The picture will be shown at Empire theater, No. 2 every Wednesday, and at Empire, No. 1 on Thursdays. Price of admission at these two houses is five cents.

The Strand theater, of Memphis, Arthur Lane, manager, recently announced a new feature program whereby five or more reels of feature material will be shown nightly with a daily change in program.

According to the Majestic Amusement Co., of Memphis, Tenn., Charlie Chaplin is as funny or funnier in the Mutual releases than in his former productions.

The Gay theater, of Knoxville, Tenn., recently played a return engagement of "The Love Mask."

The Glendale Zoo, at Nashville, is now featuring band concerts and moving picture shows as added attractions, and is opening the season with a good run of business.

The Belmont theater, the popular little suburban house of Nashville, located at Sixteenth and Grand avenue, is offering long bills. Eight reel programs are not unusual at this theater.

Strand Cuts Out Screen Ads.

Evansville, Ind.—The Strand has barred advertising matter. Music from the Fotoplayer will take its place.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

O. E. Banschbach to Manage a Shelbyville Theater.

SHELBYVILLE, IND.—Otto E. Banschbach, for a number of years associated with Frank Rembusch as manager of his theaters, has taken charge of the Grace theater of this city. The new manager was brought here because Rembusch and Charles Blackstone, who have associated for several years, have dissolved their business interests. Rembusch is a national figure in the motion picture world and is the inventor of the screen which revolutionized projection.

Miss Barrett Buys Evansville Theater.

Evansville, Ind.—Miss Marie Barrett, a former newspaper woman, is the first woman owner of a motion picture theater in Evansville. She recently purchased the Theatorium, one of the best houses of the city, and has been operating it successfully since she secured ownership. Miss Barrett has been taken into motion picture circles and does her share of the things that make the exhibiting business successful here.

Fresh Air Mission Benefits.

Terre Haute, Ind.—Mrs. Charles A. Stevens, who has charge of the Terre Haute Fresh Air Mission, has enlisted the aid of moving picture house owners of the city and will give benefit shows in a number of the houses beginning immediately. It has always been customary for the moving picture men to help out in this work, and they are beginning early this year.

H. H. Riner Buys Princess Theater.

Plymouth, Ind.—H. H. Riner has purchased the Princess theater from Aley Dawson, taking possession recently. The theater was closed for a week while the new owner put it in repair, sadly needed, and has reopened to good houses. Riner is known as a live wire in these parts and is capable of making the show a great success.

Indiana Notes of Interest.

Winchester, Ind.—The Dreamland management is receiving many compliments because of new decorations and the installation of a new machine, bring the Dreamland up to Winchester standards.

Attica, Ind.—Attica is commenting on the "different shows" which are to be found at the Arcade. The management has introduced the Burton Holmes travel pictures, something new in Attica, and the reward has been worth while.

Rockville, Ind.—Tad L. Johnson has purchased the Cozy theater. Melville Johnson will be the new manager.

Ft. Wayne, Ind.—Ft. Wayne has had its "Society Show." It was a real society show for the "little four hundred" of the little city turned out in full force to help make a picture which is to be shown at the Jefferson. The leading parts were taken by youngsters of talent.

Richmond, Ind.—Dunlavy and Bond of Detroit have purchased the Union airdome of this city and have changed the name to the Garden as well as making a change in appearance which will make the theater fit the name. Vines and shrubbery and interior decorations have been added.

Camden, Ind.—Merchants are giving free motion picture shows at night.

Indianapolis, Ind.—"The Little Girl Next Door," the big screen production based on vice conditions as revealed by an investigation by an Illinois vice commission, was shown at the Regent recently and no mistake was made by Bingham, Crose and Cohen, owners of the Regent, when they booked the production which had taken Chicago by the ears. Indianapolis filed in and out of the doors of the theater continuously and the picture was well received.

Daylight Movement in Minneapolis

Local V-L-S-E. Office Decides to Take the Extra Hour of Daylight—Calls Office Hours from 7 till 4.

From Perry S. Williams, Special Correspondent, Address Minneapolis Tribune.

MINNEAPOLIS, MINN.—The V-L-S-E officers here have set an example for the other exchanges in the city in the matter of early closing during the summer months. A statement issued by the manager announces the company has decided to make a new trail if necessary and has joined the extra hour of daylight movement. So far no other establishment in any line of business in Minneapolis has tackled the extra hour proposition although much talk has been going on about it in the newspapers. The V-L-S-E employes now are coming to work at 7 a. m., and quitting at 4 p. m., instead of working from 8 a. m., to 5 p. m.

S. N. Robinson Heads Local Fox.

Minneapols, Minn.—S. N. Robinson, formerly manager of the Fox Los Angeles office, has been made manager of the Minneapolis exchange in the Jewelers exchange building. He succeeds Earl A. Westcott who is to become western representative for the Fox company. Mr. Robinson worked under Mr. Westcott here several months ago.

J. C. Wolff Will Guide Local Unicorn.

Minneapolis, Minn.—W. L. Merrill, who has been in charge of the Unicorn office in the Produce building has been promoted. The shift in authority was announced as Mr. Merril left for a vacation of some length, after which he is to be given a higher position with the Unicorn service. He is being succeeded here by J. C. Wolff, who was manager at the Minneapolis exchange at a previous time.

I. A. T. S. E. Local Elects.

St. Paul, Minn.—The officers elected by Local 356, I. A. T. S. E. are: George La Victor, president; Guy Whitticar, vice-president; Earl Hoffman, recording secretary; Albert Trizone, financial secretary; Harry Cunningham, business agent and W. S. Smith, sergeant-at-arms.

K. L. Niles Buys Menomonie House.

Kasson, Minn.—K. L. Niles, a newspaper man of sixteen years' standing and formerly editor of the Republican here and the Adams Review at Adams, Minn., has purchased the Orpheum theater at Menomonie, Wis. He also is owner of the Idle Hour theater here with Mr. Dyer.

Hardin Theater Notes.

Hardin, Mont.—M. L. Patton and A. L. Bliven of Alberta have bought the Pearl theater here from R. W. Hickman. Mr. Hickman will move to Vandalia, Ill. Mr. Bliven is a theater manager of experience having managed theaters at Council Bluffs, Iowa; Omaha, Neb., and Superior, Wis. Dan King will erect a new theater in Hardin.

Edward Hinz Will Build Theater.

Austin, Minn.—Edward Hinz, already owner of three theaters in this city, seems to have an insatiable ambition in the moving picture field. He has announced plans for a new playhouse. His present interest are the Cozy, Lyric and Princess.

Batters Will Try Their Averages.

Minneapolis, Minn.—A. A. Hixon, assistant manager of the Minnesota Metro office, has gathered a team of baseball men from among the employes of the 25 exchanges in the city and has challenged the Twin City Screen club to organize a nine and fight out the burning question of superiority. Hixon plans to stage the game on some Sunday morning at Nicollet park while Mike Cantillion is on the road with his Minneapolis baseball league team.

Business Good in Both Dakotas.

Minneapolis, Minn.—Business in the theaters of the small towns throughout North and South Dakota is brisk and indications point to a continuation of that healthful condition. This is the report brought back by H. C. Remington, who covers the field in the Dakotas for the Paramount exchange at Minneapolis. He has been on the road continuously since March 1 and had an opportunity to get a first-hand view of the situation.

Minneapolis Short Notes.

Newton Davis, a film road man of some experience, has been added to the city staff of the Universal exchange here.

The Theater Equipment Co., has taken offices in the new Film Exchange building, constructed exclusively for film business. It has taken advantage of a removal to larger quarters and installed a machine repair department with W. C. Phillips in charge.

The Independent Film Corporation again makes an announcement of enlarged service to its trade. J. E. Moor, one of the proprietors, says that the weekly release of the company now will be twenty-one reels.

Theater Changes Hereabouts.

Eureka, S. D.—A. E. Smith has sold out his interest in the theater here to F. L. Southern and A. M. Berg, who have assumed charge.

Corsica, S. D.—The new theater here has been taken over by V. P. Carlson and I. J. Sweard.

Velva, N. D.—The new Park theater has been opened here by Ira Oaid. Mr. Oaid added a band concert to the picture program on the occasion of his opening.

Glenwood, Minn.—A new theater is to be erected here by J. H. McCauley.

Pine Island, Minn.—A new theater to be put up here will be erected by Rudy Smith and W. H. Newsome of Rochester, Minn.

Fairmont, N. D.—Frank Dickerson is building a theater here.

Wimbleton, N. D.—The opera house in course of construction here is the property of Dr. Henry Baudaux.

Aberdeen, S. D.—The C. W. Gates Amusement Company is putting up the Strand theater here at an outlay of $50,000.

Canistota, S. D.—Dr. Clark's new theater here will cost $10,000.

Mandan, N. D.—The Hartman-Photoplay Company has started work on its $25,000 theater here.

New Dakota Theaters and Changes.

By Midwest News Service.

Madison, S. D.—Mulvey Bros. added 200 seats to the Imperial theatre without missing a show.

Milnor, N. D.—C. W. Nordstrom and Dick White will erect a modern moving picture theater here.

Fairmount, N. D.—Frank Dickerson is having a moving picture theater erected here.

Kenmare, N. D.—L. F. Darling, manager of the Lyceum theater, has made arrangements to operate shows at Tolley and Lansford.

Elk Point, S. D.—A. G. Shepherdson will operate a moving picture show in the opera house.

Wimbledon, N. D.—An opera house is being constructed here for Dr. Henry Baudaux.

Carrington, N. D.—Ralph Botts and John Lang have purchased the Grand theater.

Elgin, N. B.—Jacob Balliet has let the contract for the construction of an opera house.

Hillsboro, N. D.—Mr. Harry Hay has purchased the moving picture theater from J. M. Freeman.

New Orleans Lowers Tax

Parish Tax Assessor Takes Lower Idea of Value of Film on Hand at Local Exchanges—Managers Still Consider Their Assessments Too High and Have Asked to Have the Matter Threshed Out in the Civil District Court.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—As announced in Moving Picture World, eight exchanges of New Orleans filed suits in the Civil District Court last Friday afternoon against the Board of Assessors of the Parish of Orleans for reductions of assessments on film. The companies and amounts of assessments and amounts they want reduced are:

Mutual Film Company...	$27,000 to	$7,000
World Film Corp.....	20,700 to	2,900
V. L. S. E., Inc.....	20,000 to	2,000
General Film Co.....	20,700 to	5,500
Consolidated (Univer.)..	22,500 to	5,500
Sou. Paramount.....	15,500 to	3,500
Pathe, Inc.....	20,700 to	3,500
Fox Film Corp.....	20,500 to	1,700

The exchange men declare in their petition that the taxation is onerous and unfair. They state that they are willing to pay a fair price per foot for all film carried locally, but that they do object to paying for 20,000 feet, for instance, when only half that amount is carried. An early hearing of the case is expected.

Big Film Men Visit New Orleans.

New Orleans, La.—This city has been favored with visits of a few "big guns" in the business. Only a week ago, Harry C. Drum, of the World Film Corporation, was entertained during a short stay here. Then Pat Powers, treasurer of the Universal, dropped off in New Orleans for a few hours between trains to the coast. Mr. Powers didn't have time to visit the exchanges, but held a few chats with picture men in the vicinity of Herman Fichtenberg's Plaza theater. Arthur Lucas, manager of the Triangle, was the latest visitor. He left New Orleans continuing his journey westward.

Sabbath Referendum at Bogalusa.

Bogalusa, La.—A petition signed by hundreds of women, has been presented to Mayor Sullivan, and it asks that Sunday motion pictures and baseball be abolished. A much longer petition, signed by 800 Bogalusans, and requesting that Sunday amusements be allowed to continue, followed it. Ever since the agitation started, an old Sunday blue law was dug up, and Bogalusa is observing it strictly. It incidentally develops that in the coming election to decide the question, women, that is, married women, will be allowed to vote for the first time in the history of the state.

They Assisted at Nola Barbecue.

New Orleans film men and representatives of the local and trade press "assisted" at a barbecue on the grounds of the Nola Film Company Thursday afternoon. Ernst Boehringer, manager of the Triangle theater was master of ceremonies by virtue of having barbecued the meats, working over the pit from early morning. William Hannon, president of the Nola Company, was official host and a good time was had by all.

Among the exchange men present were S. T. Stephens, of Mutual, and Al G. Shear, of Consolidated. Among the newspaper men present were R. S. Pritchard, moving picture editor of The Item; N. S. Thatcher, moving picture editor of The Times-Picayune. Messrs. Morton and Bowdin Caldwell, the former the advertising manager of The Item, were also present. A. G. Newmeyer, business manager of The Item, and James M. Thompson, the publisher, also dropped in.

Everybody talked shop a good deal, and seemed to enjoy it. The Nola Company's plans for the near future were also under discussion. These include the engaging of a complete producing company of the first order under a successful director. Operations are scheduled to begin on a large scale within less than thirty days.

Changes in Local Fox Forces.

New Orleans, La.—Louis Levin, the new Southern Division Manager for Fox, left on May 29 for Dallas. Mr. Levin announced an important Fox change at Atlanta. In that city Thomas W. Brady, formerly a Fox road man out of the Detroit office, has been appointed manager of the Atlanta headquarters, succeeding O. P. Hall, resigned.

Paul Engler, heretofore acting manager at the Fox Atlanta office, has been made personal representative of Mr. Levin, and as such will be transferred to New Orleans.

Mr. Levin finds a healthy increase apparent at the New Orleans office, and excellent prospects for his company throughout the whole of the Southern territory.

Film Favorites as Fashion Leaders.

New Orleans, La.—Madam Antoinette Evans, wife of R. King Evans, New Orleans manager of the V-L-S-E exchange, who several months ago put on a fashion show at the Crescent theater in conjunction with the showing of the Paramount program there, has been engaged by the New Orleans Times-Picayune to write a series of fashion articles for that newspaper. Mme. Evans will conduct her own daily department. Her wide acquaintance with film folk will enable her to answer any questions as to just what the noted film planets are wearing—and not wearing. Mme. Evans is of an engaging personality herself, and, with her husband, has won many real friends.

Southern Film Convention Notes.

New Orleans, La.—It is not too early to talk about the convention of the Southern Motion Picture Trades Association, thinks J. Eugene Pearce. Mr. Pearce, who is president of the association, said so recently, while making several interesting announcements. In the first place, it is probable that the exposition will be held in January, and not in February, during the Mardi Gras season, as was originally planned. The exposition will last four or six days, Mr. Pearce said, and already, from the promises he has received from manufacturers, the greatest, glitteringest galaxy of film stars ever sent South will assemble in New Orleans for the big film show. Mr. Pearce this week began to send out exposition literature broadcast. He has determined to give over a part of his handsomely appointed Canal street offices to a secretary whom he will appoint shortly to attend to exposition matters. Assisting him in arranging various details are Al. G. Shear, manager of the Universal-Consolidated, and Karl A. Bugbee, manager of Metro's Crescent City office.

New Orleans News Notes.

Fire caused a loss of $1,025 at the People's theater, Andrew Taenz, proprietor, at 2735 St. Andrew street. Flames started from a projection machine and spread to the main floor.

P. V. Black, owner of the Grand theater, Donaldsonville, La., and J. C. Landen, of the Istrione theatre, Jackson, Miss., were visitors this week on Exchange Row, and purchasers also.

"The Battle Cry of Peace," indorsed by unprecedented advertising in the New Orleans Times-Picayune, which newspaper brought the noted film to the Crescent City, is entering on its second week to crowded houses.

The Pathe office this week broke all collection records. "After all," Manager Raoul Junet said, "that's the only things that count, anyway. Pathe has gone ahead consistently in this city, without a bit of braggadocio to help along. I find that business is on the increase, and that the Goldberg cartoon series will prove a winner in the South."

Bay St. Louis, Miss.—Bay St. Louis is soon to have an airdome that will show the latest feature releases. The new theater opened June 3, and its owner is E. E. Saucier.

Jackson, Miss.—The Plaza airdome, which opened on May 22, with Bell and Carleton as managers, reports exceptionally good business.

PICTURES IN GEORGIA TO PAY FOR PROHIBITION.

Rates for Yearly Theater Licenses Raised—Exchange Licenses Also Go Up.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Special Correspondent.

ATLANTA, GA.—Prohibition in Georgia is causing a decrease in revenue over the state, and in order to meet expenses municipalities are busy endeavoring to raise tax on not only necessities, but the pleasures people enjoy.

The Atlanta tax committee is making vigorous efforts to bring the income of the city up to total of last year, when the near beer licenses were paid.

The committee took up the question of raising the tax on soft drinks, but found that the services of the city attorney were needed before any move in the matter could be made.

The committee however, turned its attention to moving picture shows and raised the rates a sliding scale of $100 for 5-cent houses, $200 for 10-cent houses and $300 for houses charging more than 10 cents.

Film distributors will have to pay more taxes in future, their license being raised from $50, on those doing a business about $8,000 and $200 for those above that amount.

R. H. Goodman With Mutual.

Atlanta, Ga.—Robert Hastings Goodman, who made his stage debut in Atlanta about twenty years ago, has returned home to be connected with the local office of the Mutual Film. When he received orders to report to the Mutual offices in Atlanta, Mr. Goodman was actively engaged in helping with the rehearsals of the Friars new Frolic.

Alpha Fowler Buys the Vaudette.

Atlanta, Ga.—The Vaudette theater, for eight years one of the leading motion picture houses in Atlanta, has changed hands. Alpha Fowler, former manager of the Alpha theater, has returned to Atlanta from a trip to New York City to take sole charge of the Vaudette. He succeeds John and Gus Evins, who have not yet announced their plans for the future.

KANSAS CITY NEWS.

Juvenile Film Movement in Kansas.

Kansas City, Mo.—Coming hand in hand with the women's clubs and the Parent-Teacher councils, is the project of supervised pictures for children in Kansas by a committee of Topeka women. It is said they are contemplating the establishment of a community theater. It is said that with the closing of school, the special matinees will be discontinued, and plans promoted for the community theater. If such a place is not erected especially for these events, it is probable that a hall will be rented and equipment purchased.

At Kirwin, Kansas, moving picture exhibitions are put on every Saturday after-

noon at the local theaters under the direction of the women. The pictures exhibited are supervised in every sense of the word.

Among the Kansas City Exchanges.

The Kansas City Feature Film Company reports an excellent business. New contracts are coming in in great shape and it looks like a banner year for Flintom's firm. Three pictures which are taking in exceptionally good shape are: "The Eternal City," "The Hypocrite" and "The Alien."

A recent caller at the local office of the General Film was E. A. Schuster, auditor of that company. Mr. Schuster was here for several days.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

C. A. Jones, traveler with the Universal recently left Kansas City on a trip of unusual duration. On this journey Mr. Jones will visit the eastern line of Colorado.

The employees of the local Pathe office recently held a banquet at the Baltimore hotel, the occasion being as a result of the revenue derived from the profit-sharing plan of the Pathe. The following were present: C. S. Edwards, Jr., William Beckenstein, Hattie Bolton, Ruth Richards, E. E. Heller, K. A. Agnew, Darline O'Dell, Mary Bowman and Emma Guenther.

Pathe's New Publicity Department.

Kansas City, Mo.—C. E. Edwards, Jr., local Pathe manager, has installed a publicity department, placing Howard Jamison, who formerly traveled in southern Kansas and northern Oklahoma at the head. The chief function of this department for the present at least, will be to boost serials. It will not be so much a publicity department as it will be a co-operative department. The idea is to work with the various newspapers and exhibitors throughout the district with the view of boosting not only exhibitor's shows but Pathe pictures.

Theater Changes Hereabouts.

Hoxie, Kans.—T. F. Meneffe is building a new moving picture house here.

Scottsville, Kans.—Louis Christie is considering the erection of a new moving picture theater here.

Seneca, Kans.—Albert Koelzer, manager of the theater here, has sold his house to Mr. Turley, who takes immediate charge.

Belleville, Kans.—July 1, is the date set for the opening of a new theater here. There is at present but one house in the city.

Kansas City, Mo.—Mr. Parow, of Fowler, Kansas, is building a very modern theater at Buckmen, Kansas. It will be managed by his brother, who is an experienced motion picture man.

Wellington, Kans.—Mr. Chris Grayman of Wellington, has leased one of his theaters to Mr. Rundell, who formerly managed the Imperial theater of that city. Mr. Grayman decided to broaden his field a little, and he did not want to be burdened with two shows in the same place. Mr. Grayman is known as a successful theater manager.

J. E. Folan, traveler for the Pathe, was recently in the office of the MOVING PICTURE WORLD representative, and gave some very interesting material regarding theaters in small towns in Kansas. He told of one house at Norway, Kansas, that seated 250 people while the population of the town was just that number. Mr. Folan says the house is packed at every show.

Another prominent exhibitor is N. N. Morris of Mangato. Although the town has a population of but one thousand, the theater is one of the most upward in the state.

Enjoin Sabbath Closing

Wichita, Kan., Exhibitors Apply to District Court to Keep City Commissioners and Police from Enforcing Local Ordinance That Forbids Sunday Pictures—Interesting Line-Up of Forces.

Special to Moving Picture World from Kansas City News Service.

WICHITA, KANS.—Eight moving picture exhibitors of this city have applied to the District Court for an injunction to keep the city commissioners and police from enforcing the local ordinance against Sunday theaters. Those who brought the suit are as follows: L. G. Hicks, Don Powell, J. M. Benson, A. R. Ford, Joe C. Fox, C. C. McCollister, E. L. Martling and the Southwestern Amusement Company. The case was brought before presiding Judge Thomas C. Wilson on June 3 and was postponed until June 17, on account of the absence from the city of City Attorney James Conly.

The petition alleges that the ordinance is void because there is nothing legal to uphold its adoption; that the Kansas constitution is being violated; and the rights of citizens of this country as presented in the constitution are being infringed on by forcing the houses to close on Sunday. These however, will probably not be the main points which the exhibitors will adopt. The basis of the fight will be on the argument that the people of the city are in favor of keeping the moving picture houses open. This, it seems, will be a much stronger argument than any of the others, as they would require much legal squabbling.

E. C. Mills Will Lead Picture Men.

The exhibitors of the city have enlisted the aid of E. C. Mills, assistant manager of the Kansas City branch of the Mutual. Mr. Mills has been through campaigns of this sort in Oklahoma and Texas and is an experienced man. It is said that most of the city commissioners are on the part of the exhibitors, but they fear the political effect of repealing the ordinance. They would undoubtedly welcome an injunction of this sort, as it would make them neutral, while a repeal would make them unpopular with those favoring the strict observance of Sunday.

Blue Stockings Hire Counsel.

The Sunday observers, fearing that the city commissioners will not protest with sufficient vigor against the repeal of the ordinance, have retained O. A. Keach, a well known lawyer, to uphold their side of the case. The city churches have appointed a committee of three of the leading ministers to present their view of the question, one of whom is Guy L. Brown, who, for four years was supervising theater censor for the city commission and church federation of Trenton, N. J., and who was at the head of the "Clean Theater Movement" in New Jersey.

The exhibitors held a mass meeting at the Palace theater on June 4, which was attended by a very large crowd, so large, in fact, that many persons were turned away. The pastor of the Unitarian Church, Rev. L. M. Birkhead, was in charge of the gathering, and made a talk favorable to opening the theaters on Sunday. Mr. Mills was also present at this meeting, making the first big talk of the campaign. Mr. Mills did not touch on the subject of the unconstitutionality of the law governing Sunday closing, but based his argument on the theory that the people of Wichita wanted their moving picture theaters opened on Sunday, the same as they want Sunday baseball.

The outcome of this fight is being watched with much interest by all Kansas exhibitors and by the Kansas City exchanges, who are lending every effort to the managers. Wichita is the second city of Kansas in size, and any action it may take on this issue will probably reflect on the smaller towns of the state where Sunday pictures are also prohibited.

Colonial's New Policy.

Wichita, Kans.—Don Powell, proprietor of the Colonial, has recently taken a very important step in the policy of his house, raising his price from five to ten cents per performance. Coincident with this he also signed a Blue Bird contract requiring a two-days run each week.

The Regent's Fern Pots.

Kansas City, Mo.—The new Regent theater of this city has gone one step farther than most theaters in regard to floral decorations. On the outside of the house, suspended from the beautiful canopy, six bowls of ferns have been hung. The bottom of these bowls has been covered with a grassy substance and the effect is certainly very pleasing. This house is located on Kansas City's busiest street and the freshness and novelty of the display is exceedingly refreshing, and especially pleasing to the eye.

To the Allisons, a Girl.

"Doc" Allison, of the paper department of the Kansas City Feature Film, has been busy informing his fellow-workers of the addition of a baby girl to his family. Although the maiden is rather young to map out her own career, it is freely predicted that she will eventually land in a Paramount picture. The child has as yet not been named, but the office force is full of suggestions and Mr. Allison still has hope.

G. B. Howe Heads Local Associated.

After three years consecutive labor with the Universal Film and Supply, G. B. Howe, assistant manager, recently resigned his position. He is now active head of the Associated Film Service, 319 Gloyd Bldg., formerly owned by H. H. Gill. Mr. Gill recently organized the Motion Picture Supply Company and his time will now be spent on directing the activities of that firm. He still retains an interest in his former enterprise, however.

The Road Man and His Roadster.

Kansas City, Mo.—Salesman J. Erwin Dodson travels out of the local Universal Film and Supply Company's office in an automobile. With pleasant weather in the near future, and the convenience of a machine as a time-saver, Mr. Dodson opines that he will not only gain more prestige among the exhibitors but will materially increase his sales record. As it now stands Mr. Dodson is the last winner of the $25 monthly prize contest offered by the Universal for the salesman getting the most business.

W. Beckenstein Goes to Unicorn.

William Beckenstein, traveler for the Pathe, is now connected with the Omaha office of the Unicorn Film Service, having recently severed connections with the Pathe. While here Mr. Beckenstein represented Pathe in Kansas and Missouri, nearby Kansas City. C. S. Edwards, Jr., manager of the Kansas City branch, has not yet filled the vacancy.

Contracts with over 200 moving picture theaters in Kansas and Missouri for showing the "Iron Claw" is the record made by C. S. Edwards, Jr., local manager of the Pathe exchange. This is exclusive of thirty-nine in Kansas City. This is a record that is probably not equaled by any other serial now being shown in this territory and speaks well for Edwards' travelers.

A Big Dallas Studio

J. D. Barton Investigates Possibilities Around Texas Metropolis for the Production of Moving Pictures—Said to Have Contracted With Margaret Anglin for Two Years to Make Screen Productions.

By S. A. M. Harrison, 618 Comal St., Dallas, Texas; Special Correspondent.

DALLAS, TEXAS.—A motion picture studio said to represent an outlay of $500,000, and to be backed by leading producers of the East, is a prospect for Dallas. Margaret Anglin will be featured in the productions, it is announced.

J. D. Barton of New York, a motion picture producer who has obtained a two-year contract with Miss Anglin and James Shesgreen, her manager, was in Dallas recently investigating the possibilities of a site for the studio. They are to produce eight pictures a year.

Mr. Fitzhugh, who has been associated with the motion picture business for several years, said the Dallas climate the year round is better than that of either California or the East for the production of motion pictures. He explains that heavy fogs especially in the winter, interfered with taking pictures around New York, Chicago and California, and that these conditions would not be encountered here.

New House Manager for the Queen.

Dallas, Texas.—Nash Weil, formerly of San Angelo, has been appointed assistant house manager of the Queen theater at Dallas. John DeStefano is the house manager. This is one of the many Hulsey enterprises scattered over the state.

First Annual Frolic, Dallas Screen Club.

Dallas, Texas.—The Dallas Screen Club entertained their many friends with their first Annual Frolic at the Majestic theater at Dallas on June 4th, giving matinee and night performance, and from all appearances it was a success. The program consisted of "vodeville" and first run pictures, the latter being donated by the different film exchanges in the city.

Boyer Buys Southern Cabiria Co.

Dallas, Texas.—On May 27th a sale was consummated whereby F. J. Boyer took over the Southern Cabiria Co. from his former partner, L. C. McHenry. The company is doing business at the old stand and report an excellent business.

At It in Houston.

Houston, Texas.—The Houston exchanges are experiencing the same trouble that the Dallas exchanges have, that is, the sub-rental of films, and they have combined their efforts to eliminate anything of the kind. They are going to take full advantage of the State law for protecting themselves against this mode of stealing.

Solan Takes Over Texas Theater.

Houston, Texas.—G. W. Solan is now owner and operator of the Texas theater at Houston, Texas. Guy Graham, administrator of the estate of Tony Solan, former owner of this theater, has been discharged by the court.

New Travelling Salesman.

Dallas, Texas.—A. W. Pluess has been added to the traveling force of the V-L-S-E office at Dallas, with San Antonio as headquarters. Mr. Pleuss has succeeded W. B. Nelson, who has returned to Chicago.

Among Texas Exhibitors.

Dallas, Texas.—W. D. Nevills has closed the Nickelodeon theater at Dallas for an indefinite time, and it is rumored that same is to be remodeled. This theater was one of the first to be operated in Dallas when moving pictures were in their infancy in Dallas.

Dallas, Texas.—E. T. Peter, manager of the United Film Exchange, who has been quite ill recently, has recovered.

Temple, Texas.—J. J. Hegman of the Crescent theater in Temple, was a recent visitor to Dallas.

Shreveport, La.—E. V. Richards of the Sanger Amusement Co. at Shreveport, La., visited the film exchanges in Dallas recently.

Amarillo, Texas.—W. H. Coons of the Mission theater at Amarillo, was in Dallas, week of May 29th.

LONG RUNS RULE IN DENVER.

Local Public Makes Three Day Runs Profitable—Features in Small Towns.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—The daily change in program, which a year or so ago was believed to be absolutely necessary for the success of any moving picture theater is gradually being shoved into the discard. First the big Denver theaters tried two day runs and have increased it from time to time until now no picture is put on for less than three days and in a majority of cases its run is even longer.

The plan also has been found to be a success in the smaller towns and even the neighborhood houses in Denver are holding big features for two days and making a success of the venture.

Albuquerque has gone a step further and demonstrates that even a small community can stand a week's run with a big feature. This town of 11,000 saw its first week's run with "The Birth of a Nation" as the attraction. Then it put on "The Battle Cry of Peace" for seven days and followed this with "Ne'er Do Well." Each was a success and now "Sherlock Holmes," "God's Country and the Woman," and the Unwritten Law" have all been booked for, each for a week's run. It is proposed to stick to the plan permanently

V-L-S-E. Service Department.

Denver, Colo.—Frank Harris, manager of the V-L-S-E exchange in Denver has added a service department to his already efficient office. It has been placed in charge of A. G. Edwards, an experienced advertising man.

Explaining the objects of the latest departure, Mr. Harris said: "It has been the plan of our exchange, as well as all others in this section to devote our entire time to finding a market for our pictures. Once we had booked a feature we dropped the matter. The new service department will follow each booking to the date of its exhibition and Mr. Edwards will assist the exhibitor in exploiting every picture that is rented by the exchange. He will write newspaper advertisements, or advise exhibitors in the conduct of special advertising campaigns. This plan will help the exchange as well as the exhibitor.

Vick Roy to Manage Tabor Grand.

Denver, Colo.—Another change in the management of the Tabor Grand opera house has brought back to the moving picture industry one of its earliest and best boosters, L. B. Vick Roy. As manager of concessions at City Park, he was first introduced to the local public. Moving pictures were a novelty and Vick Roy threw them onto a screen which was built out over the lake. They were shown free for the purpose of attracting a crowd with a view of building up his consession business.

At the time downtown exhibitors complained of the free show. However, it developed that the scheme did more to build up the moving picture business in Denver than any other one thing.

Vick Roy, while a pioneer in the amusement game has never before conducted a moving picture theater. He took over the Tabor after several weeks observation of its successful operation by Peter McCourt. The policy of showing only big features with a minimum admission charge of 25 cents will be continued.

William B. Hene who has been manager of the house for McCourt will continue in the same capacity for the time being at least. The Tabor has just completed a two weeks run of the "Unwritten Law." No picture is shown for less than one week.

Subrenters Caught Through Labels.

Denver, Colo.—A flagrant case of subrenting of films has been discovered by exchange men in Denver. A Nebraska exhibitor who has been served through Denver offices and who has given local managers more grief than all of their other patrons on account of delays in returning films, has been caught subletting pictures to exhibitors in nearby towns and a warm session is in store for him.

The scheme was discovered through express labels that the exhibitors had failed to remove from the shipping cases before returning the films. Whether the parties to whom the pictures were subrented were in on the plan and divided the expense of one rental for two or three showings, or whether the exhibitor who did the sub-letting reaped the harvest alone has not been definitely ascertained.

However, the exchange managers have forwarded bills for the amounts that would have rightly come to them through the proper renting of films, and have served notice on the guilty party that his place will be attached unless he remits.

Theater Changes Hereabouts.

Alamosa, Colo.—Carter & McMahon opened their new moving picture theater here June 10.

Douglas, Wyo.—W. J. Butler has almost completed work on his new theater and expects to be showing moving pictures regularly before July 1.

Thermopolis, Wyo.—Otto Schmidt late of Basin, Wyo., sold one theater and bought another. He disposed of his interest in the Big Horn theater at Basin to G. H. Ellicott and immediately purchased the new Opera House at Thermopolis. The latter will also be named the Big Horn and will make a feature of high class pictures.

Breybull, Wyo.—This city has one new theater and another is in course of construction. The Amusement Hall which has been used by road shows and for dances and amusements of various sorts has been taken over by J. C. Preston and turned into a moving picture theater. Liebrecht and Bickert have started work on a $5,000 photoplay house which they expect to have in operation by the middle of July. The new theater will be known as the Bijou.

Lusk, Wyo.—W. L. D. Beedy, owner of the Opera House at Lusk, has sold out to J. C. Manning. He will continue to show pictures in the theater.

PRAIRIE STATE NEWS LETTER.

Special to Moving Picture Wor ld from Midwest News Service.

Theater Changes in Nebraska.

KEARNEY, NEB.—The Crescent theater will be replaced by a $15,000 moving picture theatre to be erected by Fred G. Keens.

Waco, Neb.—Smith & King sold the moving picture theater here to Harry Hedrick.

Theaters and Changes in Iowa.

La Porte City, Ia.—H. I. Salmon, of this city, has purchased the Royal theater at Albert Lea, Minn.

Waterloo, Ia.—Nick Webber sold the Crystal theater at 212 East Fourth street to Wm. McIntosh.

Gilmore City, Ia.—The partnership of Willard & Keck has been dissolved and Keck is now sole owner of the Cozy theatre.

Mystic, Ia.—Manager Charles Fuller, of the Gem theater, will erect a new theatre.

Sac City, Ia.—Frank G. Smith and Claude B. Kerr will operate a moving picture airdome here this summer.

Wapello, Ia.—H. C. Wittman, formerly manager of the American theater in Muscatine, has purchased the Gem theater here.

Sheldon, Ia.—B. C. Boggs, of Anthon, Ia., has purchased the Harvey theater. He will be assisted in the management by J. A. Bernard, of Anthon.

Shenandoah, Ia.—L. D. Hall has sold the Zenith theater to H. B. Holdridge, of Madison, S. D.

SAN FRANCISCO NEWS.

Northern California Notes.

Lindsay, Cal.—F. H. Smith of the Empress theater has opened a fine airdome for the summer.

Porterville, Cal.—Howell Bros. have equipped an airdome for the summer months and will occupy this until the house now in course of erection is completed. The cooling system to be installed in this will make the use of an airdome unnecessary in the future.

Exeter, Cal.—The Una theater will be closed for the summer shortly and use will be made of a fine airdome. The latter has brick side walls and is a very attractive place.

Visalia, Cal.—The American airdome will be opened shortly with moving pictures and vaudeville. The walls of this airdome are covered with advertisements, but forest effects have been produced with these, making the setting quite artistic.

Lindsay, Cal.—F. G. Hyde, an exhibitor of this place, was injured recently in a mine explosion and nearly lost his eyesight.

Hayward, Cal.—The Hayward theater has been closed and important alterations will be made by G. F. Madsen, the proprietor. The house will also be renovated throughout and new draperies installed.

Pinole, Cal.—M. Tcherassy, who conducts a theater at Richmond, Cal. is equipping a large house here, the projection equipment being furnished by Walter Preddey, of San Francisco.

Pittsburg, Cal.—S. Enea, who conducts the Palace theater, has purchased a Powers Cameragraph No. 6 B. from G. A. Metcalfe of San Francisco.

Stockton, Cal.—The Grand theater has been sold by M. D. Serrano to W. T. Metcalf.

Fresno, Cal.—White's theater will be closed during the summer season, except for two nights each week.

Globe Film Exchange Moves.

San Francisco, Cal.—The Globe Film exchange, conducted by I. H. Lichtenstein, which has been located for the past two years on the third floor of the Pantages theater building, has removed to better quarters on the fourth floor of that building. New shelving and fixtures have been installed and the exchange is now in better shape than ever to serve its customers.

California Motion Picture Company Activities.

San Rafael, Cal.—The photographic work on "The Woman Who Dared" has just been completed, with the greatest stage set ever made by this concern, and the task of assembling the big production for its trade showing at the new Rialto theater, New York City, will be rushed. Otis Skinner, who was recently at San Francisco in "The Cock of the Walk," visited San Rafael while here and selected a residence in which to live during the production of "Kismet."

Another Frisco Theater?

San Francisco May Have Another Immense Theater on Market Street, Between Fifth and Sixth—Will Have Seating Capacity of 3,000 Persons—Protests Against It Have Been Made, But Backers Expect the Permit.

By T. A. Church, 1507 North St., Berkeley, Cal., Special Correspondent.

SAN FRANCISCO, Cal.—If present plans are carried through, and official sanction can be secured, another great theater will rise shortly in the amusement center of the city on Market street between Fifth and Sixth streets. D. M. Fraser recently had plans prepared for a large house on Stevenson street, a thoroughfare running parallel to Market, and has asked for a permit to construct a covered bridge over this narrow street to secure an entrance from the main artery of the city. It is the plan to erect a moving picture and vaudeville house with a seating capacity of more than 3,000 and to use the Empire theater, a five cent moving picture house, as an entrance and lobby. This lobby would be almost two hundred feet in length and would be on an easy grade from Market street, passing over Stevenson street at a height of sixteen feet.

Upper Market street theater and property owners feel that such an arrangement would greatly upset property values and have appeared at the hearings of the Street and Building committees to protest against the granting of a permit for this bridge. Sid Grauman, manager of the Empress theater, appeared before these committees of the Board of Supervisors recently with a long petition signed by property owners and merchants in this block protesting against such action being taken, but the petition was turned down as the Supervisors recommended that the permit be granted.

Paramount Releases Catalogued.

San Francisco, Cal.—The Progressive Motion Picture Company has just issued a splendidly illustrated catalogue of three hundred and fifty pages of all the Paramount releases and is now distributing this among exhibitors in the Pacific Coast states from its exchanges at San Francisco, Los Angeles and Seattle. The publication is in great demand as the cuts illustrate the advertising matter available, even the heralds being reproduced.

World Closes Big Contracts.

San Francisco, Cal.—M. E. Cory, manager of the local branch of the World Film, reports a heavy volume of business of late on Brady-made pictures some of the contracts signed being among the heaviest ever made for films here. The Turner & Dahnken circuit has taken these for its Tivoli theater here and its T. & D. houses at Portland, Oakland, San Jose, Reno and Watsonville, first runs being secured for each place. Charles Goddard of Sacramento, Cal. has contracted for these pictures in the Capitol City and after the first of September will be able to show them in his fine 1,700 seat house now in course of construction.

Large Film Stock Moved.

San Francisco, Cal.—The George Kleine and Kleine-Edison releases handled for the past year by Sol. L. Lesser have been taken over by the local George Kleine office recently established at 288 Golden Gate avenue and this place now presents a very busy appearance. As the accumulation of films and advertising matter had become quite extensive the task of moving proved to be quite a strenuous one as can be attested to by office manager F. E. McCoy.

Mutual Manager Visits Studios.

San Francisco, Cal.—X. K. Stout, manager of the local branch of the Mutual, made a short trip to the southern part of the state recently accompanied by Mrs. Stout, following a visit here by S. S. Hutchinson, president of the American Film Manufacturing Company. After spending a short time at Los Angeles a trip was made to Santa Barbara by automobile and the studios in that vicinity inspected.

Country Exhibitors Visit City.

San Francisco, Cal.—During the past week a number of exhibitors from interior cities have been here to arrange for summer service and exchanges have done an increased volume of business.

H. D. Hubbard, of the Photo Play theater, Calistoga, Cal., was here a short time ago arranging for the opening of his airdome and was given a special review of "Carmen," featuring Geraldine Farrar, which was booked for the opening attraction.

J. B. Barnard of Niles, Cal., whose theater is within a half a block of the Essanay studio, which is now closed, was also a recent visitor here, as was John Di Stasio of Sacramento.

Other visitors were M. Schuhmann of the Gem theater, Pleasanton, who booked the Paramount program, and Mrs. Viola Rice of White's theater, Salinas, who is showing Paramount pictures five days a week.

Pictorial News Proving Popular.

San Francisco, Cal.—The popularity of the Pathe News here is steadily growing and the Rialto, Tivoli and Hippodrome theaters are all featuring first runs, quite a showing for the downtown district. The latter house has booked the Pathe serial "Who's Guilty?" and this has started off to a flying start.

San Francisco Brevities.

The Royal Feature Producing Company has been incorporated with a capital stock of $7,500 by V. S. Jones, M. P. Hansen and W. H. Kiler.

Winter's theater, a new house at Templeton and Mission streets, has been opened by Charles Moser with a Paramount and select feature service.

C. L. Williams, head of the C. L. Williams Company, Mechanics bank building, has been seriously ill but has recovered sufficiently to be able to attend to his duties again.

H. S. Levin, the well known San Francisco exhibitor, has purchased the theater at San Mateo, Cal., formerly conducted by the late Charles Hart.

Mrs. Mabel C. Boody, formerly with Balboa, has opened a Marinello shop in the Flood building.

E. H. Emmick, of the Peerless film service, is preparing to make a trip to Los Angeles again shortly and will visit exhibitors on the way. He has been making these trips so frequently of late that he might almost be classed as a commuter.

O. V. Traggardh of the Union Film & Supply Co. is awaiting the arival of the first Tom & Jerry releases, having made extensive arrangements to introduce these here.

Harry Hunter, formerly manager of the branch of the Union Film & Supply Co. at Los Angeles, was here recently from Portland, Ore., and has gone to Butte, Mont. to open a film exchange.

F. Courneen, formerly of the local office of G. A. Metcalfe, has been sent to the Seattle branch of this supply house.

The Lyric theater on Fillmore street has dropped its vaudeville and is now showing moving pictures exclusively.

Censors in Oregon

Portland Body Considered by Exhibitors to Be the Nucleus of Censorship in Beaver State—Portland Censors Circulate Reports to Tributary Towns—New Boards Formed.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore., Special Correspondent.

PORTLAND, ORE.—This city is considered by the state's exhibitors as containing the nucleus of the censorship in Oregon. So-called reform bodies in the smaller cities send to the state's metropolis for censorship data and the Portland censors supply the other censor boards of the state with lists of its condemnations and eliminations.

Within the past few weeks a new board has been established at McMinnville and reform organizations are demanding a censor board at Corvallis. Each of these towns have but two theaters. The McMinnville board consists of three women and two men and exists by virtue of a new city ordinance. The members journeyed to Portland on May 30th and consulted with F. T. Richards and Mrs. E. B. Colwell, chairman and secretary, respectively, of the Portland board. The McMinnville board then went back to the valley town and blossomed forth armed with elimination blanks similar to those used by the Portland body and commenced to censor pictures. The Pathe brand was the first affected. A misunderstanding arose as to what the Portland board had told the McMinnville board its opinion was of "The Iron Claw," and this picture nearly received rough handling by the new censors until the misunderstanding was cleared away. The McMinnville board was set upon condemning a picture in the "Who's Guilty" series until B. J. Sperry, manager of the Portland Pathe office, made a flying trip to the valley town and convinced the censors their action was too drastic. The compromise ruling of the board was the elimination of about 200 feet of film. Roy Madden, road man for Mutual, also made a trip to McMinnville to treat with the new board.

The Portland censor board has on its mailing list the censor boards at Medford, Ashland, Salem, Pendleton, Eugene and McMinnville.

Sunset Reopens.

Portland, Ore.—After being closed for two weeks for alterations in the lobby, the Sunset theater opened June 4, again under the ownership of J. A. Jennings, who remodelled the house two years ago. E. M. Loy, former booker at the Metro exchange, is manager of the house. The policy will be straight first run pictures at 5 and 10 cents.

Newcomers.

Portland, Ore.—Leonard Clark, former booker at the General Film Exchange, and now with Universal, is a happy father. The reason is an eight-pound boy born June 2. It is highly proper that this event should be given space in these columns as the marriage of Mr. Clark to Mary Damain, then stenographer at the G. F. office, was also chronicled herein about a year ago. Verily, time doth pass.

Jimmie Cassell, who edits the photoplay column of the Portland Oregonian, is also a happy father. The event came to pass about the same time as Mr. Clark's.

Lunch Still Interesting.

Portland, Ore.—The weekly luncheons of the Oregon Motion Picture Men's Association are still well attended. The newest member to be initiated into the organization is M. O. Leonhart, of the T & D. The initiating ceremonies in his case consisted of making him pay for his own lunch.

The deceptive titled one-day-of-rest-in-seven law is still receiving the attention of the association, and present at the luncheon of June 1 was Dan Kelleher, president of the Independent Retailers Association, who are leaders in the fight against the measure.

New Enterprises in Idaho.

Boise, Idaho.—A new airdome opened here May 27. The seating capacity is 850. Manager Mitchell of the Liberty theater and Liberty gardens also operates the airdome.

Emmett, Idaho.—A theater seating about 800 will be erected here.

Will Change Twice a Week.

Portland, Ore.—The T & D, Portland's largest photoplay house, has changed to a twice a week change policy. Manager Leonhart stated the reason for the change was that the film market had so adjusted itself that two good programs weekly were now available. The T & D has signed up for World pictures commencing June 21.

Changes in Portland Managers.

J. V. Lynn, recently road man for Universal, has become publicity manager for the Peoples Amusement Company and will handle publicity for the Peoples and Pickford theaters. Mr. Lynn formerly occupied a similar position at the Peoples.

Lester Fountain, who opened the A & H Hippodrome and made the house a phenominal success from the first day, has returned to Los Angeles where he is manager of the local A & H house. Walter C. Smith, manager of the Spreckles Hippodrome, San Diego, has been transferred to Portland and arived June 2 to take charge of the Hippodrome here.

Travelling Visitors.

Portland, Oregon.—Ira J. Dodge, manager of the George Kleine offices in Seattle, was in Portland recently in the interests of "Gloria's Romance." He reports a big volume of business on this picture and has booked it at the Pantages in Tacoma and Spokane. He reports that E. J. Donnellan, formerly manager of the S. & C. Empress in Seattle, has become traveling solicitor for Kleine, working out of the Seattle office, and will book the Billie Burke picture on the road.

W. C. Ryder, manufacturer's representative for Melies, was a recent visitor looking over the field for Knickerbocker features and Vim comedies and made his headquarters at the General Film exchange while in Portland.

Local Briefs.

Portland, Ore.—F. M. Simonton closed with Edwin James of the Majestic to show E & R Jungle films in that house.

Portland, Ore.—J. R. Harrington, manager of the Universal exchange in Seattle, and Wm. Potter, manager in Spokane, attended a meeting of the Pacific Northwest managers here recently.

Stayton, Ore.—O. P. Leslie has sold the Star theater to Chas. S. Clark.

Portland, Ore.—The censor board's report for May shows no condemnations in 703 reels viewed, but 24 eliminations were ordered.

Spokane Considers City Censor Ordinance

Council May Pass Law Giving Power to Some City Official to Censor Both Pictures and Theatrical Acts.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—An ordinance creating the office of a city censor for moving pictures and other theatrical productions has been presented to the city commissioners by Commissioner F. K. McBroom, because he now lacks authority to prosecute violators of present city regulations on pictures or acts.

The ordinance followed the presentation in Spokane of a couple of alleged "shady" productions, one a picture without regard to eliminations ordered by the National Board of Review. The proposed ordinance imposes a fine of not to exceed $100 for managers to which may be added 30 days in jail for false or misleading statements with reference to pictures to be shown. The ordinance was given its first reading and many objections were entered by members of the Theatrical Managers' Association.

Following a star chamber session of moving picture exhibitors and Commissioner McBroom the letter said. "The gist of the remarks of the managers was that they have always been good and carried out the suggestions of the Public Affairs department, and the proposed ordinance is entirely unnecessary. The ordinance did not suit some of them and they wanted it amended in some places. At one vaudeville house last week the performance was rotten, and one of the acts indulged in much unnecessary profanity during a drinking scene. I went to the theater one night and told the manager to stop the performers from using bad language and he promised to do so. When I went again the next night the same thing was going on as if nothing had happened. At one of the picture houses the recommended eliminations of the national board were not made after they had been ordered. We do not want to hurt anybody's business but these people have got to obey the rules."

Commissioner Argall presented an amendment which would give the city censor, created under the proposed ordinance, the right to bar a picture which tends to incite race riot or race hatred, or that shall represent or purport to represent any hanging, lynching, burning or placing in a position of ignominy any human being, the same being incited by race hatred. "After the European War," he said, "there will probably be motion pictures taken by one side or the other which will tend to arouse prejudices against one or more of the nations now in conflict."

Street Parade Film Case Settled.

A. B. Hager, of the Hager Amusement Enterprises, Idaho Falls, Idaho, and who operates the Orpheum theater there, has finally settled his suit, started almost a year ago, to recover damages for having his moving picture camera and some reels destroyed by the chief of police and deputies during a round-up parade. Manager Hager says: "I wish to state that the case was set for May 11 in the district court, but the day before the trial the parties whom I was suing opened negotiations and were willing to compromise, they paying me a sum of money to have the case withdrawn, which we did."

An Idaho Falls paper says: "The much talked of case of Al Hager of the Orpheum and Rex theaters versus Dow Williams, president of the War Bonnet Round-Up, and Larry Hansen, chief of police, has been amicably settled to the satisfaction of all parties concerned."

Spokane Brevities.

W. Potter, manager of the Spokane Universal Film in Spokane, has returned from Portland where he attended a meeting of the managers of the Spokane,

Seattle and Portland houses, to confer relative to business. He reports business brisk in his territory.

Miss Lucille Zintheo, of this city, has been selected a winner of a recent contest and will be afforded a chance to be a motion picture star with the World Film company.

Priest River, Idaho.—J. Edward Feist has opened the Strand moving picture theater here and is running Mutual pictures.

Spokane, Wash.—A. R. Patton, traveling representative of the Mutual Film Corporation exchange, has returned from a several weeks' trip over the territory and reports that business is generally good.

Thompson Falls, Mont.—Carter Brothers at Thompson Falls have sold the Rex theater to J. H. Lux.

BRITISH COLUMBIA NEWS.

Moving Pictures in the Trenches.

Edmonton, Alberta.—A letter received by a local paper from the chaplain of the 49th Battalion of Edmonton, now on the firing line in France, conveys the information that the band of the 49th is engaged regularly in supplying the music for a picture show which has been established in a large tent slightly to the rear of the trenches. Two shows are given each evening, and this tent is on a circuit with several others of a similar nature. Power for the projection machine is derived from an old ammunition mechanical transport.

Calgary, Alberta.—Another interesting letter just received from the trenches was written by a Strathmore boy, who had the shock of his life one evening while in one of the moving picture tents which are such a factor in the entertainment of the soldiers. Among the pictures shown were several views of the Strathmore district, which he recognized immediately, and then followed other scenes in which appeared several of his former neighbors. This film was made about four years ago by representatives of an English company, who were in this country securing scenes of Canadian farm life.

Worth a Passing Glance.

Winnipeg, Man.—Manager Seamans of the Strand theater donated his entire net receipts on two recent days to the 197th (Scandinavian) Battalion. Recruiting speeches have been given at the Strand every evening for some time past, in an effort to secure additional men for the 197th.

Vancouver, B. C.—The British Columbia Electric Railway Company has recently put out a set of films demonstrating the many uses of electricity on the modern farm. These pictures were shown a short time ago at Chilliwack, B. C., under the auspices of the board of trade, and an explanatory lecture was given by G. Porter, chief electrical engineer of the company.

Vancouver, B. C.—A. D. Kean of Kean's Canada Film Exchange made the first comedy ever produced in Vancouver at the opening of the bathing season, May 20, recruiting principals and supers from the ranks of the Vancouver Amateur Swimming Association. The picture was shown at the Dominion theater during the week following, and on the opening night the members of the club attended in a body.

H. J. Allen Visits.

Vancouver, B. C.—H. J. Allen, in charge of the Calgary office of the Famous Players Film Service, was in Vancouver recently ahead of the British government's ten-reel war picture, "Britain Prepared," which will be shown at the Orpheum for the week of May 29 at prices ranging from 25 cents to $1.00. Manager James Pilling reports a very gratifying advance sale for this engagement.

After a few days spent in Vancouver and Victoria, Mr. Allen returned to Calgary.

To Break I. A. T. S. E.?

Vancouver, B. C., Theater Managers May Combine to Eliminate All Union Operators—Complain That Union, for Its Own Purposes, Spreads Alarming Reports of Dangers in Booths and Frightens Patrons.

By E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C., Special Correspondent.

VANCOUVER, B. C.—A particularly drastic action is about to be taken by a large proportion of the exhibitors of this city, affecting their relations with the operators' union, and individually, with the members of the Vancouver Local No. 348, I. A. T. S. E. As given to the Moving Picture World representative by W. P. Dewees, managing director of the Rex Amusement Company, Ltd., operating the Rex theater, the plan contemplates the elimination of all union operators employed in the theaters which have entered into the agreement, and the substiution of non-union men. In some local houses non-union operators are at present employed, and these will of course not be affected by the change; but those who are members of the labor organization will be notified that if they wish to retain their position they must get out of the union forthwith. In any case, states Mr. Dewees, some of the men who have been considered agitators will be dismissed, and others given their places.

Complaint of the Managers.

The particular objection to the union lies in the stress they are stated to have laid on the dangers attending the work done by operators, and the consequent effect of these statements on the minds of the public. "After the manufacturers and exhibitors have spent untold thousands of dollars in educating the public to the absence of danger which exists in a moving picture theater," said Mr. Dewees, "and in providing elaborate safety appliances in making conditions so that it is practically impossible for an accident which would injure any member of an audience to happen, the operators have continued to spread alarming reports of the dangers attending the exhibition of films. Not only was this emphasized at the recent hearing in the Victoria relative to the proposed amendment to the Moving Picture Act, but the operators' union has even caused to be published in the local labor paper an article along the same lines. Our contention is that when the members of an organization exaggerate the dangers of the business that is supporting them, and in that way affect the prosperity of those engaged in the industry, they are a menace to the business, and should be put out of it." He also ridiculed the contention that a long term of apprenticeship is necessary before a man is competent to operate a projection machine.

Mr. Dewees stated that the matter of salary is not involved in the present move, and that no reduction is contemplated. Neither is there any intention of employing returned soldiers as operators. The sole object is the elimination of the union's control of the operating rooms.

Union's Interest in Legislation.

At the latest meeting of the Vancouver Trades and Labor Council, held June 1, Delegate Thomas of the Moving Picture Operators' Union called the attention of the council to the impending change, and charged that the reason for the move was that the operators had interested themselves in the legislation compelling applicants for operators' licenses to pass a practical examination. He stated that he had knowledge that all houses in the city had agred to do away with union operators, and included the vaudeville houses. It is not thought that there will be any change at the Pantages theater, however, and Manager James Pilling of the Orpheum has definitely decided to continue with union men.

Canada's Fair Representative.

Winnipeg, Man.—Mrs. Arthur LaRue, wife of one of the members of the Permanent Players stock organization at the Dominion theater, has been adjudged the Canadian winner of the "Beauty and Brains Contest" conducted jointly by the World Film Corporation and the Photoplay Magazine. She is the only one to be selected from Canada, and will leave for the United States in the near future to take up her new work, accompanied by her husband, who has also decided to enter the photoplay field.

"Secret of the Submarine" Coming.

Vancouver, B. C.—C. R. Dippie states that great interest is being shown by local exhibitors in the American's new serial, "The Secret of the Submarine," the first episode of which is expected here about the middle of July. Special advertising matter has been prepared for Canada under the direction of C. B. Price, general manager, and the nature of the subject should guarantee big business with the picture throughout the Canadian territory.

Pictures to Pay for Prohibition.

Winnipeg, Man.—The Macdonald Prohibition Act, which went into force on June 1, has brought about a very serious financial problem which promises considerable trouble before it is finally solved. With prohibition in effect, there will be a loss of more than $250,000 annually in public revenues, and in an effort to find some way of raising at least a part of this, a heavy tax on places of amusement has been proposed. Strong opposition to this plan is being voiced, but so far there is no assurance that the theaters will not be burdened with a large additional tax.

What Manager Groves Turned In.

Regina, Sask.—The last of the Sunday concerts promoted by Manager Barney Groves to swell the funds of the 195th Battalion was given on a recent Sunday evening, when the collection amounted to $104.50 at the Regina theater. This brings the total amount realized from these entertainments up to $1,015.55, and Mr. Groves has earned the lasting gratitude of every member of the battalion. Numbers were given by the 195th orchestra, the battalion male chorus, and various individual performers.

First Run Features at Rex.

Vancouver, B. C.—The enterprise of W. P. Dewees of the Rex theater in acquiring first run privileges for the leading brands of comedy, is exciting considerable comment in Vancouver. The Rex has just finished a successful three-day run of "Charlie Chaplin's Burlesque in Carmen," secured through the Big Four office in Seattle, and next comes "The Floorwalker," the first of the new Mutual Chaplins, with the last of the Essanay Company's productions featuring the perennial Charlie ("Police") to follow. In addition to all these features, the Rex has first run on all the Triangle-Keystones, showing two of these each week. The "Carmen" burlesque was run in conjunction with Keystone's "Stolen Magic," and did capacity business.

Crowded houses were also the rule at the Globe theater, where "Carmen" was shown for three days following the Rex engagement, and the World man found Manager Creighton in the box office, wreathed in smiles. All the productions mentioned are booked for second run at the Globe.

Calendar of Daily Program Releases

Releases for Weeks Ending June 24 and July 1

(For Extended Table of Current Releases See Pages 2310, 2312, 2314, 2316.)

General Film Company.

Current Releases.

	Serial No.
MONDAY, JUNE 19, 1916.	
BIOGRAPH—A Misunderstood Boy (Drama) (Biograph—Reissue No. 56)	20750
KALEM—In the Service of the State (No. 13 of the "Social Pirates") (Two parts—Drama)	
LUBIN—Otto's Legacy (Comedy)	20751
SELIG—Selig-Tribune No. 49, 1916 (Topical)	20749
SELIG—The Reprisal (Three parts—Drama)	20745-6-7
VITAGRAPH—Stung! (Comedy)	20748
TUESDAY, JUNE 20, 1916.	
BIOGRAPH—The Reformers (Two parts—Drama) (Biograph—Reissue No. 57)	20755-6
EDISON—Out of the Ruins (Three parts—Drama)	20757-8-9
ESSANAY—The Girl at the Curtain (Two parts—Drama) (Reissue)	20752-3
KALEM—The Beggar and His Child (Comedy)	20754
WEDNESDAY, JUNE 21, 1916.	
EDISON—The Pied Piper of Hamelin (Drama) (Reissue)	20762
ESSANAY—The Fable of "The Undecided Brunette" (Comedy)	20761
KALEM—That Lovely Widow (Comedy)	20760
THURSDAY, JUNE 22, 1916.	
LUBIN—Love's Law (Three parts—Drama)	20763-4-5
SELIG—Selig-Tribune No. 50, 1916 (Topical)	20766
VIM—Never Again (Comedy)	20767
FRIDAY, JUNE 23, 1916.	
KALEM—Her Great Invention (Comedy)	20771
KNICKERBOCKER STAR FEATURE—The Ancient Blood (Three parts—Drama)	20768-9-70
VIM—For Better or Worse (Comedy)	20773
VITAGRAPH—The Curfew at Simpton Center (Comedy)	20772
SATURDAY, JUNE 24, 1916.	
ESSANAY—A Traitor to Art (Three parts—Drama)	20774-5-6
KALEM—The Mysterious Cipher (No. 85 of the "Hazards of Helen," Railroad Series) (Drama)	20781
LUBIN—Persistency (Comedy)	20777
SELIG—Taking a Chance (Drama)	20752
VITAGRAPH—Would You Forgive Her? (Three parts—Drama (Broadway Star Feature)	20778-9-80

General Film Company.

Advance Releases.

MONDAY, JUNE 26, 1916.

BIOGRAPH—The Unwelcome Guest (Drama) (Biograph Reissue No. 58).
KALEM—The Music Swindlers (No. 14 of the "Social Pirates") (2 parts—Drama).
LUBIN—No Place Like Jail (Comedy).
SELIG—Selig-Tribune No. 51, 1916 (Topical).
SELIG—The Sacrifice (Three parts—Drama).
VITAGRAPH—The Race for Life (Comedy).

TUESDAY, JUNE 27, 1916.

EDISON—The Southerners (Three parts—Drama).
ESSANAY—The Voice in the Wilderness (Two parts—Drama) (Reissue).
KALEM—(Ham Comedy) (Title not decided).
LUBIN—Out of the Flotsam (Two parts—Drama).

WEDNESDAY, JUNE 28, 1916.

EDISON—One-reel drama (Not yet decided).
ESSANAY—Vernon Howe Bailey's Sketch Book of St. Louis (Cartoon-Comedy).
ESSANAY—A Scenic subject on the same reel.
KALEM—The Lotus Woman (Five parts—Drama).
KALEM—When Opportunity Knocked (Comedy).

THURSDAY, JUNE 29, 1916.

LUBIN—The Return of John Boston (Three parts—Drama).
SELIG—Selig-Tribune No. 52, 1916 (Topical).
VIM—Better Halves (Comedy).

FRIDAY, JUNE 30, 1916.

KALEM—Setting the Fashion (Comedy).
KNICKERBOCKER STAR FEATURE—The Head of the House (Three parts—Drama).
VIM—For Value Received (Comedy).
VITAGRAPH—Losing Weight (Comedy).

SATURDAY, JULY 1, 1916.

ESSANAY—The Regeneration of Margaret (Three parts—Dr.).
KALEM—"Hazards of Helen" Railroad Series No. 86 ("The Engineer's Honor").
LUBIN—Edison Bugg's Invention (Com.).
—Under a Barrel (Com.).
SELIG—The Girl of the Gulch (West—Dr.).
VITAGRAPH—The Lily and the Rose (Three parts—Drama) (Broadway Star Feature).

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Calendar of Daily Program Releases

Releases for Weeks Ending June 24 and July 1

(For Extended Table of Current Re leases See Pages 2310, 2312, 2314, 2316.)

Universal Film Mfg. Company.

SUNDAY, JUNE 18, 1916. (Serial No.)

IMP—A College Boomerang (Comedy)..... 01524
LAEMMLE—Romance at Random (Comedy)..... 01523
REX—The Finer Metal (Two parts—Drama)..... 01522

MONDAY, JUNE 19, 1916.

NESTOR—Wanted a Husband (Comedy)..... 01527
RED FEATHER PHOTOPLAY—The Man From Nowhere (Five parts—Drama) 01526
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring, No. 8, "Outwitted" (Two parts—Drama) 01544

TUESDAY, JUNE 20, 1916.

BIG U—The Grip of Crime (Drama)..... 01529
GOLD SEAL—The False Part (Two parts—Drama). 01528
IMP—His Picture (Comedy) 01530

WEDNESDAY, JUNE 21, 1916.

ANIMATED WEEKLY—Number 25 (Topical)..... 01533
L-KO—The Jailbird's Last Flight (Comedy)..... 01532
VICTOR—The Scarlet Mark (Two parts—Drama).. 01531

THURSDAY, JUNE 22, 1916.

BIG U—No release this day.
IMP—Behind the Secret Panel (Three parts—Dr.).. 01534
POWERS—The Young Sleuths (Comedy)..... 01535

FRIDAY, JUNE 23, 1916.

IMP—The Heart Wrecker (Comedy-Drama)..... 01536
NESTOR—What Could the Poor Girl Do? (Two parts—Comedy) 01538
REX—The Rosary (Drama) 01537

SATURDAY, JUNE 24, 1916.

BISON—The Ghost of the Jungle (Two parts—Dr.). 01539
JOKER—The Fall of Deacon Stillwaters (Comedy). 01540
POWERS—No release this day.

SUNDAY, JUNE 25, 1916.

LAEMMLE—The Rogue With a Heart (Drama).... 01542
L-KO—Dirty Work in a Beanery (Comedy)..... 01543
REX—The Fool (Two parts—Drama)..... 01541

MONDAY, JUNE 26, 1916.

NESTOR—The Browns See the Fair (Comedy)..... 01546
RED FEATHER PHOTOPLAY—It Happened in Honolulu (Five parts—Drama)..... 01545
UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o' the Ring, No. 9, "The Leap" (Two parts—Drama) 01563

TUESDAY, JUNE 27, 1916.

GOLD SEAL—Jackals of a Great City (Two parts—Drama) 01547
IMP—Peggy and the Law (Drama)..... 01549
REX—The Toy Soldier (Comedy)..... 01548

WEDNESDAY, JUNE 28, 1916.

ANIMATED WEEKLY—No. 26 (Topical)..... 01552
BIG U—God and the Baby (Drama)..... 01550
L-KO—Pirates of the Air (Two parts—Comedy).... 01551

THURSDAY, JUNE 29, 1916.

BIG U—Twice at Once (Comedy)..... 01554
LAEMMLE—The Human Cactus (Two parts—Drama) 01553
POWERS—Sammy Johnsin, Magician (Comedy-Cartoon) 01555
—The Children's Paradise (Educational)... 01555

FRIDAY, JUNE 30, 1916.

IMP—Blind Man's Bluff (Two parts—Comedy-Drama) 01556
POWERS—Such Is Life in China—A Hy Mayer Travelaugh (Comedy) 01558
VICTOR—Muggins (Drama) 01557

SATURDAY, JULY 1, 1916.

BISON—The Money Lenders (Two parts—Drama).. 01559
JOKER—Bashful Charley's Proposal (Comedy)..... 01560
POWERS—No release this day.

Mutual Film Corporation.

SUNDAY, JUNE 18, 1916. (Serial No.)

BEAUTY—Pedigrees, Pups and Pussies (Comedy).. 04831
GAUMONT—Reel Life, No. 7 (Magazine)..... 04833
VOGUE—Delinquent Bridegrooms (Comedy)..... 04832

MONDAY, JUNE 19, 1916.

AMERICAN—The Gentle Conspiracy (Two parts—Drama) 04834-5
MUTUAL MASTERPICTURE DE LUXE—The Wasted Years (Centaur—Five parts—Drama) (No. 111).

TUESDAY, JUNE 20, 1916.

VOGUE—Ruffhouse (Comedy)..... 04836

WEDNESDAY, JUNE 21, 1916.

BEAUTY—The House on Hokum Hill (Comedy)... 04938
GAUMONT—See America First, No. 41, "Birmingham, Ala." (Scenic) 04839
—The Belle of the Village Green (Shadowgraph) 04839
MUTUAL WEEKLY—Number 77 (Topical) 04837

THURSDAY, JUNE 22, 1916.

GAUMONT—The Criminal's Thumb (Three parts—Drama) 04840-1-2
MUTUAL—STAR PRODUCTION—Far from the Madding Crowd (Turner—Five parts—Drama) (No. 112). .....

FRIDAY, JUNE 23, 1916.

CUB—Jerry's Elopment (Comedy)..... 04845
MUSTANG—A Modern Knight (Two parts—Drama). 04843-4

SATURDAY, JUNE 24, 1916.

CENTAUR—A Siren of the Jungle (Two parts—Drama) 04846-7

SUNDAY, JUNE 25, 1916.

BEAUTY—The Day's Work (Comedy)..... 04848
GAUMONT—Reel Life No. 8 (Magazine)..... 04850
VOGUE—The Iron Mitt (Comedy)..... 04849

MONDAY, JUNE 26, 1916.

AMERICAN—The Fate of the Dolphin (Two parts—Drama) 04851-2
MUTUAL MASTERPICTURE DE LUXE—The Sign of the Spade (American—Five parts—Drama) (No. 113). .....

TUESDAY, JUNE 27, 1916.

VOGUE—A Safe Loss (Comedy)..... 04853

WEDNESDAY, JUNE 28, 1916.

BEAUTY—When Adam Had 'Em (Comedy)..... 04855
GAUMONT—See America First No. 42 "Glacier National Park" (Scenic) 04856
—Kartoon Komics (Cartoon) 04856
MUTUAL WEEKLY—Number 78 (Topical)..... 04854

THURSDAY, JUNE 29, 1916.

AMERICAN—Tangled Skins (Three parts—Drama). 04857-8-9

FRIDAY, JUNE 30, 1916.

CUB—Jerry's Big Haul (Comedy)..... 04862
MUSTANG—The Demon of Fear (Two parts—Drama) 04860-1

SATURDAY, JULY 1, 1916.

CENTAUR—A Kind o' Make Believe (Two parts—Drama) 04863-4

GENERAL FILM SERVICE

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Stories of the Films

General Film Company

ESSANAY.

THE GIRL AT THE CURTAIN (Two parts—June 20).—The cast: Warren Bradley (Francis X. Bushman); Mary Burns (Beverly Bayne).

To Warren Bradley, a young attorney, half of an immense fortune is left, provided he marry a distant relative, a girl he has never seen. He is content, but, it seems, the girl is not. Mary Burns, a pretty country school teacher, refuses even to see him. Reverses, however, make her agree. She insists that they be married with a curtain between, so that neither shall see the other.

They separate immediately. Later she decides to get first hand experience as a business woman and goes to work as stenographer for Warren Bradley under an assumed name. After a few months Bradley deplores his marriage, having fallen in love with the stenographer. She returns the affection but thinks he is in love with a society woman. When he dictates a letter to Mary Burns asking her to divorce him, she can stand it no longer and reveals her identity. Warren tells her the real reason for wanting a divorce and both are happy.

THE FABLE OF THE UNDECIDED BRUNETTE (June 21).—A dark-eyed maiden was being rushed by two candidates, one a cheap man the other a provider. The cheap man was trench broke and could be kept busy changing the records on the phonograph. The provider was a financial featherweight. The brunette was up a stump when it came to making a choice. She could not bring herself to lean against a stingy old thing who never unbuckled. If she married the provider he would give her everything he owned, but what he owned you could put in a steamer trunk. Auntie's advice was for girlie to center her affections on some tractable person who was neither a prospective pauper nor a close-fisted clam. Brunette falls desperately in love with a general manager of set habits and calm, unheatrical generosity, who put things on a business basis.

Moral—It is necessary to make a few purchases both before and after marriage.

VITAGRAPH.

STUNG (June 19).—The cast: Hopper (Stanley Dark); Anita (Lillian Burns); West (Templar Saxe), The Boss (Charles Eldridge). Written by Stanley Dark. Produced by Wally Van.

"Putting one over" on his friends is hubby's particular hobby. Such jokes as allowing a friend to break his teeth on a wooden sandwich and frightening nervous old women by making their plates dance mysteriously before them are his usual style. When a rich old aunt calls at his house, preparatory to making her will, he drives her away in anger with his pranks. Then he thinks of a capital joke—by placing a love letter in his pocket he causes his wife to believe that he has an affinity. Wifey recognizes in this one of her husband's witticisms and decides to call a halt. Rushing up to him in a frenzy, she confronts him with the evidence, then snoots herself and falls over, apparently lifeless. When hubby sees the tragic result of his joke he, too, is about to end his life, when his wife comes back to life mysteriously and makes him see that the joke is on him.

CURFEW AT SIMPTON CENTER (June 23).—The cast includes Otto Lederer, George Kunkel, Webster Campbell, Jack Mower and Florence Vidor. Author, Edwin Ray Coffin. Producer, William Wolbert.

"Children under sixteen must be in bed when the curfew rings at nine, or, b'gosh, I'll run 'em in." This is the edict of the new constable at Simpton Center. When the married women of the town plan a "school girl" party they pay no attention to this order. The women at the party all dressed as school girls are having a fine time, while their husbands at home are enjoying themselves over the cards and a cold bottle.

Long after the curfew has tolled the hour they start for home, but the hawk-eyed constable throws cold water on their spirits when he insists on arresting them under the new curfew law. After a night in jail their bubbles, with much oratory, finally convince the constable that their wives are really over sixteen, and they are released, but the experience sets each hubby back one ten-dollar bill for one night's lodging.

WOULD YOU FORGIVE HER" (Broadway Star Feature Three Parts June 21).—The cast: Eleanor Baine (Miss Leah Baird); Frank Truax (Arthur Cozine), Walter Paxton (Jack Ellis); City Editor (Van Dyke Brooke). Author, Dodd Crane. Producer, Mr Van Dyke Brooke.

Truax, a reporter, arriving on the scene of the murder of the wealthy Paxton, finds a jade caught in the carpet at the murdered man's feet, and, knowing this as the secret means of entrance to the opium dive of Fon Too, he hides it to follow up the clue. He phones his paper, giving the details of the case, but withholding the story of the jade, in hopes of getting a "scoop" later on. On his way to Chinatown to visit Fon Too he stops for a moment to see his fiance, Eleanor, in the department store where she is employed, but is told that she has not appeared that morning. Worried, he goes to her boarding house, but is told once more that she has not been seen since the previous day.

Though reluctant to abandon the search for Eleanor, he is forced to do so when his editor demands a better story on the Paxton murder. He goes to Fon Too, to whom he is known, shows him the jade and, by force, wrings from him the fact that Paxton brought Eleanor there the previous night. He insists, however, that she has escaped and that he does not know where she is. Seeing that the Chinaman is telling the truth, Truax wastes no time on him, but starts once more for Eleanor's home, hoping to find a clue to her disappearance. On his arrival he finds that Eleanor is already there, but at first she refuses to see him.

He forces his way into the room, and, once inside, she tells him the story of how Paxton, though a married man, constantly annoyed her at the store. From time to time he asked her to lunch or for a drive with him and was irritated at her continued refusals. Then, the night before, while walking through a dark street, she was set upon by two men, chloroformed, and woke up in Fon Too's opium den. Here, still obstinate, she was given the choice of going to Paxton or Fon Too, and, having no recourse, she chose the lesser evil by accepting Paxton. Then she escaped and took a silent vow to be avenged on the brute who forced her to sacrifice her honor. That morning, when Paxton came into his office, she was waiting for him and shot him dead. At first she intended to hide, but now she is willing to give herself up, for in so doing she will be helping many other girls in the same predicament. Truax helps her out of her difficulty, and, although she thought that all was over between them after her disgrace, he still loves her, and his love almost recompenses her for all her suffering.

KALEM.

UNMASKING A RASCAL (Episode No. 10 of "The Social Pirates" Two parts—May 29).—The cast: Mona (Marin Sais); Mary (Ollie Kirkby); Fuller, a banker (Frank Jonasson); his wife (Mrs. Dunlap); Holden (Edward Chisbee); Stokes (R. L. Dell). Director, James W. Horne.

Fuller, the banker, when in Holden's cabaret, is Wentworth, a man about town. The plight of his ward whom he has defrauded marks him for the justice of Mona and Mary. Mona becomes "professional introducer" at the cabaret, and arranges matters so that Fuller, as Wentworth, becomes acquainted with Mary, who is a sight-seeing girl from the country. The acquaintance ripens, and one day Fuller makes a statement which Mary prefers to receive as a proposal of marriage, and her quick acceptance takes the banker's breath away. Mona, as has been prearranged, arrives at that moment and Mary joyfully announces her engagement. Fuller is dumfounded, for he knows that Mona has knowledge of his real identity. Stokes, an actor freind of the girls posing as a reporter, is worked into the climax that results in a brisk cross play of action which finally finds Mona and Mary recovering the amount of which Fuller has defrauded his ward.

A BUNCH OF FLIVVERS (May 30).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); the girl (Norma Nicholls); the Swami (A. Edmonson).

Ham has at last found a job—and he really works. In fact he works so hard that The Mysterious Stranger, a Hindu mystic, endows him with power to win Norma. Bud, without the aid of The Mysterious Stranger, is in strong with Norma and takes her in a canoe for a spin on the lake. But The Mysterious Stranger has the goods, for, lo and behold, Ham, pushing his lawn mower before him, actually walks out of the water and across the lake in pursuit of Bud and Norma. He captures Norma and sets out to buy a flivver car.

Bud succeeds in stalling The Mysterious Stranger's package of all-powerful pills. From then on life is just one flivver after another for Ham, for each one he purchases ends in smithereens. As long as he has $1.98 left he buys another. As Bud's jealous hand is at the bottom of the trouble you can imagine the fate in store for Ham when he finally sets out with Norma in a car and Bud, in disguise, is at the wheel. It's a riotous, breath-breaking ride, and finally ends when the car, Ham, Bud and Norma all race off the end of the pier.

A SMOKEY ADVENTURE (May 31).—The cast: Dick's wife (Ethel Teare), Dick (Victor Rottman); Sorebucks (Gus Leonard); his wife (Myrta Sterling). Producer, Harry Millarde.

Dick, the sales manager for Ropo Cigars, is instructed to get the endorsement of Sorebucks, a prominent citizen and noted cigar connoisseur. As Ropo is no better than its name, Dick naturally falls down. Then Ethel undertakes the job. She succeeds in getting into Sorebuck's home, and while he is under the deadening influence of a Ropo cigar is just about to secure a signature to the testimonial when Sorebuck's jealous wife appears on the scene and Ethel considers herself lucky to get out on the sidewalk safely. She sees Sorebuck about to set out in his car, and while the chauffeur is busy in the garage, she jumps into the car, grasps the wheel, and whirls off at great speed. Far out in the country she halts, and delivers her ultimatum, "You don't get back nor do you get a cigar to smoke until you endorse Ropo." There are all sorts of further complications before Ethel finally has her way.

SIS THE DETECTIVE (June 2).—The cast: Sis Hopkins (Rose Melville); Chauncey, the hired man (Henry Murdock); Rockgold, the dill pickle magnate (Richard Purdon); Jane, his daughter (Mary Kennedy); Jack (Arthur Albertson); the butler (Frank Minzey). Author, S. A. Van Petten. Producer, Robert Ellis.

Sis graduates with high honors from the correspondence school in "detecting" and sets out for the city with Chauncey, the hired-man, to become rich. She arrives in time to take a hand in solving the mysterious disappearance of the dill pickle magnate's daughter. Sis manages to blunder into finding the daughter, and sends Chauncey back after Rockgold, and the reward. While standing guard over Jane and Jack, who she thinks is the kidnapper, Sis learns that they were really eloping. The spirit of romance is kindled, and when Rockgold arrives Sis refuses the reward and holds the irate father at bay while Jane and Jack continue their interrupted elopement.

THE SPIKED SWITCH (No. 82 of "The Hazards of Helen"—June 3).—The cast: Helen, the operator (Helen Gibson); Engineer Trent (G. A. Williams); his daughter (Pearl Anibus); Hume, the fireman (P. S. Pembroke); chief dispatcher (Roy Watson). Author, E. W. Matlack. Producer, James Davis.

Trent returns to the throttle too soon after his recovery from illness. On the following day Ruth, his daughter, and Hume plan to elope. Trent, with a new fireman, is suddenly taken with a weak spell and when the fireman becomes panic-stricken there is a scuffle which ends with the fireman thrown to the ground while the fast freight speeds on. Trent, a moment later, is overcome and lies helpless in the engine cab. Flagmen notice that there is something wrong when the express whizzes by without the least attention to signals.

Word is sent ahead to Helen to derail the freight to save the passenger, the same trait on which Ruth and her lover are eloping. But trouble with the switch had caused the construction crew to spike it earlier in the da, and Helen finds it impossible to send the ex-

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press on a siding. The down grade suggests a plan, and with the aid of an automobile she sends a box car speeding down towards the freight while she rips loose a plank from the top of the box car to prepare for a perilous leap. She braces the plank under the platform on top of the box car and as the flying express speeds by makes the thrilling leap, landing in a tumbled heap at the bottom of a coal car. It is but a few seconds before the train is brought to a stop.

LUBIN.

THE AVENGER (Two Parts—June 13).—The cast: Fred Worthing (L. C. Shumway); William Worthing (Sidney Hayes); Jack Forrest (Robert Gray); Manu (George Routh); Lukora (Velma Whitman); Adaba, the high priest (Melvin Mayo). Written by Julian Louis Lamothe. Directed by Leon D. Kent.

Manu, East Indian servant of William Worthing, an old collector of curios, telephones the police that he cannot open the door of his master's room. Jack Forrest, a young reporter, is at headquarters when the message is received. He tells the sergeant that Worthing's son, Fred, in India, is his best friend. Jack accompanies the police to the house, and entrance is forced. Worthing lies upon the floor, having been killed by a sword. Circumstantial evidence is found against Manu. He is tried and acquitted.

Worthing's son, Fred, arrives from India and Jack tells him of the crime. Fred finds a clue in the fact that the sword was standing upright, and searches the attic. He finds some rope lint on a post, and notes that the attic window is directly above the bedroom window. Then he finds a little image of Buddha among his father's effects. The last time he saw the little Buddha it was in an Indian temple with his father. It then contained a sacred bit of parchment, and old Worthing evidently had stolen it, and the Hindu servant murdered him as a result. The servant made his escape from the room by climbing out of the window on a rope to the attic. He had slid the bolt of the window with the sword through the transom, when the sword fell, it remained standing in the floor.

These deductions prove correct, for Fred and Jack see Manu return stealthily that night to obtain the parchment from its hiding place under the steps. Fred and Jack follow him to a tenement and discover that the Hindus have a temple there. When they peep through a crevice in the door, they hear Adaba, the high priest, promise Manu that as a reward for recovering the sacred parchment, he shall marry Lukora, the priestess of the temple. Jack wants to call a policeman, but Fred tells him that as Manu has been acquitted he cannot be tried again.

Fred determines to seek vengeance himself. He is a student and knows that this sect of Buddhists greatly fear the curse of their God. The next day he steals into the temple with Jack. He rubs some phosphorous on the idol of Buddha, substitutes powder for the incense, and on the slat where Manu is to place his head through the marriage ceremony, he places another chemical. He hides behind the altar with Jack. The Hindus come in and the ceremony is started. The priest throws incense on the sacred fire and all is darkness, and a voice says: "The curse of Buddha lies upon the murderer in this temple." When the fire leaps up again and Manu raises his head a mystic sign is upon his forehead. The Hindus flee from him in horror. The priest hands him a sword with a significant gesture. As Jack and Fred gaze at the lifeless body in the deserted temple, Fred feels that his father has been avenged.

SONS OF THE SEA (Three Parts—June 15).—The cast: Dave Meyhew (Cecil Van Auker); Dick Morley (Millard Wilson); Nellie (Lucy Payton); Tom Edwards (W. J. Spencer). Adapted by Josephine McLaughlin. Directed by Millard Wilson.

Dave Meyhew and Dick Morley are partners in the fishing business. Dave had cared for Dick when the latter was a poor lad. Both love Nellie, the daughter of a neighboring fisherman, and at the opening of the story the two boys have obtained a contract with a large sea food house and have decided to buy two up-to-date boats with their savings. Dick meets Tom Edwards, a crook and gun-runner, who gradually gets Dick to listen to his schemes. Dave and Dick propose but Nellie accepts the latter and goes to keep house for the boys.

Dick turns over his share of money to Edwards and the deception he must practice at home makes him irritable with his wife and his friend. Dave tries to break Edwards' hold but on account of the money, Dick won't listen to him. The day the boats are to be shipped, Dick is obliged to confess his loss to Dave and says he lost it gambling. Once Edwards has the money he tries to get rid of Dick and in a fight in the saloon, Dick kills the bartender. Through Dave's help the boy makes his escape in Dave's boat with Nellie.

A year passes. Dave has joined the revenue service and Dick with Nellie is trying to live honestly in the fishing business at San Diego. Edwards, transacting some gun smuggling, runs into him and persuades him through fear and hope of recovering his lost money to join him. Word is taken to the revenue cutter on which Dave is to proceed to San Diego on the gun-smuggling business and one day while on shore-leave, Dave overhears Edwards, whom he recognizes, and Pedro making plans to deliver the guns across the border. He returns to his ship and notifies the officer.

Dick, drinking and neglectful of Nellie, leaves her and helps Edwards in his schemes. The night of the smuggling comes and the cutter starts out. Edwards, Dick and others in the smuggling boat see the cutter and try to get back but are overtaken. Dick is wounded, but manages to jump overboard. Dave jumps after him, unaware of his identity. Nellie is praying in her hut when Dick, wet and wounded, staggers in. She gets him to the bed when Dave forces the door open and enters. The two are again brought face to face and Dave realizes that the man he has come to arrest is his old partner. Dick confesses and dies from his wound, leaving Dave and Nell to at last have the happiness so long denied them.

HUBBY PUTS ONE OVER (June 17).—The cast: Mr. Dasher (Francis Joyner); Mrs. Dasher (June Daye); Mrs. White (Lenore Peacock). Written by Lewis Allen. Directed by Clay M. Greene.

Mr. Dasher is a most economical individual, and persistently refuses to permit his wife to hire a cook. Tired of the grind of the kitchen work, Mrs. Dasher appeals to her neighbor, Mrs. White, for advice, and between them a plot for relief is concocted.

Mrs. Dasher telegraphs to a sister in a neighboring town to telegraph for her. This is done. Instead of proceeding to her, she repairs to the house of her neighbor, where she watches her husband's ludicrous attempts to get along without a cook, and how false have been his claims that housekeeping is a cinch. His first effort in preparing a meal results in failure, and while avoiding a conflagration caused by burning bacon, he sees his wife peering at him from her neighbor's porch.

The truth dawns upon him, and after a hasty meal at a restaurant, he hires a pretty maid and takes care that his flirtations with her are carried on before the open kitchen window. This, of course, brings his wife upon the scene. The peach of a maid is discharged and Mrs. Dasher declares that there is no virtue in deception and that she would prefer to do her own housework.

OTTO'S LEGACY (June 19).—The cast: Otto Finnegan (Davy Don); His Wife (Patsy De Forest); Sheriff (George Egan); Officer (James Cassaday); Officer (Bernard Siegel). Scenario written by Lily Wandel. Directed by Edwin McKim.

Otto Finnegan, a bricklayer, receives a legacy of gold pieces. As the bank is closed he conceals the gold pieces in a hollowed brick and cements the opening. This he buries in a vacant lot. Two sons of a policeman, who have been reading of Captain Kidd's buried treasure, dig up the brick, and, when surprised by the arrival of Finnegan, they hold him at bay with an old harmless pistol. A mason loading bricks from a pile in the same yard throws the "gold brick" in with the rest and before Finnegan can have the boys arrested it is built into the walls of a chicken house.

His loitering about the place creates suspicion, and, becoming desperate, he hires an automobile and drives it through the wall of the chicken house. The owner seizes one of the bricks and knocks him out with it, leaving the one with the cemented side laying on the ground.

Finnegan is taken home insensible, and when seized with a chill his wife warms his feet with a hot brick, which happens to be the gold one. When he awakes and finds it he clasps his wife to his breast and tells her for the first time of his sudden rise to wealth.

LOVE IS LAW (Three parts—June 22).—The cast: Wa-Ni-Ne-Ma (Adda Gleason); Chief E-Pa-Ni (B. W. Hopkins); Ni-a-wa-ca (Alan Forrest); Set-te-wa (C. E. Van Auken); Roscoe, an Indian trader (Melvin Mayo); Zi-Lan-Ni (W. J. Spencer); Chief Wal-pa (A. C. Hilts); E-to-no, the Indian girl (Evelyn Page). Written and directed by Melvin Mayo.

According to the custom of the Pueblo Indians, the Tribunal Oath is taken never to marry outside the tribe. On the reservation the chief ruled his tribe with an iron hand. His daughter, Wa-ni-ne-ma, meets by accident the son of the Hopi chief and named Set-te-wa. Their meeting is interrupted by the medicine man and his son, Ni-a-wa-ca. Ni-a-wa-ca, who is in love with Wa-ni-ne-ma, drives Set-te-wa off the reservation and Wa-ni-ne-ma is taken home. Shortly after the Hopi chief's son takes the Tribunal Oath and is sent to college. At the same time Wa-ni-ne-ma and Ni-a-wa-ca take their Tribunal Oaths and leave for college

In the year of their graduation Wa-ni-ne-ma and Set-te-wa have fallen in love. Ni-a-wa-ca hates Set-te-wa, and at a reception given at the college Ni-a-wa-ca picks a quarrel with Set-te-wa and Ni-a-wa-ca is soundly thrashed. Seeking revenge, he writes to the chief and tells him of the love between Wa-ni-ne-ma and Set-te-wa. On the eve of the big football game Set-te-wa proposes to Wa-ni-ne-ma and she accepts him. The big game is on, and in the midst of the play Wa-ni-ne-ma's father and Ni-a-wa-ca's father arrive at the stadium and force their way through the crowd. A quarrel starts between father and daughter. Set-te-wa comes up and is threatened with death if he pays attention to his daughter any more.

Wa-ni-ne-ma is taken back to the reservation, where Ni-a-wa-ca renews his love, but is spurned by the chief's daughter. Set-te-wa, longing for his country, returns to his tribe. Ni-a-wa-ca barters with the chief for the hand of his daughter and is accepted as a son-in-law.

At the Indian trading station Wa-ni-ne-ma accidentally meets her old lover and tells him of her father forcing her to marry Ni-a-wa-ca. He promises to help her, and they arrange for a secret meeting at the Kiva (Indian praying temple), and that night Ni-a-wa-ca goes to the Kiva. Shortly after Wa-ni-ne-ma comes. Ni-a-wa-ca sees her and hides, and is surprised to see Set-te-wa enter, followed by a young Indian girl who secretly loves him. The two lovers talk and lay their plans for an escape. They are about to leave when they are stopped by Ni-a-wa-ca. The two men start to struggle, and Ni-a-wa-ca raises a cry to his tribe. Set-te-wa is made a prisoner and Wa-ni-ne-ma is locked up. Set-te-wa is tried and sentenced to death the following morning after the wedding ceremony of Wa-ni-ne-ma. Wa-ni-ne-ma is released upon her promise to marry Ni-a-wa-ca.

In the meantime, while the struggle is in progress between Ni-awa-ca and Set-te-wa, the Indian girl who followed Set-te-wa to the Kiva has gone for help to the trading post. Wa-ni-ne-ma goes to the dwelling where her lover is confined and releases him, and as they are about to leave, Ni-a-wa-ca enters. They start to fight and continue to fight down the stairs. At the bottom Ni-a-wa-ca is killed. The tribe is aroused. It is closing in on Set-te-wa, when the Indian girl brings the rangers, who drive the tribe back, and Set-te-wa and Wa-ni-ne-ma make their escape.

PERSISTENCY (June 24).—The cast: Dorothy McLean (Octavia Handworth); John Hallet (Thurston Hall); Dorothy's Aunt (Florence Williams). Written by Thurston Hall. Directed by Percy Winter.

John Hallet, a well-to-do man about town, has an uncontrollable passion for associating with stage folk, and his escapades with them have occasioned much gossip. His sister, hoping to reform him by introducing him into her own set, invites him to a lawn party at her country home. Here he meets his heart's fate in the person of Dorothy McLean and makes love to her. She, knowing of his convivial habits, repulses him, but with characteristic persistency he continues his unwelcome attentions.

Finally, in despair, Dorothy escapes with her aunt to the seashore, only to be closely followed by John, where his assaults upon her heart become more persistent and her refusals more emphatic. His attempt to abduct her in a rolling chair causes him to run for his life from an angry crowd. Bribing the life savers, he plans a rescue from the waves, only to be the rescued one himself.

Dorothy and her aunt return to the city, he follows, and then it occurs to him that perhaps the better way to win the young lady's affections would be to call at her home and present his card. This he does that evening, dressed in his best, and he seems so different from the "fresh" individual she has known that she immediately capitulates and permits the inevitable embrace and kiss.

SELIG.

SELIG-TRIBUNE NO. 43 (May 29).

Riverside, Mass.—Lesell Seminary girls find health and enjoyment in strenuous spring practice for annual canoe races.

New York, N. Y.—One million persons see Willie Kyronen defeat Hannes Kolehmainen, the great Finn runner, over a course of 12¾ miles in which 1,325 contestants take part.

Belmont Park, L. I.—The Nassau County Kennel Club holds its fifth annual dog show at the Turf and Field Club.

Marblehead, Mass.—Vincent Astor (at helm, considered the wealthiest young man in America, takes to aviation and makes his first flight here.

Boston, Mass.—"Back to Nature" nymphs, clad in loosely-flowing chiffon, trip lightly over the greensward in their interpretation of the classic dance.

Elephant Butte, N. M.—Elephant Butte Dam, costing $10,000,000, is completed after 12 years' work. The average depth of water is 66 feet and creates the largest artificial lake in the world

Sheepshead Bay, N. Y.—Ten thousand members of the National Guard of this state participate in a military, naval and aviation tournament lasting eight days.

Chicago, Ill.—Princess Olga Celeste, of the Selig Company, takes "Sappho," her pet leopard, to call on Cy DeVry, Superintendent of the Lincoln Park Zoo.

San Francisco, Cal.—Notwithstanding the difficulties between Mexico and the United States, owners of plantations on the west coast export 20,000 bags of coffee to this port on steamships San Juan and Newport.

SELIG-TRIBUNE NO. 44 (June 1).

Bay Shore, L. I.—One-hundred-ton house is loaded on scows and towed across Great South Bay and landed on Fire Island, N. Y.

Kentfield, Cal.—In honor of Sir Francis Drake, who, it is claimed, discovered California, this and other cities celebrate the event by sports and pageants.

With the U. S. Troops in Mexico.—The 8th and 14th Cavalry, under command of Major Langhorne, make a successful sortie into Mexico after bandits.

West Point, N. Y.—Full dress parade by the cadets mark the next to last week before commencement.

Boston, Mass.—Governor McCall visits training ship "Ranger" for annual inspection of Naval Cadets, who include drills and maneuvers executed during journey to and from Boston Light.

San Francisco, Cal.—Thousands of horses and mules are being purchased for the Allies by their representatives located in every large American city.

Portland, Ore.—Six thousand school children of this city participate in outdoor calisthenics.

New York, N. Y.—The President and Mrs. Wilson visit New York to attend the wedding of Dr. Cary T. Grayson, Naval Aide and physician to the President, and Miss Alice Gertrude Gordon. The President leaving the bride's home. Mrs. Woodrow Wilson. Scenes at St. George's Episcopal Church, where the wedding occurred. Col. E. M. House, Secretary McAdoo and wife at the bride's home.

Berlin, Germany.—Prince Von Buelow, who, it is reported, will come to the United States to succeed Count Von Bernstorff, the present Ambassador.

THE REPRISAL (Three Parts—June 19).—The cast: Alma Thorne (Fritzi Brunette); Jack Rodney (Jack Pickford); Louis Rodney (Guy Oliver); Col. Ashton (Frank Clark); Dr. Steadman (Al. W. Filson); Mrs. Thorne (Lillian Hayward). Directed by William Robert Daly. Written by Elizabeth R. Carpenter.

Alma Thorne, an unsophisticated southern girl, learns to love Jack Rodney, who, afflicted with tuberculosis, is sent south to a sanitarium in the hope that he will recover. As Rodney gains in strength he urges Alma to marry him Previously, Col. Ashton, an elderly friend of the Thorne family, has proposed to Alma and has been rejected.

Despite the objections of her friends, Alma remains steadfast in her determination to wed Jack Rodney, and the wedding day is set. Friends gather for the ceremony, and as the minister is about to say the words that will unite Jack and Alma in the bonds of holy matrimony, Louis, brother of Jack, appears. "This wedding can never take place," he says. As his younger brother swoons from the shock, the elder brother carries Jack away.

Later the boy dies, and Alma, grief-stricken, swears to be revenged upon the man who has stepped between her and the man she loved. Mrs. Thorne, Alma's mother, passes away, but before her death she gives Alma into the care of Colonel Ashton, and Alma marries him.

Years pass, and Alma Ashton, now a wealthy widow, still fosters thoughts of revenge on Louis Rodney. She meets Louis and exerts all her feminine wiles to capture him. At last she succeeds, and they are married. Following the ceremony, and when Rodney and his bride are left alone, the woman tells him who she is and of her vows of revenge, and recalls to him the time when he ruined her youthful love for his younger brother.

After he comes to understand her successful plan of vengeance he leaves her, retires to another room, and brings forth a revolver with a plan to end all, for he feels that he cannot live without the beautiful creature whom he has made his wife. But before he can perform the rash act the revolver slips from his trembling hands, falls upon the floor and explodes.

In an adjoining room Alma hears the explosion. She has horrid visions of having caused her husband to suicide. Too late comes a realization that she loves the man. She rushes into the room and finds Louis Rodney alive and well. He takes her into his arms.

'TAKING A CHANCE' (June 24).—The cast: Tom Manton (Tom Mix); Flo Saunders (Victoria Forde); William Saunders (Pat Chrisman); Henry Weir (Joe Ryan). Written and produced by Tom Mix.

Tom Manton, a cowboy on the ranch of William Saunders, is in love with Flo, Saunder's daughter. The ranchman is not in favor of the match.

Henry Weir, a crook, tries to sell Saunders an automobile, and Weir takes Flo out for a ride. Tom learns that Weir is wanted by the authorities. Meantime, Weir endeavors to make love to Flo, who escapes, meets Tom and tells him of Weir's actions. Tom chases Weir in his auto, rides alongside and jumps to the top of the automobile, where he is taken into town by Weir. When at the railroad station Weir jumps from the car and tries to escape, he is confronted by the cowboy.

Saunders has so much admiration for Tom that he gives his consent to the marriage of Tom and Flo.

BIOGRAPH.

A MISUNDERSTOOD BOY (Reissue—June 19).—The cast: The Girl (Lillian Gish); The Boy (Robert Harron); The Girl's Father (Lionel Barrymore); Her Mother (Kate Bruce).

Everything he did seemed to be misconstrued, except by the little lady he loved. The town roisters made fun of her and his love. That made trouble, and the chief vigilante believed him the cause of it all. So he was "in wrong" all around. The girl's father also sided with the opinion of the world and sent both the boy and girl away.

Mother was on a visit at the time, and therein the need of such a one at home was proved, for once back she sent the father out to bring them home again. The boy in the gold hills had been misunderstood again. Marauding merchants had left their victim on the mountain pass, and the boy, coming on the scene, was again accused, but the lie in the end destroyed itself.

THE REFORMERS; OR, THE LOST ART OF MINDING ONE'S BUSINESS (Two Parts—June 20).—The cast: The Girl (Mae Marsh); Her Brother (Robert Harron); Her Father (Charles H. Malles); Her Mother (Jennie Lee); The Brother's Friend (Walter Miller).

Behold in this film the uplifter, a peculiarity of the human species, quite convinced that all that is is wrong. Forth to the uplift he minds everybody's business but his own until that business is as clean, pure and spotless as himself. Verily in these later days is there no school of art named "minding one's business?"

KNICKERBOCKER STAR FEATURES.

AN OLD MAN'S FOLLY (Three Parts—June 16).—The cast: The Girl (Marguerite Nichols); Her Father (Daniel Gilfether); Her Lover (Les Willis); The Detective (Richard Johnson); The Adventuress (Phyllis Grey); Her Accomplice (Frank Erlanger). Directed by Reeves Eason.

On the night when the girl's engagement is announced, her mother misses a costly necklace. A private detective is called in. He discovers that the girl's father has given the necklace to an adventuress. He visits the adventuress and is held up by her companion, a crook, who suggests that they all blackmail the old man. The girl is kidnapped and taken to an empty house, where she is held prisoner. Her sweetheart gets on the trail, rescues her with the aid of the police, and they reach the detective's office just as her father is signing a check for blackmail. The detective gets his just deserts, and the matter is adjusted.

PAY DIRT (Five Parts—June 18).—The cast: The Easterner (Henry King); Kate Gardner (Marguerite Nichols); Peter Gardner (Gordon Sackville); Moll (Mollie McConnell); Dick Weed (Daniel Gilfether); Oby (Charles Dudley); Turner (Philo McCullough); Doris Wendell (Ruth White); Her Father (Bruce Smith). Directed by H. M. and W. D. Horkheimer.

While he digs for gold day by day, "The Easterner," a young miner, gambles by night. A woman of the camps, named Moll, takes an interest in him and tries to break him of the habit that is his ruin. He laughs at her, but after she saves his life he promises to quit playing. Kate Gardner, a girl of the West, loves him, and she in turn is loved by Bill Turner, a miner. Turner proves to her that the Easterner loves Doris Wendell, daughter of a wealthy land owner. She, with Moll, is instrumental in saving the Easterner's life when he is about to be lynched by a mob at the command of the jealous Turner.

Peter Gardner, her father, covets the Easterner's claim and bribes Dick Weed, the gambling house proprietor, to help him get the claim. They attempt to make him gamble, but he is true to his promise. Later he discovers that Moll is his mother, whose passion for gambling he has inherited. Oby, a half-wit, haunts the camp. Moll and her son try to live respectably after Doris has broken the engagement because the Easterner refuses to disown his mother.

But the passion for gambling proves too strong. Moll rushes out of the house to the Hall of Chance. Her son is inveigled by Weed and Gardner into betting his claim. As he loses, Oby snatches away the table cloth, jumbling the cards. Gardner, in a rage, strikes him down. His memory returns and he recognizes Gardner as the man who robbed him many years before, and shoots him. Dying, Gardner admits that Kate is Oby's daughter. Reunited with her father, she marries the Easterner.

THE ANCIENT BLOOD (Three Parts—June 23).—The cast: Nor (Virginia Norden); Lady Williamson (Ruth Lackaye); Margaret (Myrtle Reeves); Lucy Ralston (Alice Smith); Jennie (Mitchel Scanland); Jacques (Philo McCullough); Cedric Ralston (Neil Hardin); Lord Harry Ralston (Lake McKee); "Killer" Joe (Robyn Adair); Loco Ike (Frank Erlanger). Produced by Charles Bartlett.

Nor, a half breed girl, is beloved by Jacques, a French Canadian. Jacques and "Killer" Joe have a fight over her in "Killer" Joe's gambling hell, and Nor separates them.

Meanwhile, Cedric Ralston, the younger son, leaves home in England, his fiancee having broken her engagement with him to marry his elder brother, Lord Ralston. He goes to the Canadian Northwest and there meets Nor for the first time, while she is defending Loco Ike, accused for cattle stealing. He admires her greatly and takes side with her. Later, he discovers the real cattle thief, "Killer" Joe, and is shot by that gentleman. Nor discovers him and carries him to her cabin. Jacques is the only one who knows the truth and, though realizing Nor loves Cedric, he defends him.

Later, Nor and Cedric are married, and on the day of their wedding, Cedric hears of his brother's death and he goes to England, taking Nor. She is very unhappy and longs for her mountains and Jacques. Cedric falls in love again with his brother's widow Margaret.

At a ball one night, Nor overhears Margaret and her husband talking, hears his declaration of love and his resolve to have Margaret. Overjoyed, she goes to him and says she will leave him and he may divorce her. When he refuses she tells him she loves Jacques. In the end she returns to her mountains and to Jacques.

Universal Film Mfg. Co.

IMP.

A COLLEGE BOOMERANG (June 18).—The cast: Jean (Edith Roberts); Betty (Marguerite McRae); Miss Preston (Inez Marcel); Prof. Grayson (Harry Benham). Written by Catherine Carr. Produced by Winthrop Kelley.

Jean, a young girl attending college, works her way through by making a few dollars attending the other girls as manicure, hairdresser, etc. She hears much of the coming engagement of David Grayson, a professor of chemistry in the college, and of his charms and good looks.

Grayson arrives and is attracted to Jean through sympathy. He notices she is snubbed by her companions. It being impossible for her to attend some of the classes, she gets behind in her studies. He offers to help her after hours, and the two meet surreptitiously at night in the library to study together. Grayson considers Jean in the light of a child whom he wishes to help, not realizing that his attentions may compromise her.

Betty Marshall, a wealthy girl and belle of the school, falls in love with Grayson, and, upon his gently but firmly repulsing her advances, and having seen Jean and Grayson together, she determines to eliminate Jean as a rival, causing her disgrace in the school. She accuses Jean of having stolen several articles of jewelry, having as a foundation the fact that Jean has access to her room in her capacity of hairdresser. Jean is unable to defend herself, but begs that she may remain at the school until the final mid-winter examinations are passed.

Betty plans to still further ruin Jean. One night she enters the laboratory, changes the chemicals at Jean's test table, knowing that if Jean uses a certain chemical it will cause an explosion. Jean has promised to meet Grayson in the laboratory for the last time. As she nears the laboratory she is amazed to hear a terrific explosion, and sees Betty sink to the ground. She rushes in and at the risk of her own life, rescues Betty, whose careless use of chemicals has caused the explosion. Betty is badly burned, but, when convalescent, she sends for Jean, and confesses that in her jealousy she, herself, was responsible for the disappearance of the jewels.

In asking Jean to forgive her, Betty tells her that she had acted on the principle that "all is fair in love and war," but had not counted on the intervention of fate to cure her of her folly. Thus Jean is completely exonerated, and her face is radiant with happiness as the Professor draws her to him and makes the announcement that she is soon to become his wife.

HIS PICTURE (June 20).—The cast: Tom Lovejoy (William Garwood); Edith, his wife (Violet Mersereau); Madam D'Auber (Clara Beyers). Written by William Addison Lathrop. Produced by William Garwood.

On returning from her honeymoon Edith, the

wife of Tom Lovejoy, discovers a scented letter that her husband reads at the breakfast table without informing her of its contents. Edith reads the letter and is horrified when she discovers that a certain Lisette D'Auber requests Tom to come up to her apartment in the hotel in the afternoon unannounced, as she deems it advisable that they keep their secret to themselves.

Edith, heavily veiled, goes to the hotel that afternoon and while seated in the lobby sees her husband meet a foreign-looking woman of unquestionable attractiveness, together with a little girl about eight or nine years of age. Tom goes upstairs with Madam D'Auber and when the little girl is told to go away and play by herself she declares that she wishes she had some little girl to play with her. This gives Edith an idea and the next day she again sets out for the hotel, this time accompanied by her maid, Martha. Edith is now dressed up as a child of eight years of age. The maid steps up to the hotel counter and registers.

Meanwhile Edith finds little difficulty in becoming acquainted with Fanchon, Madam D'Auber's little girl. As soon as Edith has made sure of her husband's arrival she induces Fanchon to take her to her mother's apartment, where they inspect the various dolls and toys that belong to Fanchon. While pretending to play with the dolls Edith keeps an eye nervously on the inner room and ultimately hints to Fanchon that she would like to enter it. But Fanchon insists that they can't go in there because her mother has a gentleman caller. Edith now peeps through the keyhole, where she sees Tom sitting in close proximity to Madam D'Auber, who is smoothing down her husband's hair. But Edith doesn't know that Madam D'Auber is doing this preparatory to working on a miniature portrait of Tom, as the painting frame is not in Edith's angle of vision.

Unfortunately, Edith and Fanchon get so excited in their key-hole explorations that they fall against the door and tumble headlong into the next room. Tom catches a glimpse of the face of his wife and follows her as she is fleeing with Fanchon. In trying to escape Edith trips down the steps leading into the lobby, where she is assisted to a chair by a hotel clerk. Billy comes down stairs, but doesn't wish to acknowledge before the assembled hotel guests that the "seeming" child is really his wife. Edith, upon seeing Tom before her, asks the meaning of his presence in the hotel. Madam D'Auber arrives in the lobby and urges Tom to complete the sitting. Edith, not knowing what in the world she is referring to, seems utterly bewildered.

Finally Tom takes her by the hand and pulls her after him as he rushes up stairs. He drags her into Madam D'Auber's studio and shows her the partly finished miniature. The light of understanding breaks in upon Edith and everything ends happily.

BEHIND THE SECRET PANEL (Three parts —June 22.—The cast: Petroff Marask (Paul Panzer); Sonia Marask, his wife (Sonia Marcel); Lazar (William Welsh); Count Savanoff (Anthony Merlo); the Butler (Howard Crompton). Written by William Addison Lathrop. Directed by George Ridgwell.

Although Sonia Marask has been married to Petroff Marask for some years, she doesn't know that he holds Nihilistic meetings in the cellar of their home. M. Lazar, Chief of the Russian Secret Service, is one of Sonia's ardent admirers and jealous of Count Savanoff, a wealthy roue. Sonia has been playing one against the other, being clever enough to keep them both within limits, which they are anxious to exceed.

Lazar arrives at the Marask house shortly afterward and is having a most enjoyable *tete-a-tete* with Sonia in the drawing room when Count Savanoff is ushered in. When Marask comes in Lazar leaves in ill humor, bent on getting even with the Count. He learns from Marask's brother, one of his stool pigeons, that Marask is deeply involved in a Nihilistic conspiracy. The butler tells Lazar of the meetings in Marask's house, of the secret passage from the cellar and makes other incriminating revelations. Lazar now sees a way whereby Count Savanoff and Marask can be removed in order to give him a clear field for the possession of Sonia.

It so happens that on the very day on which Lazar has planned to carry out his scheme, Count Savanoff sends a big box of roses to Sonia with his card attached. Marask comes into the library and picks up the card, taking his wife to task for her flirtation. Lazar is announced and Sonia retires in order that Marask may have a private interview with him. Lazar tells Marask that his friend, Savanoff, has denounced him as a Nihilist. Having aroused Marask to a great pitch of fear and jealousy, Lazar gives him a vial of poison, advising him to act swiftly and secretly and assuring him that he may depend on his protection. The Count, at Marask's suggestion, is invited by Sonia to dine at their house that very evening, where Marask poisons him.

Marask and Sonia are placed under arrest and taken before the Lieutenant of Police for examination, after which Marask is led off to prison, while Sonia is brought before Lazar, who tells her that the charge against her and her husband may mean Siberia. After a while Lazar gets very offensive in his attentions and assures her that he will save them both if she is willing to become his mistress. Sonia scorns his offer and Lazar calls the guard and has her placed in close confinement to give her an opportunity to change her mind.

A month later Sonia is again brought before Lazar. It is apparent that Lazar has been drinking heavily, when Sonia is brought in. She hears one of the attendants who has been testing gold coins with a powerful acid tell Lazar to be careful with the bottle of acid. Lazar finds that Sonia is still unyielding and thereupon calls in several guards with knouts. As they are about to seize her, Sonia weakens and cries that she consents to sacrifice her honor rather than suffer further punishment. Lazar smiles cynically and sends the guards away.

As Lazar enfolds her in his arms, she reminds him that he must keep his promise to sign a release for herself and husband before she accedes to his wishes. She puts the pen in his hand. He signs the order and then lurches toward her to exact his payment. Sonia eludes him and he starts to snatch the release from her, she seizes the bottle off the table and throws the acid in his face.

Utterly blinded, Lazar staggers about the room. Sonia then hits him over the head with his own pistol and knocks him senseless. Then she rushes out of the door and shows the lieutenant in charge the order of release, cautioning him that the chief doesn't wish to be disturbed.

In quick order Marask is released, and, with the assistance of Nihilists, Marask and Sonia make their escape to the Russian border in an automobile, after a hot pursuit by the Russian police. Later they take passage on an ocean steamer, and in the final scene we see them on board in New York harbor.

THE HEART WRECKER (June 23).—The cast: Missy (Edith Roberts); David Harding (Harry Benham); Martin Spencer (Anthony Merlo); Aunt Matilda (Jane Courtney). Written by William Addison Lathrop. Directed by George Ridgwell.

Little happiness finds its way into Missy's life. In the little Vermont village where she works on the farm of her aunt, David Harding, a farmhand, is a worshipper at Missy's shrine. Martin Spencer, author of several successful novels, comes to the neighborhood for local color. He arranges for board with Aunt Matilda, who owns the farm on which Missy works.

Dave isn't tickled to death over the arrival of the newcomer, and makes up his mind to propose to Missy without delay for fear of losing her, but just as he is in the midst of his proposal Aunt Matilda calls the girl away and hustles her into the house. Missy is detailed to show Spencer the picturesque scenery of the neighborhood in order to enable him to infuse local color into his new novel. Spencer makes himself so agreeable to Missy that she soon forgets Dave. Dave tries again to propose to Missy, but she stalls him cleverly. One evening Spencer takes Missy out rowing. He makes ardent love to the girl, and when he finally takes her in his arms she makes but feeble resistance to his wooing. Missy, believing Spencer's protestations of love, yields to his passionate pleading.

After a month of happiness the girl one night sees Spencer, his traps in his hands, stealing across the porch to the road. She is dumbfounded and starts after him in her nightgown. Meanwhile Dave walks among the trees fighting his grief. As Missy catches up to her lover she asks him where he is going. Spencer tries at first to bluff her, but when she points to the traps in his hands, he throws off the mask and tells her that he is through with her. Missy flings herself upon him, exclaiming hysterically: "Martin, you must not go You cannot go!"

When Spencer insists on going she utters a shriek and falls in a faint. Dave starts as he hears her scream, while Spencer hurries away. Dave carries Missy into the house and when she revives he pleads with her to marry him. Dave is taken aback as the girl tells him what has happened. Aunt Matilda now slips into the room and begins to revile and reproach the girl, but Dave stops the aunt and rushes out of the door announcing that he intends to bring Spencer back.

On catching up with Spencer, Dave calmly looks his adversary in the eye and tells him that he must go back with him to do what's right. Spencer tries to brush Dave aside, but is knocked down by the farmer lad, and then reluctantly decides to return with him. As they reach the house a storm that has come up is raging fiercely. Missy scorns to speak to Spencer, and, turning from her, he approaches the open window, where he is struck by lightning. They all rush to him as he falls on the floor, and Dave, after feeling his heart, announces that he is dead.

There is no grief in Missy's face as she stands wild-eyed while her aunt reviles her for the illicit love affair. Dave steps to the girl's side. As the aunt puts her hand on Dave's arm, as though to stay him, he turns on her and shouts: "I reckon this is between Missy and me. God help any one who interferes." Then turning back to Missy he clasps her in his arms.

UNIVERSAL.

ANIMATED WEEKLY NO 24 (June 14).

Everybody's Doing It.—Thousands march in one of Preparedness parades which are sweeping country—St. Louis, Mo.

Chicago's First Mermaid.—Cold water don't daunt girl as city opens new public pier—Chicago, Ill.

College Girls' Fete.—Brown University's women students play Shakespearian roles—Providence, R. I.

Lighting Up Liberty.—Famous statue illuminated by searchlights from Battleship Michigan—New York Harbor. Subtitles: Daylight. Illuminated.

Harvard Men Turn Soldiers—Major General Wood reviews 1,100 students in new regiment—Harvard Stadium, Mass. Subtitle: Roosevelt's son, Archie.

Floral Tribute to Heroes.—Flowers on river honor men who died at sea for country—Detroit, Mich.

84,000 Honor the Flag—American Liberty Day draws throngs of Germans and Austrians—Sheepshead Bay, N. Y. Subtitle: Jack Eller, breaks record.

Bathing Beauties Parade.—Throngs see mermaids take auto ride to sea—Venice, Cal.

Germany's High Seas Fleet.—Pick of the Kaiser's sea fighters in action. Subtitles: Making 26 knots. Signalling orders. Destroyers lead squadron. Big guns speak.

Kitchener Dead.—Last public views of Britain's war hero, lost at sea—London, England. Subtitle: In French trenches with Joffre.

Trains Crash on "L."—30 hurt, 1 killed, when flimsy wooden cars trap victims—New York City. Tow away wrecked cars.

Coast to Coast in a Day.—Monorail car that makes 100 mile speed, may realize inventor's dream—San Francisco, Cal.

Dodges Submarines, Hits Sand.—The "Artensis," from Norway, runs ashore in storm—Sea Side Park, N. J.

China Has New President.—Imperial palace where Yuan-Shik-Kai died—Middle Lakes, China. Subtitle: General Li-Yuan-Lung, new ruler.

Cartoons by Hy. Mayer.

LAEMMLE.

THE ROGUE WITH A HEART (June 25).—The cast: Rufe McCullough (Hobart Henley); Philip Duprey (Sydney Bracey); Marcus Duprey, his sister (Sydell Dowling). Written by Harry Dittmar. Produced by Robert F. Hill.

The agent of a lumber company is held up and robbed of the money for the payroll. One of the Royal Mounted Police manages to get on his trail. Rufe McCullough is the guilty man. The Mounted Policeman sees through his binoculars the figure of Rufe creeping through the underbrush. Upon his summons to halt, Rufe increases his gait. The Mounted Policeman fires and Rufe is hit, but, despite his wounds, he eludes the pursuer and vanishes in the woods.

About that time Philip Duprey, a shiftless young trapper, staggers home after a drunken carouse. His path crosses the trail of Rufe's flight and when the Mounted Policeman gallops up he is confused and follows the trail to a cabin. It is the home of Philip, in which he and his sister, Marcia, are dragging out a pitiful existence. His dissipation and shiftlessness have reduced them to hopeless poverty and starvation.

The policeman enters the cabin and tells Marica of his mission. Thinking that Philip may be guilty, Marcia declares that she is alone and the policeman leaves. Upstairs, Philip has heard the policeman say that somewhere in the surrounding country the thief is hiding with the stolen money. He decides to find the thief himself, rob him in turn, and appropriate the loot. Despite his sister's pleadings, Philip goes out to carry out his plan. While he is away Rufe sees the cabin and makes for it. Marcia lets him in. He tells her that his wound is due to an accident, and, noting her poverty-stricken condition, he supplies her with food and money from his pack.

During his brief stay, the two become attracted to each other, and when Philip, returning after his unsuccessful hunt for Rufe, is heard outside, and Rufe hastily confesses he is a fugitive from justice. Marcia doesn't hesitate to hide the outlaw before she lets in Philip. Philip goes to his bunk and Marcia is in a quandary. The Mounted Policeman, convinced

that the criminal, after all, is in Duprey's cabin, returns. Marcia, seeing him ride up the trail, makes a desperate resolve.

Rufe has fainted in his hiding place. She removes the money he has stolen and places it on the person of her brother, handing him over to the officer of the law as the robber of the payroll. Philip, who does not understand the situation, voices his protests, but is dragged off to the barracks. He is brought before the paymaster, who confirms his innocence, and Philip is set free. Rufe, meanwhile, makes his escape, and, realizing the extent of Marcia's affection for him, and the sacrifice it has led her to make, he promises the girl to go straight before parted and the reunion of Philip and Marcia is silhouetted on the screen as the picture fades away.

RED FEATHER.

THE IRON HAND (Five Parts—May 29).—The cast: Jerry Simpson (E. Clark); Tim Noland (Hobart Bosworth); Connors (Jack Curtis); Slim (William V. Mong); Slim's wife (Grace George); Slim's baby (Frank Newberg); Mr. Winslow (W. Harris); Enid Winslow (Jane Novak). Produced by Ulysses Davis.

Jerry Simpson, a politician, spies upon Big Tim Noland, leader of a notorious gang, and tries to ingratiate himself in Tim's favor by offering him the job of lieutenant, hoping thus to swing a big majority of votes for the coming election. But Tim refuses. Simpson plans with Connors, chief of the detectives, to "get" Tim. Slim, who has been refused membership in the gang because of lack of nerve, is captured by Connors as he leaves the rendezvous of the gang and tries to obtain information from him. Tim notices that Slim keeps a cool head and admires his pluck, so he walks up and tells Connors to keep his hands off his friends.

Tim's gang start to pull a job, but is caught by Connors and his men, who, after a struggle, arrest Tim and Slim. They are sentenced to a year in the penitentiary. Slim becomes very despondent and Tim, feeling sorry for the boy, writes to Billy Massy, a saloon keeper, asking him to take care of Slim's wife, as he has money in the bank and will pay him when he is free. The day their sentences expires Connors calls on the warden and requests that he be allowed to talk with Tim. When Tim appears Connors tries to intimidate him and bully him, but Tim, after explaining that he intends to be on the square, loses his patience and, seeing that Connors will not let him alone, knocks him down. The detective orders the warden to arrest Tim. The warden refuses, saying that he tried to give a free man the third degree and deserved the punishment.

Tim goes with Slim to his room and finds Slim's wife dying, a neighbor attending to the child and the sick woman. After getting Tim and Slim to promise to bring the baby up on the square the wife dies. Tim tries hard to secure work for himself and Slim, but Connors and his men thwart them at every step. Some of the old gang meet the two men and urge them to go back to the old life, but Tim stands firm in his resolve to go straight, and will have nothing to do with them. Slim is a week character and decides to join them in spite of Tim's protests.

The following evening Slim does not come home and Tim decides to look for him. So placing the baby in the coal box, he starts out. Meeting the burly policeman, Tim pleads with him not to hound them any longer and the officer agrees to lay off. Slim is killed in a brawl and Connors and his men lay this crime upon Tim and he is arrested. The burly policeman, however, proves his innocence.

Jerry Simpson has become Alderman of the Seventh Ward and is holding a reception to welcome all his friends. He is having a discussion with Dr. Breevoort, who holds that there is no such thing as hereditary criminal instinct, Dr. Brevoort declaring that he is willing to prove his statements by adopting any child of criminal parents that Simpson will produce. During the evening Tim, having become desperate, calls on Simpson asking for work, explaining that he has Slim's baby to support. Simpson then recalls Dr. Brevoort's offer and tells Tim that the doctor will adopt the baby, which he does.

Fifteen years have passed and Tim, who has been aided by Simpson, has become a wealthy politician, is looking forward to having Slim's baby, Roy Brevoort, who has just attained his majority, to live with him, according to the agreement with the doctor when he allowed him to adopt the child. Roy is engaged to Enid Winslow, whose father is leader of the Purity League in opposition to Tim's party. When Winslow finds that Roy has gone to live with his enemy he declares the engagement broken. Roy goes to Tim with his trouble and Tim calls on Winslow, who is insulting to him. Tim loses his temper and knocks the man down, but on returning home he has a stroke of paralysis. Roy, calling on Enid, learns what Tim has done and is very angry, declaring that he will no longer remain under Tim's control.

Tim having a deep love for the boy, writes to him, enclosing a check for $25,000. Roy tears up the check. Winslow has won the election, but lost all his money on the stock market, and when he sees the torn check begs Roy to request him to loan him the money. Roy and Enid, in company with her father, find Tim at the seashore recuperating. When Roy makes known his errand Tim announces that Winslow will personally have to request the money. Winslow enters and asks Tim, offering as security a bunch of worthless stock. Tim laughs, but gives him a check. As the three disappear, Tim, broken-hearted, falls with another stroke. Tim, upon awakening, finds love and appreciation ever by his side in the hearts of the two young people.

THE MAN FROM NOWHERE (Five Parts—June 19).—The cast: James Herron (F. F. V.) (King Baggot); Betty Herron (Irene Hunt); Hon. Dudley Ward (Joseph W. Gerard); Ruth Ward, his daughter (Helen Marten); Larry Ward, his son (Johnny Walker); Antonio Gaudio (Joseph Granby); the prison warden (Frank Smith). Written by W. H. Clifford. Produced by Henry Otto.

After a two years' stay in Western mining camps James Herron returns to his Virginia home. Antonio Gaudio, a foreigner, has won the affections of Betty, Herron's sister. While Jim is playing cards Betty writes a letter addressed to her brother, in which she promises to write in a few days to explain her sudden departure. Arriving in the city, Jim tracks the eloping couple to a fashionable boarding house, where Gaudio his engaged two separate rooms, one for Betty and another for himself across the hall. Jim enters and listens at the door and overhears Gaudio trying to convince Betty that she need have no fear of scandal, as he intends to marry her the next day, while Betty insists on leaving the house, as they have not been pronounced man and wife. As Gaudio tries to prevent her Jim breaks into the room. Gaudio rushes toward the window and fires just as Betty runs into her brother's arms. The bullet hits Betty and she falls on the floor. Gaudio makes his escape, and Jim is placed under arrest.

Jim is brought up for trial and on the testimony of the maid, who works in the Herron home, that she heard the brother threaten to kill his sister if she did anything wrong in eloping, the prisoner is promptly convicted and sentenced to life imprisonment. Three years later the Governor makes an inspection of the prison where Jim is serving his life sentence. The prisoners take advantage of the occasion and try to make their escape. Several of them make an attack on the Governor and Jim, seeing this, comes to the Governor's rescue and saves his life. As a reward for his bravery Jim is made a trusty. Ruth, the Governor's daughter, hears of his heroic action and, as a token of her regard for his bravery, she sends him a carrier pigeon to lighten the gloom of his imprisonment. While Jim is brooding in prison over a face he cannot forget, the man who murdered his sister decides to return to America, having spent the intervening three years abroad. He mingles with the smart set under the false title of Count Lorenz. The Count, as Gaudio is now known, is a notorious card sharp, and at one of the fashionable clubs he meets Larry, the Governor's "sporty" son, and cheats him out of all his ready cash at the card table. After that he gets him into his power by accepting promissory notes.

Larry learns that the Count is a cheat and decides to consult the prison warden, who is a friend of his. On returning to the warden's office Jim finds Larry in conversation with the warden. Presently the warden turns to Jim and says, "At our last prison show you pulled some clever card stunts for the prisoners' entertainment." Jim replied: "It has been years since I sat in a real game, but I am sure I can catch any sharper at his own trick." Jim learns that Larry is the brother of Ruth, who sent him the pigeon. Jim immediately manifests interest in him and turning to the warden suggests a plan of coming to Larry's rescue. Accordingly, under the pretext that he requires Jim to finish an important report he tells the guard that the prisoner is not to be returned to his cell, as he will remain in his apartment for the night. The warden dresses Jim up like a gentleman of leisure, and Larry takes Jim to his house. As he is introducing him to his sister, he hesitates in regard to his name, when Jim breaks in and says, "Just call me Barrs, the man from nowhere." Jim, Ruth and Larry drive in an automobile to the club, where a ball is in progress. During the ten minutes' ride Ruth decides that Mr. Barrs is quite the man after her ideal. While looking over the assemblage Jim sees the Count dancing in the crowd and immediately recognizes him as the man who shot his sister.

At the card table that night Jim catches the Count manipulating the cards and exposes him The Count grabs a sword from the wall and makes a lunge at Jim. Jim knocks the sword out of his hand, and, taking two swords of equal length from the wall, throws one to the Count with a warning to defend himself, denouncing him as the murderer of his sister. Although the Count is an expert fencer, Jim proves his master and the Count falls to the ground mortally wounded. He calls for a piece of note paper and signs a dying confession, in which he admits having killed Betty accidentally while trying to kill her brother, thus establishing Jim's innocence.

The Governor receives the confession and pardons Jim. Ruth learns of Jim's real name, and as the picture dissolves out there is a sympathetic understanding between Jim and Ruth that promises a bright future.

BIG U.

THE GRIP OF CRIME (June 20).—The cast: Giovano Marro (Thomas Jefferson); Santa Marro (Lena Baskette); Giordo Colombo (Burton Law); Lieutenant Giolito (Frank Newberg). Written by Calder Johnstone. Produced by George Cochrane.

Giovano Marro, an old Italian, earns his living as a knife grinder. With him lives his little granddaughter, Santa Marro, a child of about six years of age. They are poor and Santa does all of the housework, helping to eke out an existence by taking in boarders. Among the latter is Giordo Colombo, who is supposedly a day laborer, but who in reality is a member of a blackmailing society which preys upon the rich Italians of the vicinity. The police have been hot on the trail of this gang, but have been unsuccessful in getting a line on them. The head of the Italian detective squad is Lieutenant Giolito, a young man of keen mind and kind heart.

Giordo learns of the retirement from business of a rich Italian and he and his gang plan to blackmail him. He is afraid to write any more letters himself, as the police already have several samples of his handiwork, but have not been able to prove them to be his. He therefore thinks of a scheme to make another write the letters and act as the go-between, and hits upon the idea of making old Giovano do it. When the old man refuses Giordo tells him that he is already an accomplice of the gang in the eyes of the law, as he houses them. Still the old man remains firm, but when Giordo threatens to take him away from little Santa he agrees to write the letter.

It happens one day while Lieutenant Giolito is driving his police automobile through the streets that he knocks little Santa down. He takes her home and meets her grandfather. A friendship springs up between them. Being naturally fond of children, the police officer and the little girl become chums and she frequently visits him at the station house and he often calls upon her and her grandfather. Giordo meantime brings his plans to a head and the blackmailing letter having been sent to the rich merchant, the gang wait for his reply. The merchant goes with the letter to the police and he is referred to Lieutenant Giolito, who advises him to place the money they demand in a package and leave it in the spot they designate, but to mark the bills. This is done and he rests the case in the hands of the police.

Giovano is ordered by the gang to act as the go-between and bring the money back. He goes to the designated spot, finds the package of money, pockets it and starts away when he is arrested by Lieutenant Giolito and his detectives. Giovano admits his part in the crime, but is fearful of the result if he implicates the others and remains silent. He asks one favor, that he may see his little granddaughter. His request is granted and she is sent for. She begs to know why her grandfather is under arrest, but Lieutenant Gioloto tells her she would not understand. She becomes very angry and decries her friend as an enemy. This is too much for the lieutenant and he takes the child in his arms and explains that her grandfather is under arrest as a member of the "Mafia"—a terror known to all Italian children. She asks if it had anything to do with writing a letter and the lieutenant asks her what she means. She tells him that her grandfather did it "cause Giordo made him!"

Questioned further, she tells them that one night she overheard an argument between her grandfather and the Italians in which the old man refused to write a letter for them, and she heard them threaten him. She ran into the room, but was told that it was all a joke, and so she went back to bed. She then asks the lieutenant if the plot also had to do with getting a package of money from under a rock. This is the culminating evidence in favor of the old man and Giolito sends his men for Giordo, who is soon rounded up. Under a severe grilling he tells all he knows and he corroborates what the little girl has said. He is therefore set free as a State's witness. The gang are sent up and little Santa and the police lieutenant remain friends, he seeing to it that the old man and little girl want for nothing.

BISON.

THE GHOST OF THE JUNGLE (Two Parts—June 24).—The cast: Albert DeWitt (Rex de Rosselli); Anna, his daughter (Edythe Sterling); Drake, a hunter (Bud Chase); Egbert (T. D. Crittenden). Written by Allen Watt and Rex de Rosselli. Produced by Jay Hunt.

Albert DeWitt, a South African miner, has a daughter, Anna. Charles Egbert, a young prospector, passes the miner's home and meets Anna. In the course of time Egbert learns through the girl that the old man has quite a score of valuable rough diamonds. Egbert obtains the diamonds and runs away with them and Anna. The father is grief-stricken, and finally goes in search of his daughter.

Egbert and the girl become lost in the jungle. He builds a small hut for temporary shelter for them, for the girl has developed a fever which grows rapidly worse. Egbert, seeing she cannot live, deserts her. After days of horrible suffering, Anna dies.

A year passes. One day, while riding along the road at the foot of a cliff, a hunter and Egbert see what is apparently a wild man poised on the edge of the cliff, in the act of raising a huge rock to hurl down upon him. Just as the rock leaves his hands the ground upon which the wild man is standing gives away and he is pitched forward and falls to the bottom of the cliff. Though unconscious, the man still lives, so Drake picks him up and carries him away to his cabin.

The fall has restored the old man's memory, which for the past few years has been an utter blank. He tells his story to Drake and his partner. It is the story of the elopement of his daughter years ago. Into the face of Drake's partner comes a look of horrified terror as he stares at the face of the old man. We then get a flash of the old man searching for his beloved one. He is seen wandering through the jungle. Darkness overtakes him. Morning dawns. Through Worry and the terrors he has experienced the old man has lost his memory and his reason. The old man makes friends with a baby leopard, which, when grown, shares his prey with the old man, even as the old man shares with the leopard what food he may himself obtain. The old man tells how that day he had been roaming about in search of food, when suddenly far below him he saw a horse and rider. Instinctively he sought to kill them. He was about to hurl a rock down upon them, when—

Here the story fades back to the scene showing the old man lying unconscious at the foot of the cliff, of Drake hastening to aid him and of the old man regaining consciousness. As the old man finishes his story Egbert is seen to start with a look of guilty fear. Drake busies himself with the old man, while Egbert, casting fearful glances toward the old man, steals over to the corner of the room and reaches out his hand for the bag of diamonds in their hiding place. But just as he is about to touch it a vision fades in, showing Anna, the poor, deserted sick girl, dying of fever and thirst on the rude bed in the jungle hut. The vision fades away, leaving Egbert faint and sick with horror.

When the story is all told the old man lies back on the bed, weak and exhausted. As he lies there, there fades in a vision of Mary's spirit as it appeared when leaving her body in the little hut. She reaches out her arms toward her father and he weakly holds out his arms to her; then he dies. As he dies, his spirit is seen to leave his body and float toward the spirit of Anna.

Meanwhile the old man's pet leopard strikes a scent. He follows the trail down the hill; stops at the foot of the cliff where the old man had lain and finally goes to the cabin where Drake carried the old man, and then into the room where the still form is lying on the bed. The leopard jumps up onto the bed and lies down beside the body of his old comrade and friend.

Egbert leaves the cabin and stumbles aimlessly along. In the path ahead of him there appears the vision of Anna's spirit, seeming to lead him ever on and on. He comes to a stream and gets into a canoe which is lying near the shore. As he drifts idly down the stream, the spirit of Anna can be seen floating slowly ahead of him, leading him on. A scene fades in showing a waterfall, with ragged rocks below. Then it fades out and again is shown a scene on the stream, with Egbert drifting silently and aimlessly along in the little canoe. Next morning, with the break of dawn, an upturned canoe is found on the rocks below the waterfall, and with this scene the picture closes.

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VICTOR.

"THE SCARLET MARK" (Two Parts—June 21). The cast: Alison Reeves and Wanda Travers (Mary Fuller); Mrs. Vandergrift (Mrs. J. H. Brundage); Tom Moore (Antonio Merlo); Marcen (Joseph W. Girard); Jimmy (Matty Rupert). Adapted by Catherine Carr. Produced by Lucius J. Henderson.

Alison Reeves, a young heiress, is engaged to Tom Moore. In a luxuriously furnished partment two crooks, Marcen and Jakel, read in a newspaper an announcement that Miss Alison Reeves has retired from society owing to the death of her father. The article is accompanied by a picture of Miss Reeves, and the two crooks are impressed with its striking resemblance to Wanda, who is seated in another part of the room. In looking over the paper Marcen discovers an advertisement for a maid at the same address and he concocts a scheme to rob the Reeves establishment by having Wanda apply for the position. She secures the position.

Jimmy, a product of the slums, steals a bag of peanuts from a pushcart and, being pursued by a policeman, finds refuge upon the roof of an apartment next door to the residence of the Reeves family. Afraid of capture, Jimmy decides to remain in the safety zone and falls asleep. Next we see Mrs. Vandergrift, Alison's aunt, placing a pearl necklace, given her by her niece, under her pillow before retiring for the night. Jimmy awakens on the roof and in descending the fire escape he sees Wanda, who has been given permission to leave until the next morning, enter Mrs. Vandergrift's bedroom. He notes that Wanda removes the pearl necklace from under the pillow and also catches a glimpse of the scar on her forearm. Then he sees her take a handkerchief with the initial "W" plainly marked on it and drop it beside the bed. She then chloroforms Miss Reeves, and has Marcen and Jakel take the helpless heiress to an old hag in an East Side tenement house. The following morning the robbery in the Reeves household is attributed to the maid, who has disappeared, owing to the discovery of a handkerchief with the intial "W" marked in the corner.

Wanda, who is now impersonating Alison, declares that she is positive of the maid's guilt. She succeeds in deceiving Mrs. Vandergrift, but Alison's pet dog, Toto, growls at her and indicates that he, at least has not been deceived. Wanda, fearing the dog may eventually betray her, requests that Mrs. Vandergrift remove Toto. Presently Marcen arrives and Wanda explains that he is a new acquaintance. When they are alone Marcen questions Wanda as to her success. She gives him an assortment of jewelry she has stolen, which he hides under his coat as they hear some one coming. Tom is ushered in and Wanda's face is a blank as she doesn't know Alison's fiance, but she has sense enough to greet him cordially.

Marcen leaves and manifests jealousy as he looks back through the portieres and sees Wanda clasped in Tom's arms. After Tom's departure Marcen returns and accuses Wanda of being in love with Tom. Tom returns for his gloves and comes upon them just as Marcen is kissing Wanda. Tom accuses her of faithlessness and demands the return of their engagement ring. Professing to be too overcome to get the ring at once, Wanda promises to let him have it if he will return later, and Tom leaves in indignation. Wanda tells Marcen that the situation is growing serious as the ring is in Alison's safe, and that he must get the combination for her at once.

At the Childrens' Court, Jimmy is held for truancy and petty larceny and Tom, having offered to serve as a "big brother," is appointed to look after him. Jimmy takes Tom to the tenement house where he lives, which happens to be the very house where Alison is being held captive. Jimmy explains to his mother who Tom is and shows her a new suit that Tom has bought for him. Marcen enters the room in the tenement, where Alison is held. He dis-

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misses the old hag in charge of the captive and demands of Alison the combination of the safe. She refuses and while his gaze is distracted she escapes through the window and happens to run into Jimmy's room, where she sees Tom. When Marcen follows her through the window he and Tom confront each other in amazement. Marcen insists that the girl is Miss Reeves' maid who stole the pearl necklace, and that he has just succeeded in trapping her. Jimmy tells about the scar on the maid's arm that he saw from the fire escape, and Alison, to prove that she is not the maid, bares her arms.

Later at the Reeves household they take Wanda by surprise, where Tom, after a while, draws the portieres aside. Then Alison enters and Wanda realizes that the game is up. She is placed under arrest. Thus the game, played for high stakes, terminates fatally for the crooks, for after their conviction, Marcen and Jakel are seen in prison clothes at work at the bench and elsewhere in the prison Wanda is scrubbing the floor. Tom places the engagement ring upon Alison's finger as the picture fades out.

REX.

THE ROSARY (June 23).—The opening scene shows a soldier holding a string of pearls with a cross in the center. As he kisses the cross the words of the song appear on the screen:

"The hours I spent with thee, dear heart,
Are as a string of pearls to me;
I count them over, every one apart,
My rosary, my rosary."

The soldier is seen bidding good-bye to his sweetheart. For the last time they embrace. The girl's mother weeps as she sees the stalwart youth leaving for the front. As the young officer mounts his horse and rides away the girl falls in a faint to the ground.

Again the words of the song appear among the leaves the trees above her:

"Each hour a pearl, each pearl a prayer,
To still a heart in absence wrung,
I tell each bead unto the end,
And there a cross is hung."

The months pass. The soldier is seen now at the campfire and now in battle. Always there appears before him the face of the girl he loves. And then one day he is wounded and taken to the hospital. The girl hears that he has been killed and, grief-stricken, she enters the convent. But her soldier sweetheart finally recovers after long months of fever and delirium. And when the war ends he returns—to find that the one he loved best has taken irrevocable religious vows.

JOKER.

THE FALL OF DEACON STILLWATERS (June 24).—The cast: Deacon Stillwaters (William Franey); Miss Crobar (Gale Henry); Elsie (Lillian Peacock); Jess McDuffy (Charles Conklin); McDonald (Milburn Moranti). Written by A. E. Bishop. Produced by Allen Curtis.

The Anti-Sin League elect Deacon Stillwaters as president. When the league learns of the disgraceful illegal prize fights that are going on they decide to take the matter into their own hands and appoint their honorable president to put a stop to the shameful outrages. Deacon Stillwaters is forced to go to Ramany Hall, where these terrible fights are held. There the deacon is received with a hearty and cordial welcome and finds Jess McDuffy, the champion a princely fellow. It is not long before he has the deacon interested in all the technicalities of the great science of prize fighting. And so enthused becomes the deacon that he is finally induced to get in the ring himself.

But it so happens that on this very night the police raid Ramany Hall. Many are caught, but the deacon, minus his coat and shirt, is among those who escape and take refuge in McGuire's cafe, one of the toughest joints in town and a place noted for its spicy cabaret girls. Now it also happens that on this same night Miss Crobar and other ladies of the Anti-Sin League have started a reform movement for chorus girls, and begin with the girls at McGuire's cafe. They are at this time waiting in the girls' dressing room for the girls to finish their wootchie-goo-wootch dance.

Elsie, the prettiest of the carbaret girls, greatly admires Stillwaters, for she adores prize fighters. She protects him from the police and the two become the best of friends. When Miss Crobar sees the deacon at McGuire's she thinks he has come to protect her, but she soon learns the horrible truth and hurries off in mortal agony from such vile people. The A. S. L. break up for want of encouragement and a president. Their once beloved president now becomes a regular fellow and is already planning his honeymoon with Elsie.

L-KO.

THE JAILBIRDS' LAST FLIGHT (June 21).—The cast: Jailbirds (Bill Armstrong and Gene Rogers); the Little Cop (Lucille Hutton); the Girl (Carmel Myers).

The two old flirts flirted just once too often, as is always the case. They did not know that the city wherein they dwelt employed female police and ran afoul one of them, a beauty. Of course, they quarreled over her. You could not blame them, for she was a beauty and seemed such easy prey.

Bill got the better of the argument to start with, but Gene called a real cop and falsified by stating that it was his sister that Bill was annoying and had him pinched. The judge was not feeling very well that morning and gave Bill five years for annoying the school children.

Gene, left alone on the field, thought he was having a great time flirting with the little girl. But all the time she was leading him into a trap. Gene, poor old man that he was, followed her headlong right into the police station, where he was nabbed and sentenced to a long term. He was shoved into the flirts' cell with Bill.

Right there the cops did wrong, for they fought like two wildcats. Bill was shoved through the wall and into the station, where the cops were playing cards. This angered them so they started in to administer a severe drubbing to Bill. In the mixup Bill got away and ran into the arsenal, where he lighted a cigarette and blew up the place.

DIRTY WORK IN A BEANERY (June 25).—The cast: The Head Waiter (Reggie Morris); the Chef (Dave Morris); the Boss (Gene Rogers); the Cashier (Gertie Selby).

The boss should have known better than to hire a pretty little maid for cashier and maintain two amorous Frenchmen under the same roof, but he did that very thing and thereby hangs a tale. The handsome head waiter loved her, and bought her flowers and fruit. The chef, who was jealous of the waiter, ate the fruit and deposited his own card amidst the beautiful flowers.

This caused a little trouble and the boss arrived just in time to get into the fray and receive a few missles on his bean. The chef was given a drubbing and sent along about his duties. But being of a warm-blooded nature, the drubbing stuck in his craw and he swore vengeance. When the boss ordered a nice steak for the fair cashier the chef thought he would get even by poisoning the steak, not knowing that it was for the cashier. There was some commotion when it was found that the fair cashier had received the steak. But she was saved from a horrible death by the timely action of the head waiter.

GOLD SEAL.

THE FALSE PART (Two parts—June 20).—The cast: Herbert Rawlinson (By Himself); Dorothy Moore (Agnes Vernon); Mrs. Moore (Mrs. Ethel Clark); J. Kenneth Simpson (Jack Holt). Scenario by Jack Wells and Pliny Horne. Produced by William Worthington.

This story deals with moving picture life, much of the locale being around Universal City. Herbert Rawlinson, played by himself, is introduced in his dressing room and is shown later doing the usual day's work on the stage. One of his many admirers, with her mother, visits the studio on this particular day. And, in her tour of the grounds, finds Rawlinson's set, where her admiration for her favorite is shown. Rawlinson also is impressed with the young lady.

Later the mother, becoming suspicious, happens on a photograph of Rawlinson in the daughter's desk and through worry over her daughter's infatuation chances a phone call to Rawlinson, which results in an agreement between the two to disillusionize the daughter. A plan is agreed upon and Rawlinson is to dine with the Moore family the following day. This takes place and Rawlinson on his arrival at the Moore home is greatly surprised to find the girl who so impressed him at the studio the day before.

Nevertheless he is forced by his agreement to carry out his idea and through ill manners,

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etc., thoroughly disgusts the girl, with the result that she is broken-hearted at his departure. On his arrival home, at his apartments, his regret at having played the false part manifests itself in a letter to the mother, while she, at the same time, has also decided to write him, telling him of her regret at the result of their plan. The two letters arrive at their respective destinations the next morning, with the result that a phone call from Rawlinson to the daughter arranges a meeting in the Moore gardens and all ends well.

NESTOR.

WANTED—A HUSBAND (June 19).—The cast: The Husband (Joe Janecke); the Wife (Betty Compson); Lawyer (Neal Burns); His Girl (Ethel Lynn); the Uncle (Harry Rattenberry). Written by Al. E. Christie. Produced by Horace Davey.

The young husband is called from the city on business for a month. While he is gone Uncle telegraphs his niece, the wife, that he is visiting a certain hotel at the beach, where he wishes her to bring her husband, and if she meets with the uncle's approval he will leave them his entire fortune. If not he will cut her off. The wife is desperate, as she is anxious to secure the money. She decides to consult with her lawyer.

With offices adjoining the wife's lawyer is a young lawyer who has never had any clients. He has a sweetheart, but her mother refuses to consent to their marriage because he never has earned any money. When the wife finds that her attorney is out of town for a couple of weeks she talks to the young lawyer, explains the situation to him and finally secures his promise to act as the husband. He accordingly tells his sweetheart that he must go out of town for a few days, which does not meet with her approval, especially after some lady friend tells her that she has seen her sweetheart with another woman.

The wife and lawyer arrive at the hotel, meet the uncle, who is favorably impressed, and everything is working out nicely, although the lawyer is quite nervous. The girl, very much broken up over the lawyer's departure, decides to go to the beach with her mother and put up at the same hotel where the uncle and the others are stopping. The girl sees her sweetheart with the other woman, hears the uncle speak of him as the woman's husband and is nearly heart-broken.

Meanwhile the husband has been ordered home and finds the telegram. He immediately sets off for the beach. There is a grand scramble when all parties get together, the husband starting to shoot the young lawyer. After a long chase and much excitement the parties all get together, explanations follow and everything ends happily.

WHAT COULD THE POOR GIRL DO? (Two parts—June 23).—The cast: Jed (Eddie Lyons); Father (Harry Rattenberry); Mother (Stella Adams); Clarice (Billie Rhodes); Diamond Jack (Ed. Burns); Jerry (Lee Moran). Directed by Eddie Lyons.

Jed and his father and mother live on the farm. Father lets mother do all the work. She is busy churning one day when the churn wears out and Jed is sent by his father for a new churn. On the way he meets Clarice, the safe cracker, who has decided to give up her past life and seek honest employment. She tells her story to Jed and he takes her home with him. Mother puts her to work churning and it is not long before father and mother notice that Jed is becoming quite attached to the girl. In fact, they discover him in the act of giving her a ring.

The gang with whom Clarice had worked have decided to rob a safe and Diamond Dick, the leader, wants Clarice to help with the job, but the men return with the note saying that she is through with that kind of life. Jack sends the men to look for her. Jerry, known as the "Dirty Worker," who is addicted to the use of heliotrope perfume, and Jack finally discover Clarice at the farm house and tell her she must return with them. She begs for a few moments in which to decide. Meanwhile Jed has been again sent for the churn and has met the two crooks in their hansom cab. Jerry sprinkles some perfume on Jed. Father has become incensed at Jed's attentions to the girl and tells her she must leave. Jed overhears this and says he will go, too, which causes quite a commotion in the family circle.

As Clarice is preparing to leave the two crooks throw a blanket over her head and take her to the hansom cab. Jed pursues them in his auto, but they manage to elude him and by force take Clarice to the vault, compelling her to open the safe. This she finally does, but locks Jack in the vault. Jed has been captured by the band, bound with ropes and left with the box of dynamite in charge of one of the crooks. He manages to free himself after a battle with the crooks, dons his clothes and starts once more in pursuit of Clarice and arrives just in time to frighten the crooks away. Later, however, they capture both him and Clarice, take her back to the vault, compel her to open it, take the money and then lock Jed in the safe.

The gang take the money and Clarice to their rooms and there determine to brand Clarice. Meanwhile Jed is trying to escape from the vault. He finally lights the fuse of the dynamite, blows open the safe and makes his escape. He gets the police and they arrive just in time to prevent Clarice being branded and the crooks are captured. The bank rewards Jed and Clarice and they return to the "cows and chickens."

POWERS.

THE YOUNG SLEUTHS (June 22).—Frank is an inveterate reader of dime novels. The adventures of "Old Sleuth" afford him the greatest entertainment, and he often reads aloud to his sister, Irma. One morning, while Frank, Irma and the dog are enjoying the latest adventures of "Old Sleuth" mother calls and tells Frank and Irma to go to the store.

Frank puts down his novel with reluctance. On the way to the store Frank and Irma witness a daring bank robbery. They see the thief, with a mask over his face, backing out of the bank and then the cashier runs out with revolver in hand to notify the police. Frank and Irma hear the cashier tell the policeman the details of the robbery and they thereupon determine to capture the thief by following "Old Sleuth's" methods.

Irma cuts some hair from the dog's tail and disguises Frank with a moustache. While they are scouting around back alleys Frank sees the thief and he and Irma trail him into a cellar. Irma runs for a cop while Frank keeps watch. The cop catches the thief, but the latter's wife drives the cop off after she has turned over the money to him.

Later the crook sees the cop drinking and, bumping into him, manages to snatch back the packet of money. Then follows a merry chase, the crook finally escaping by jumping a fence. Irma and Frank are on the other side and both are much surprised when they see a hand poked under the fence with a roll of money in it. Frank grabs the money and takes it to his mother.

Meanwhile the cop sees the thief, and, jumping over the fence, subdues him. The crook points to the spot where he hid the money and is astounded when he finds it gone. Frank's mother comes up at this point, however, and returns the money to the officer. Next day Frank's mother receives a letter from the City National Bank enclosing $25 as a slight token of their appreciation of the service rendered by her children.

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FALSTAFF.

REAL ESTATERS (June 12).—The cast: Oscar (Claude Cooper); Conrad (Frank E. McNish); His Wife (Louise Emerald Bates); Real Estate Agent (Morgan Jones).

Oscar and Conrad had no intention of becoming "Real Estaters" when they strolled down the street, but a bright agent saw them and before they knew it they were owners of adjoining lots in "Beautiful Seaweed." And with the deeds went a guarantee that the land was "within two minutes of the railroad station," and that "there was running water on the premises," the agent agreeing to take back the purchase if he did not make good on these two points. When the buyers found that Seaweed was twenty-five miles from Flop Siding, the nearest railroad point, they objected, but the agent took them down there, and then drove them to the land in a racing auto within the time limit, although he had to break all the speed laws to do it. Then he showed them their lots, which were out beyond low-water mark. There was running water, all right, for water ran all over the place. Naturally Oscar and Conrad thrashed the agent, and then took him to court, but as he had made good on his promises the judge had to let him go, although he promised the complainants to

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"soak him" any time they could bring a legal action against him.

Fortunately for the victims, Conrad's wife was a woman of resource. She made the acquaintance of the real estate sharp, and in a few days induced him to go sailing with her. The boat was conveniently wrecked off Seaweed, and the woman aided the agent to shore, for he could not swim. She landed him on Conrad's "lot," but the owner was there and threatened to have him arrested as a trespasser. The like fate met them at Oscar's "land," and the agent saw a watery grave on one side and prison on the other. At the suggestion of the woman he bought back the property at a substantial advance, and then was surprised to see that his companion was going away with Oscar and Conrad. He questioned her, and was shocked when she replied: "I am going with my husband to help him spend that money." Then for the first time the sharper realized that he had been defeated at his own game and by a woman at that.

DOUGHNUTS (Conductor 786) (June 17).—The cast: Conductor 786 (Riley Chamberlin); His Wife (Gladys Leslie); Her Mother (Frances Keyes); Thief (Walter Hiers).

Conductor 786 is gifted with contentment and a dog. He succeeds in obtaining a vacation which he spends on the beach, where he makes the acquaintance of Dora and her mother, who accompany him to the hotel, where during his absence the landlord has hung out a sign which reads: "Henceforth No Dogs Will Be Permitted on Premises." He immediately strikes up a quarrel with the landlord, insisting that either his dog get in or his things come out. The landlord obliges him by throwing out his trunk through the window. At the suggestion of Dora's mother to get married, he immediately proposes to Dora, who accepts him. It is not long before they are married.

Dora is anything but a cook, and resorts to the cook book for advice. Conductor 786 breaks his teeth over her doughnuts, but forces down his meal in order not to hurt her feelings. A few weeks of this regime and Conductor 786 becomes sick. His pulse is abnormal and his tongue whiter than chalk. He decides that his is a case for the doctor. To the doctor he goes. Dora is too wise to eat her own cooking. She hands her portion to the dog, while she goes to a restaurant to enjoy a hearty meal. The dog no sooner finishes his share than he sets up a dismal howl and slinks off to the hospital for cats and dogs.

Conductor 786 in the meantime reaches the office of Dr. I. M. Sickening, but gets cold feet at the door. He is encouraged, however, by seeking a patient who is evidently bristling with health exit into the doctor's office. He decides to wait his turn on the stoop. A few moments later aforesaid patient issues from the office, all bandaged up, and limping along on crutches. Conductor 786 is about to make himself scarce when the doctor gets hold of him and forces him into his office. There he stretches him out on a block the sides of which are decorated with carpenter's tools, and after thumping him up, declares indifferently that his case was fatal but exceedingly interesting. He then mixes him a potion composed of three different kinds of poison and inserts a cherry in it for appetite's sake and a straw to facilitate absorption.

The Conductor watches the doctor make preparations to transfer him into the Life Hereafter, then decides that he is not as far gone as all that and dives head foremost through the window. He makes for home, where he tests his temperature by inserting a wall thermometer into his mouth. When he discovers that he has 107 degrees, he concludes that he is as good as dead and collapses on his bed. There he has a terrible dream. He sees himself at the gate of Heaven, to all intents and purposes as sweet an angel as ever was. Unfortunately, St. Peter is at the gate, and he insists that the conductor's ticket was good only for the subway. The devil, who has the doctor's face, immediately pounces upon him and insists on his taking the medicine in hell, which he has refused on earth. A struggle ensues in the course of which the Conductor awakes to find himself at sixes and sevens with the pillows. At this moment his wife rushes into the room with the news that a thief has invaded the kitchen. The Conductor goes forth to capture him, but finds the thief rendered absolutely helpless by the food he had taken from the pantry. An ambulance arrives to convey both the Conductor and the thief to the hospital, where they are placed in beds side by side.

Ultimately they, as well as the dog, recover. The thief is arrested, just as he is about to leave the hospital. Conductor 786 and his dog quit their respective sick beds and leave for home. They meet on the stoop, and there ensues a touching scene of reunion. Wifey is overjoyed at his return and makes him sit down at the dining table to partake of a celebration dinner. He and his dog try to make a get-away before it is too late, but are met at the door by a ponderous negress carrying savory dishes on her arms. It is the new cook wifey has engaged during his illness.

BEAUTY

PEDIGREES, PUPS AND PUSSIES (June 18).—The cast: Father (Orral Humphrey); Shapely (Lucille Ward); Mike (Joe Massey).

Father's rest is a sad affair. Cats and more of them habitate the back fence, and old boots, shoes and shoe brushes do not seem to keep them away. Even six shots from a revolver only move them for a bare instant, so father ties a pillow about his ears and endeavors to sleep in spite of meows. In the morning he is very irritable and his daughter, Shapely, inquires the cause. Father tells her the story and she persists in laughing. He reads the paper and comes across the advertisement of a dog fancier who lauds the watchful prowess of his canine wonders. Father decides to pay him a call.

Shapely, while trying to recover father's boots and other cat munition, kicks the ladder out from under her and is marooned on the roof. Mike, her lineman lover, working nearby on a pole, is called into play and rescues her. As a reward for his help she allows him to hold her hand and whisper sweet nothings.

Father has purchased a ferocious-looking bull pup with a long and loud pedigree. Father really purchased the pedigree and fondly reads it as he wanders homeward. Mike sees him coming and bids a hasty adieu to Shapely. Father arrives and shows her the dog and the pedigree, now certain that his rest will be undisturbed.

Later, realizing that a pedigreed dog should have a pedigreed master, father procures a "family tree" which becomes his delight. He drills Shapely in the history of her ancestors, but her mind runs to romance and not to lineage. She steals away and meets Mike. Mike has made friends with a wandering pup and fondly displays his find. Father, while looking for Shapely, discovers his pedigreed pup sound asleep, and his loud yelling will not awaken him. Then he sees Mike and interrupts his daughter's love affair. He firmly informs Mike that Shapely is of royal lineage and must not marry a commoner.

But things change, and that evening while father is admiring his family tree Morpheus bids him go to slumber, so he takes himself to his couch. Shapely lets Mike into the house, and Mike's little pup is also a welcome visitor. Shapely shows Mike the family tree and therein Mike discovers a pasted page telling of one of father's ancestors, one Robin Dair, who was hanged for horse stealing. And while they wonder, father is awakened by the piercing cries of many cats on the back roof, and gazing down into the yard sees his pedigreed pup still soundly sleeping. Father angrily rushes out and discovers Shapely and Mike together. But Mike's dog barks [illegible] at the cats, so father turns him loose. The dog gleefully rids the back roof of felines and father is expressive in his joy. Mike sees the opportunity for a killing and springs his request for Shapely's hand. Father again explains the matter of lineage, but when Mike hints that something on father's family tree is not very complimentary to his family, father looks about in wonder.

When father discovers the sad tidings he destroys his proof of lineage and gives his consent to the eager Mike, being content in having a dog in the family who is "on the job" and capable of coping with cats.

BILLY VAN DEUSEN'S EGG-SPENSIVE ADVENTURE (June 14).—The cast: Billy Van Deusen (John Steppling); Nonette (Carol Halloway); the Lone Man (John Sheehan); Tim, Nonette's brother (Dick Rosson).

When one is in trouble or in the throes of adventure, one rests one's brain by communing with Nature. Hence Billy Van Deusen's strolls

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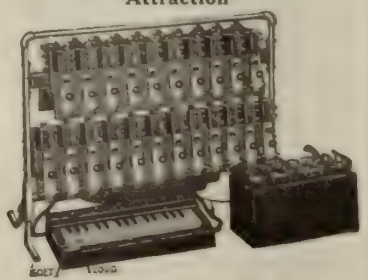
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into the woods to drink the nectar from the babbling brook.

Likewise, when artists have their troubles and have not the money to see them through, they, too, stroll into the woods, there to find inspiration. This artist's party is surely in trouble as is evidenced by the few sandwiches and other things they carry. But the Lone Man in the party—there are three girls and himself—is the Jester of Joy and insists that they make the best of their worries. So the party breaks up to select locations for the sketchy tendencies. Nonette, the prettiest of the party, selects a lovable nook in the fastness of the shrubbery, and here she idly sketches and dreams. She is a pretty picture herself—with easel and brush posed in strict artist fashion—and this is the picture Van Deusen sees. He makes the fair one's acquaintance. But the Lone Man also has an interest in Nonette, and when he sees her listening to the chatter of the corpulent personage, his heart-strings tighten and he resolves to stop the fickle flirtation. But Nonette stops him with a hastily sketched note and the Lone Man reads the note and laughs, for he realizes that Nonette has an eye for business and her subterfuge is cultivating for them a client.

The Lone Man and the other girls stroll in on Van Deusen and Nonette. Introductions follow and the party sits down to luncheon. Billy notices the evident absence of goodies and realizes that the party must be in need of funds. Billy's sympathy gets the best of him and he gives a deposit on Nonette's sketch of the beautiful sunset. True, Billy's heart flutters a little when he gives Nonette his card and tells her that he will be pleased to hear from her.

Nonette and her friends arrive home, are accosted by the hard-hearted landlord who insists that they pay their rent or get out. So Billy's deposit goes to the landlord's pocket and the party is no better off than before. Realizing, however, that they can procure money from Van Deusen as soon as the sunset is finished, they all hastily work on it. They discover that there is no yellow paint with which to paint the sun and force in the yolk of an egg with a little chocolate for darkness. The sun is quickly painted and Van Deusen informed that his masterpiece is finished. To make things more realistic, Nonette is reclining on a couch when Van Deusen arrives, and her friends inform him that it is the result of over-work on the Sunset picture. Billy is sorry and pays many, many times the value of the picture, and leaves sadly but intent on righting the wrong.

He no sooner leaves the studio than everything is suppplanted with life. Billy arrives home, places his picture on a chair and goes to unburden himself to his friend next door. While he is being refreshed, his cat admiring the sunset, sniffs the sweet scent over the mountains and proceeds to lick the picture into shape. When Billy arrives home with his friend he cannot explain the disappearance of the sun, so he goes to the studio.

He arrives in the midst of the feasting and staggers as he sees Nonette on the Lone Man's lap. Billy loudly acclaims the fact that she has broken his heart, and likewise his pocketbook. But Nonete informs him that he had no call upon her inasmuch as the Lone Man was her poor artist husband, and her little scheme their salvation that they might continue to linger in Bohemia. Billy was flabbergasted and about to leave, but one of the little artist maids bids him linger, while the other captures his friend. Billy being a bit of a Bohemian himself, merely called it an "egg-spensive adventure" and lingers.

THANHOUSER

BROTHERS EQUAL (Two parts—June 13).—The cast: The Girl (Barbara Gilroy); Son of Retired Trader (Robert Vaughn); Another Son—Fisherman—(Thomas A. Curran); His Sweetheart (Gladys Dore); Retired Trader (Arthur Bauer).

Heartbroken at the death of his wife, the retired trader left his infant son in the care of relatives and returned to the sea ventures of his early life to seek solace in excitement and hazard. He never returned to his son in the North; he died in a remote land, whence word of his death was later sent to his executor in the United States.

The son grew to manhood and took up the cause of socialism. To practice his theories of "Brothers Equal in the Sight of God and Man," he bought an island in the tropics and, accompanied by his fiancee and her family, visited the beautiful spot.

Arrived at the island, the Socialist and his fiancee were delighted with the socialistic material they found in the native colored population, and here at once the socialist began to preach his doctrine. Meantime the sister of his fiancee encountered romance, for she was rescued from drowning by a handsome fisherman of the island.

The fisherman, however, was discovered to be the half-brother of the socialist, for it was to this island the trader had come on his ventures, had taken a native wife, and had died, leaving here also a son. But this son was a half-breed, and as such was no mate for the dainty Northern girl.

In the tropics love is elementary; the socialist soon found that in trying to restrain the fisherman's passion for the girl he had undertaken a tremendous task. He was staggered, too, by the fisherman's bitter statement that his own vaunted "Brothers Equal" was but a slogan and had no depth to reach a brother who was a black man.

The socialist staunchly stood by his principles so far as he was able. He made preparations to divide his estate with this other son of his father, but he made it a condition that the fisherman go away without again seeing the girl. The fisherman broke his promise and was discovered on the eve of eloping. To save them from such a union the socialist told the girl the bitter truth about her lover's parentage. Horrified, the girl repudiated her lover. Desperate at this, the fisherman attacked the socialist, but his onslaught was interrupted by an alarm of fire.

The fisherman rushed to the scene of the fire. There he gave his own life in exchange for that of his mother, whom he rescued from the flames. Dying, he turned his eyes on the socialist and asked to be remembered only as a "Brother Equal."

GAUMONT

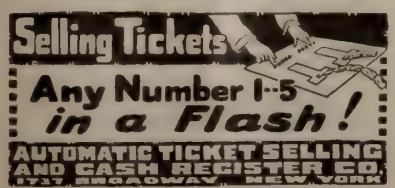
THE CRIMINAL'S THUMB (Three parts—June 22).—The cast: John Denham (Alexander Gaden); Claire Kenwood (Lucille Taft); Robert Royce (John Reinhard); Kara Dalton (Iva Shepard); David Reed (Charles W. Travis); Tom Carroll (Henry W. Pemberton); Louise Darnton (Louise Byrd); Maggie (Matilde Baring); Joe Short (James Levering). Written by Lionel Barrymore and Wright Huntington. Directed by Edwin Middleton.

Seeing that her employer is falling in love with her, Claire Kenwood, a stenographer in the law office of John Denham, resigns. She is in love with Robert Royce, a rather weak young man who works for David Reed. Unfortunately for Claire, Royce is under the influence of Kara Dalton, an adventuress who is a cabaret singer. Kara finds it profitable to stand in with Tom Carroll, a gambler who wields some power in the underworld. Carroll has a spatulate thumb on one hand, differing from that on the other. This is recognized by criminologists as the "murderer's thumb." Medical authorities estimate that only one person in one hundred thousand has such a thumb. The bearer is a marked man.

Things go from bad to worse with Royce. Kara is getting all his money and continually demanding more. While with her one day, he drops a letter announcing that a wealthy customer, John Brewster, is coming to meet Mr. Reed. Kara turns the letter over to Carroll. As it says Brewster has never met Reed, Carroll decides that he will impersonate the customer in the hope that he can profit by the deception.

Just before Carroll appears at Reed's office, Royce robs the safe. The door of the safe happens to be open when Carroll calls after office hours. Reed catches him at it, and is astonished that his customer, Mr. Brewster, should be going through his strong box. Seeing that he has been detected, the gambler grapples with the aged merchant. The shock is too much for Mr. Reed. He succumbs to heart disease. Carroll takes what little money is left in the safe and gets safely away.

Royce is suspected. Despite the fact that Denham believes Royce had a hand in what the police believe to be a murder, the lawyer looks after the case for him because of his love for Claire. He even gets the money Royce had taken, and places it where there can be no suspicion of Royce's theft. The clerk, however, is arrested. Denham is able to show that the thumb marks on the lawyer's collar are not those of his client. It is then that suspicion points toward the owner of the spatulate thumb. Through Denham's efforts Royce is acquitted at the trial, and Carroll is brought to justice.



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CUB.

JERRY'S ELOPEMENT (June 23).—The cast: Jerry (George Ovey); Count (George George); Father (Jefferson Osborne); Mother (Janet Sully); Daughter (Claire Alexander); Sergeant (Louis FitzRoy); First Cop (Harry Jackson); Second Cop (Gordon MacGregor); First Henchman (Arthur Mund); Second Henchman (Ray Lincoln); First Butler (Robert Kenyon); Second Butler (Louis FitzRoy). Directed by Milton H. Fahrney.

Jerry, without position or wealth, finds an obstacle in his efforts to win the hand of a pretty daughter of a land owner, in the person of a French Count. The girl favors Jerry, but her father, to better his position in society, insists that she accept the Frenchman. Jerry is pleading his love when the nobleman arrives. Fearing the wrath of her father, the girl receives the foreigner.

Jerry argues with the Frenchman and the latter challenges him to fight, after slapping Jerry's face with his gloves and pulling his nose. The father is attracted by the noise of battle, and when Jerry sees the old man coming, he beats a retreat, followed by the girl. That night Jerry plants himself outside of the old man's home, writes a note, ties it to a brick and throws it through an open window. The brick strikes the father and lays him low.

The girl obtains and reads the note, which suggests they elope. She hurriedly prepares to escape from the house and join Jerry. The Count unexpectedly arrives on the scene, accompanied by two henchmen. They detect Jerry waiting and as the girl comes out to meet him, she is made a captive by the Count and his henchmen, who throw a robe over her head and carry her off. Jerry follows the abductors.

In the meantime the father has regained consciousness. He telephones the police and a search is made for the girl and Jerry. The girl has been carried to a lonely house and cast into a deserted room, to which Jerry later gains an entrance. He is discovered by the henchmen and the Count and is lured to a position over a trap door. While he is talking with the Count the trap is sprung. Jerry lands in the cellar below.

The police arrive at the house and one by one they are sent below to join Jerry. Jerry gains the confidence of the cops and they plan to get upstairs to save the girl and to capture the Count and his henchmen. They make their escape from the cellar and surprise the party upstairs. Just then the father arrives and Jerry is tempted to send him through the trap door but on second consideration decides to lead the father to his daughter and thereby gain his favor.

The reunion takes place and the police are about to depart when the Count again appears. Jerry springs the trap and the Count and his henchmen disappear. The father, realizing that the Count is of no account, turns to Jerry and places the hand of his daughter in that of her persistent suitor. Then the trio depart for the minister's house, while the Count and his henchmen are placed under arrest.

CENTAUR.

A SIREN OF THE JUNGLE (Two Parts—June 24).—The cast: Vida (Margaret Gibson); John Cameron (William Clifford); Jan Smitd, Vida's father (Frederick Montague); Tom Long (Claude Lampman); Jim Langdon (Harrish Ingraham). Directed by Charles Swickard.

Vida is the daughter of a Boer inn keeper; she is a siren and plays havoc with the hearts of the diamond miners, and others who frequent her father's tavern. She has scorned the advances of Tom Long, who, heart-broken, kills himself. His partner, John Cameron, a trapper of wild animals, is returning to the camp with his catch. Vida is warned not to tamper with him, as he has a rather bad record, having killed several men.

This information but inflames her coquettish heart, and when John Cameron, furious at learning of the death of his friend, comes to the inn to berate her, she immediately practices her wiles to capture him. Cameron resists her fascination successfully for some time, but soon is a slave to her wiles. He soon admits himself conquered, but warns her at the risk of her life not to trifle with him. Vida is mastered for the first time as Cameron has made her fear him.

Jim comes to the camp and Vida's fickle heart is finally awakened, and she finds herself in love. She persuades Jim to take her far away from her present surroundings, fearing that Cameron will kill her on his return from the hunt, finding her faithless to him. Jim Langdon takes her through the forest to a distant jungle. Here they live happily for three years, Vida becoming a noble woman devoted to her husband and her little child.

Cameron on finding Vida gone, allows every vicious instinct to dominate him and swears vengeance, but through the years that pass, his search for her has been unsuccessful. When on a trapping expedition in the interior, he encounters Vida's daughter, who has wandered from the house, and by a well-directed shot saves the child from an onrushing lion. Returning through the forest with the child, he meets Vida's husband frantically searching for his baby. Not knowing Jim and returning to the cabin with him, he sees through the window of the cabin Vida, praying at the empty crib of her child.

The old hatred is still in his heart and slowly he raises his rifle intent on carrying out his vow, but at this moment Vida takes the baby from her husband's arms and it forms a shield for her heart. When Jim and Vida leave the cabin to find and thank the savior of their baby, he is gone, and Vida never knows that her nemesis has passed.

MUSTANG.

THE SHERIFF OF PLUMAS (Two Parts—June 16).—The cast: Jess Martin (Charles Newton); Roy, His Son (William Stowell); Homes (Harvey Clark); Jim (Harry McCabe); White (Burr Ritchie); Eason (Ashton Dearholt); Mrs. Martin (Madeline Fordyce); May (Helen Rosson). Scenario written by Karl Coolidge. Directed by Warren Ellsworth.

Once known as a desperate safe cracker, Jess Martin has spent twenty years of reformation in the West and has become the sheriff of Plumas. He has a son, Roy, and it is the ambition of Martin and his wife that their son obtain a college education. Later they place the proposition before Roy, and he enthuses over the idea, especially as May agrees to wait for him until the four years of college are over.

But at the college Roy falls in with a fast set and, due to poker games, is soon deeply in debt. While at home his father and mother undergo every sacrifice for him. Roy's roommate is a student of criminology, and from him Roy learns something of the methods of detection by thumb prints. His poker debts also increase, and he is forced to write home for money, stating that he finds it necessary to take up a special law course, which is very expensive. By this time Martin's resources are deeply drained, and he is at a loss to figure where he can get the money. Mrs. Martin pleads with him, and he agrees to get the necessary funds somewhere.

The deputy sheriff brings in a tramp, and Martin recognizes the man to be a pal of his crook days. The tramp, Homes, forces Martin to release him. That night Martin enters the general merchandise store and has the safe opened when Homes, also out for robbing, enters. Homes forces Martin to divide the spoils with him, and more than ever Homes has a hold on him. At college Roy receives the money and also a letter from his mother stating how they are sacrificing for him. He is brought to his senses, and, packing up, hurriedly leaves for home. To his father he tells his whole story of life at college, and Martin realizes that his son has dissipated away the money for which he committed the crime.

A little later Roy obtains the position of deputy sheriff, acting under his father. While Homes tells Martin that he must aid him in one more robbery and that then he will leave the country. Martin is obliged to agree, and that night the express office is robbed. In the morning Roy is investigating the robbery when he finds a thumb print. This he takes a photograph of, and after it has been developed and printed he shows it to his father. His father takes it, and when Roy is handed the wet print back there appears an additional thumb print on it. A little study reveals to Roy that the two prints are similar, and he realizes that his own father must be the robber.

Martin again meets Homes, and Roy, who has followed his father, secretly watches them. Homes states that they must do one more job, and in a fury Martin knocks him down. Roy hurries to the scene, but before he arrives both men have drawn guns and both are dead. Others appear. All the money taken from the express office is found on Homes, Martin having refused to take any of it, and later Roy shows his mother a copy of the Plumas newspaper, which gives a glowing tribute to Martin, stating that he met his death in the performance of his duty.

VOGUE

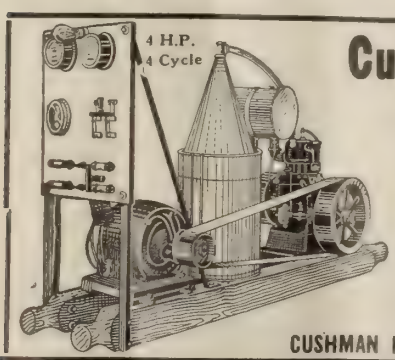
DELINQUENT BRIDEGROOMS (June 18).—The cast, Orlando (Ben Turpin); Bill (Paddy McQuire); Rena (Rena Rogers); Her Sweetheart (Arthur Moon); Two Widowers (Jack Gaines and Ed Laurie); Two Widows (Louise Owens and Margaret Templeton).

Thompson and Brown are engaged to marry the Widows Moon and Dolan. For this purpose they hire two dress suits to be married in, and returning to Thompson's home they find the daughter, Rena Thompson, spooning with her sweetheart, who is ejected violently from the premises. To do this Thompson and Brown fought with the fury of tigers, and the result was that they spoiled their clothes. Thinking to remove a repugnant odor which the full dress had acquired, they hung them out on the line in the back yard for an airing.

Bungling Bill and Bloggie have employed the attention of a hard-working laborer who is emerging from a saloon with a can of beer. While the exponent of honest toil is directing Bill to a certain street he has asked about, Bloggie is inserting a hose in the beer, and drains it dry. To make it seem as heavy to the laborer he puts in a handy brick and allows Bill to have some beer while he keeps on talking to the laborer. While Bill is puffing like an engine to suck some beer through the hose, Bloggie tells the laborer what he is doing, and the laborer takes the brick from the can and hits Bill on the head with it, while Bloggie makes his escape.

Later this team passes the fence along the back yard of Thompson. They steal the clothes and leave their own regalias in place of the suits. Thompson and Brown see the theft and pursue them, but they steal an auto and make their getaway. While speeding in the auto they are arrested and brought to the station house. Unable to pay the fine, they are jailed, and the cop is then warned to look out for two desperate men who are heading for the town. The photo he shows the cop of the desperate men is that of Bloggie and Bill, and when later Thompson and Brown start for the widows in the clothes of Bill and Bloggie they are mistaken for the two men and arrested.

Locked in the next cell to that of Bill and Bloggie, the widow Moon sends her son to bail the husbands-to-be out. Thompson had telephoned them when he was arraigned and Moon



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told him he would bail them out if he (Thompson) would consent to his marrying Rena. Thompson refused, and Moon, to make good his bluff to the Sergeant, bails out Bloggie and Bill. Taking these two men to the widow's house, he hides them in the banquet room, and they eat up everything and steal the presents.

Meanwhile, Thompson and Brown have broken jail and are chased by the cops. They run to the widows' home, just as Bill and Bloggie have been discovered in their thefts.

From this on things happen with great rapidity, during which Moon kidnaps the minister and makes him marry Rena and himself. Just as the ceremony is over, Bill comes out of the window, followed by Bloggie and the cops, and then a chase ensues, during which the team of laugh provokers are forced to jump on a passing truck, and the cops are holding on to a rope attached to the truck. Bill cuts the rope and makes their escape, while at the widow's Thompson, Brown and the widows embrace.

MUTUAL.

MUTUAL WEEKLY NO. 76 (June 14).

Newark, N. J.—This city celebrates 250th birthday. Robert Treat lands at Newark and purchases the site from the Indians.

San Francisco, Cal.—Ten tons of canned eggs make huge bonfire. Pure Food Officials destroy condemned food.

New York City.—Gaumont-Mutual Players return north. After winter's work in tropics, movie players resume work at Flushing, N. Y., studio.

Annapolis, Md.—President Wilson honors graduading class at Naval Academy. Awards diplomas to future admirals and tells them of responsibilities.

Boston, Mass.—The Ancient and Honorable Artillery Company celebrates 278th anniversary. This is the oldest military organization in the United States.

Latest picture of Lord Kitchener, who was killed at sea when warship was blown up. Subtitle: The British Cruiser "Hampshire," which was destroyed with all on board.

San Francisco, Cal.—New monorail road has speed of 130 miles per hour. Could make Coast to Coast trip in 24 hours.

Boston, Mass.—World series pennant is raised at Fenway Park.

Paris, France.—Fashions for young girls. Courtesy of Lina Mouten.

Manchester, Mass.—Most unusual craft is launched. Model of the famous Bucentaur of Venice will transport archives of Institute of Technology across the Charles River to the new building.

Sheepshead Bay Speedway, N. Y.—American Liberty Day. 2,000 children form greatest American flag.

San Francisco, Cal.—Movie players leave for Orient. Signal-Mutual stars sail for a year of picture making in China and Japan. Subtitle: Miss Helen Holmes who will star in "The Diamond Runners," a five-reel Mutual Masterpicture, and Director McGowan.

Marseilles, France.—Australian troops arrive here en route to the front.

Los Angeles, Cal.—Leg work counts for nothing in this contest of pugilistic skill.

New York City.—N. Y. World opens campaign to raise fund to illuminate the Statute of Liberty. The statue as illuminated by searchlights of the Battleship "Michigan."

San Antonio, Texas.—Army trucks make test run with regiment. 30th Infantry transported 15 miles in record breaking time.

Los Angeles, Cal.—Movie stars in unique contest—an automobile fashion show.

MUTUAL MASTERPICTURE.

SOUL MATES (American—Five Parts—June 8).—This picture was originally scheduled for release on May 8 but was postponed until the above date. A story of the subject was printed on page 1376 of the issue for May 20.

THE INNER STRUGGLE (American—Five Parts—June 12).—Teh cast: Dr. Stephen Grant (Franklin Ritchie); Myra Hamilton (Winnifred Greenwood); Harry Elliot (Roy Stewart).

Dr. Grant, in charge of a leper colony in the far Pacific, had once loved a beautiful girl, Myra Hamilton. Then she met Harry Elliot, a dissipated young society man. Dared by the boys, Harry proposed to Myra. Grant warned her of Harry's character, but she would not listen.

Myra and Harry visit Grant's laboratory, where she learns of the vivisection experiment Grant was working on. She bitterly berated him for his cruelty to his canine subject. While Grant explained to her, Harry choloformed the dog. Grant, furious at this ruthless destruction of his months of labor, resolved that Harry would pay.

Myra announced her engagement to Harry a few nights later. Myra soon found that she had a hopeless task before her in trying to reform Harry. One day she overheard Grant remonstrate with him for his actions in causing her pain, and she began to appreciate his nobility. Again she saw Harry with a cabaret singer. Overwhelmed with grief, she determined to see Grant and obtain comfort from him.

Myra noticed that Harry was inclined to be jealous, and discussed with Grant a plan to bring him to his senses. Grant was to pay ardent court to Myra. Soon Harry began to notice Grant's attention to his wife. He found them together one day, and wild with rage, left a note stating that they would find his body at the country home.

Grant raced after Harry to the country house. Harry, with an oath, rose and struck him, and cursed Myra. Grant, bleeding, made his way to the telephone, called up Myra, and told her he would bring Harry back to her a man.

Grant then brought him to an insane asylum and showed him the ruin drink caused. After weeks of hard work Grant felt that Harry was ready for the test. He deliberately placed temptation in his way, but Harry conquered. And so Grant brought him back to Myra. She forgave him. Grant then quietly left. Soon Myra looked for him to thank him. He showed her a letter which stated that his appliaction as physician at the leper colony had been accepted, and he left at once. Sometime later Grant received a letter from Myra asking him to come back to her as Harry had died. His first impulse was to go, but when he realized his mission he burned the letter.

THE WASTED YEARS (Centaur—Five Parts—June 19.) The cast: In the prologue—Old Weatherby (Crane Wilbur); The Passerby (Joseph Habelton); the Policeman (M. D. Moran). The cast in the play of "Youth": Harry Weatherby, an orphan boy (Master George Harris); June, an orphan girl (Thelma Burns); Harry Weatherby, the youth (Crane Wilbur); June, the maiden (Mae Gaston); "Billie" (Jessie Burnett); Robert Leslie (John Oaker); Little Pal (Thelma Salter).

Old Weatherby, a broken down tramp, finds a friend in a passerby. With money given him by the good samaritan, Weatherby starts off to satisfy his hunger. He is attracted by some theater posters announcing the performance of the drama "Youth." The pangs of hunger urge him to buy food, but the play of "Youth" calls him and he spends his money to witness the play. It is the story of his own youth—of the years he wasted.

Harry and June were child sweethearts in an orphanage at Cedarville. They grow up together, Harry becoming a machinist in a village factory and June a milliner's apprentice As they grew older they planned to marry, but the young man was summoned to a big city where he was informed that he had inherited a vast amount of money, left him by his uncle. The fortune is turned over to the young man and he lingers among the white lights. The village physician is also in love with June, but she does not encourage his attentions and openly makes known that she is betrothed to Harry.

A desire to see a little of life takes a hold on Harry and he visits one of the roof gardens where Bohemians gather. "Billie," a woman of the world, and Robert Leslie, her friend, are attracted by the strange actions of the country boy. The woman plans to catch him in her net and Leslie helps to pave the way by bidding her a hasty good-night, to leave her to fascinate Harry.

Her charms set Harry's brain in a whirl. One night at the roof garden, Leslie "dares" Harry to marry "Billie," for such is the trap set by the two schemers. Hypnotized by the woman and his brain dull from wine, Harry consents and the party hurries to a Justice of the Peace and the ceremony takes place. Not until the next day does Harry realize what he has done.

In the mean time June's heart has wilted and she wonders for her lover. She goes to the city to seek him and there confronts Harry with the woman. June is heartbroken at the news of the wedding. June returns to the country and the young physician, still pleading his love for her, she marries him and they establish a happy home.

Gradually "Billie" extracts the wealth of her husband and so great is his love for her that he is blind to her sham love for him. Suddenly his eyes are opened when he finds his wife and Leslie scheming against him in his own home. A scene follows, Harry ordering Leslie from the house with a demand never to return and the woman then betrays her real attitude toward Harry. As Harry broods, his wife gathers her belongings together and elopes with Leslie, although it is the eve of her motherhood. Through a detective agency Harry tries to trace his wife and her would-be lover.

Four years have passed and Harry has used every means to find his wife and child without result. Leslie has sunken to the level of a common crook, deserted "Billie," who, heartbroken at her folly, passes to another world. The little daughter is left in a wretched condition in a dirty tenement room. The child goes out into the open in a drenching rain and looking for shelter climbs into an unoccupied automobile. Soon Harry enters the machine, discovers the child, and takes her home. That night, Leslie and some of his associates go out on a burglarizing expedition. Masked, Leslie climbs into the living room of Harry's apartment, a struggle follows and the mask is torn from his face. The little child is aroused by the noise and as she appears, Leslie makes known that it is Harry's own daughter. As the father clings to the child, Leslie steals away. The following day Harry resolves to return to Cedarville. As he and his little "Pal" near the town, Harry sees the scenes of his happy childhood. The swimming pool appeals to him and he attires himself in a bathing suit and plunges into the water.

A gypsy and his family come across the automobile belonging to Harry and likeswise the man's clothes. These the gypsy appropriates to his own use and leaving his wagon behind rides away with his family in style. When "Little Pal" and her father are ready to go they are forced to use the abandoned wagon and Harry attires himself in the clothes left by the gypsy. Reaching the town of Cedarville, the child has taken sick and Harry goes to the town doctor. He learns of the marriage of June and the physician and after getting medicine, starts off to lead the life of a gypsy. For months he and his daughter travel near the outskirts of the village until the child is suddenly taken very ill and dies. He takes the body back to the scene of his younger days and there makes a little grave.

The play of "Youth" is ended. The crowd leaves the theater and "Old Weatherby" remains unmoved. An usher shakes him and then draws back, realizing that the old man has passed away.

Pathe Exchange, Inc.

PATHE NEWS NO. 45 (June 3).

Pittsburgh, Pa.—The Famous Friars' Company of noted stars receive the key to the city when they arrive to entertain "Smoke Town" people. Subtitle: 1—"Rube" Goldberg, the world's greatest cartoonist and maker of "Boob Weekly," in center.

Berlin Germany.—Sir Roger Casement, who is being tried by the British Government for high treason, photographed before leaving for the Irish Coast to assist in the Rebellion.

St. Mihiel, France.—So familiar has the threat of death become at the front that bursting shells do not disturb a soldiers' theatrical performance.

An Animated Map.—Showing the onward sweep of the Russians in Asia Minor, the capture of Erzerum and the investment of Trebizond.

Kansas City, Mo.—Immense crowds cheer Colonel Roosevelt when he invades the West to preach his now famous principles of "America first, last and always." Subtitles: 1—The people force him to make a short address on the way to the hotel. 2—He then rides in triumph through the thickly-lined streets.

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San Francisco, Cal.—Thousands of mules and horses are being purchased daily by agents of the Allied Governments for use in the European War. Subtitle: 1—Every one is measured and examined before it is accepted.

Indianapolis, Ind.—Twenty-one cars start in the sixth annual running of the 300-mile International Sweepstake Classic. Subtitles: 1—At some points they spin around the track at a 100-mile-an-hour clip. 2—Dario Resta adds another victory to his wonderful record.

Arlington, Va.—President Wilson expresses the Nation's sorrow to its valiant dead in Memorial Day address. Subtitle: 1—Crowds attend the ceremonies at Bull Run Monument.

San Francisco, Cal.—A model one-rail car line, capable of running 200 miles an hour, has been constructed by a local inventor.

PATHE NEWS NO. 46 (June 7).

North Sea War Zone.—Lord Kitchener, Creator of Britain's Army, who lost his life when British cruiser was sunk off the Orkney Islands.

Chicago, Ill.—Delegates to the Republican Convention gather around Congress Hotel awaiting the results of the peace negotiations between the Progressives and Republicans. Subtitles: 1—Governor Whitman (right) and Senator Francis Hendricks. 2—George W. Perkins, Bull Moose leader. 3—Chauncey Depew. 4—The Coliseum, where the Republican candidate is being nominated.

Annapolis, Md.—President and Mrs. Wilson attend Commencement Exercises at the U. S. Naval Academy. Subtitle: 1—The graduates are congratulated by their relatives and friends.

Sheepshead Bay, N. Y.—One hundred thousand American citizens of German and Austro-Hungarian descent celebrate "American Liberty Day" to prove their unhyphenated loyalty to the United States. Subtitle: 1—One thousand children form a human "Stars and Stripes."

Somewhere in Mexico.—Soldiers guarding a truck train with provision for the expeditionary troops are quick to act when attacked on the way to Casas Grandes. Subtitle: 1—The men use the trucks as a corral to resist the bandits.

An Animated Map.—Showing the onward sweep of the Russians in Asia Minor, the capture of Erzerum and the investment of Trebizond.

Newark, N. J.—The founding of this great city by Robert Treat, 250 years ago, is re-enacted in a grand pageant at Weequahic Park. Subtitles: 1—Newark welcomes George Washington and his army as they pass through on their retreat through the Jerseys. 2—The Masque of Newark.

Staten Island, N. Y.—Members of the New York police receive real military training in order to increase their efficiency as guardians of the peace. Subtitle: 1—Getting ready for dinner.

WHO'S GUILTY NO. 7.—TRUTH CRUSHED TO EARTH (Arrow—Two Parts—June 19).—Tom Blake, from the time he was a small boy, always got into trouble because he told the truth. As a youngster, instead of lying out of some small offense, he manfully told the truth—and was invariably punished for it. His instinctive desire for the truth was strong—but not strong enough to stand the repeated outrages visited on his young person for upholding it. It was, literally, beaten out of him, so that when he reached man's estate, and was confronted by a situation that demanded a withstanding moral fabric, he was not equal to it, and lied. The lie cost him dearly, for with it he lost a beautiful love and a good name and sought quickly the end of the weak and the outcast. "Who's Guilty?"

THE IRON CLAW, NO. 17—"THE VANISHING FAKER" (Two Parts—Feature Film Corp.—June 19).—Davy, Enoch Golden's secretary, who told Margery that he was the mysterious "Laughing Mask," and who was subsequently shown up as a rank pretender, is further discredited by Margery and her father and dismissed from the Golden household. Not, however, until he persuades Margery to accept a present of a dog from him for old times' sake.

Juggs, one of the Claw's henchmen, gets himself employed by a caterer arranging a lawn fete at the Golden's summer place. He then writes to the Claw telling him of a plan to dynamite a huge oak tree on the lawn, which tree will fall and kill every one in the pavilion. Margery's dog gets mixed up in some molasses, and in rolling over attaches the note, which is later found by Davy. Davy sees the danger, and rushing to the Golden party warns them all off the lawn just in time to escape the giant oak tree which is blasted as per schedule.

FROM KITCHEN MECHANIC TO MOVIE STAR; OR, ACHIEVING SUCCESS VIA THE NOODLE ROUTE (Cartoon Comedy—June 19).—The subject opens with Ammonia Emtydome, who is the maid of all work. When father gets his shirt back it is so full of holes he feels like a sponge.

Ammonia is supposed to serve dinner. Thus the madam of the house a la Goldberg: "By the time she brings dinner we'll either starve to death or die of old age." Well, Ammonia gets the B. R. (Bum's Rush) and would ordinarily starve. But not Ammonia. She gets hooked up with a guy who's taking a motion picture and who needs "a girl with a face like something that was started but never finished." He tells her, "You must first start posing as a hamburg steak. Just look perfectly natural."

And Ammonia leaps into fame. Her old mistress hasn't heard from her and imagines she has walked off a dock. Then "the poor, clumsy boob comes back"—fresh from her conquests in filmdom and flashing diamonds in all directions—and madam does a fadeout that would defy any ordinary bottle of smelling salts to bring her to.

JAPAN'S ANCIENT CAPITAL—NARA (On Same Reel as Foregoing).—Japan's ancient capital—Nara—located on the island of Nondo, and the first fixed capital of Japan, noted for its many beautiful temples and monasteries, is the subject of this film. It shows interesting and intimate views of the buildings, streets, public and private life of its residents and their religious and industrious occupations.

LUKE'S FATAL FLIVVER (Rolin Film Co.—June 19).—The film starts with a gentle pastoral scene of some fashionable folk spending a day in the country. Luke's party of fifteen (not counting the fat boy, who's at least half a dozen), are out in a two-seater "tin Lizzie." The parties get mixed, the lunch enters the combat as an added starter, and the show is on!

Here follows many ludicrous incidents, and the end of the film sees Luke at the helm of his bucking motor car with his select party of fifteen dragging along behind through the juicy mud of a swampy land to the title of "At the end of a perfect day!"

LUKE'S SOCIETY MIXUP (Rolin Film Co.—June 26).—This film shows Luke "batting" for a world-famed violinist, and, needless to say, his attempts at the high-brow stuff are a scream. You see, Luke is a second-rate mechanician on the country estate of some regular people. His long, unkempt hair has never appealed to them as anything but slovenly until, after arranging a party at which the great "Violinsky" will be the main attraction, they receive a note telling of the virtuoso's inability to attend, and suddenly see in Luke's matted locks the badge of genius and the one way out.

Luke hates to do it because, in the first place, he feels it lowers his professional dignity as "assistant wiper," and in the second place he doesn't know a G string from a clothes line. The first objection is forcibly overcome and the latter circumscribed by swathing his business hand in bandages.

Then Luke makes his debut. His uncouth actions are at first put down to genius, but they finally get to be just a bit, you know, and the laughs resulting from his contact with the punch-bowl and the society queens make a dizzy reel of action.

WHO'S GUILTY? TO. 8—BEYOND RECALL (Arrow—Two Parts—June 26).—The story tells of two young men, financially embarrassed, who decide to seek their fortunes in foreign lands. The sweetheart of John Leonard, Margaret, is imbued with a desire for professional laurels and tells John before he goes that she has accepted a position under the district attorney. John tells her that she will be an accomplice to a system of justice that is unsocial and in an angry dispute they part. The other man, Edwin Martel, finds it difficult to leave his sweetheart, Elsie, who becomes hysterical when she hears of his intended trip. Edwin has been seen entering Elsie's apartment, but was not seen leaving it, so that when he comes back

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ater to get his suit case and finds Elsie dead ie is stricken with horror.

He is found there, and his only witness, John Leonard, has sailed. Because of his poverty he is railroaded to the electric chair, Margaret, until the last moment, helping the district attorney push the case against him. Then Leonard comes back, but it is too late. "Who's Guilty?"

THE IRON CLAW, NO. 8.—"THE GREEN-EYED GOD" (Two Parts—Feature Film Corp.—June 26).—The detectives employed by Enoch Golden to track down The Iron Claw and his enemy, The Laughing Mask, assure Golden that his discharged secretary is the wrong righter. Margery Golden does not believe this, but because of reports that The Laughing Mask, whom she loves, has been seen to kiss another girl, decides jealously to help track down her defender and settle the question of his identity once and for all.

Accordingly, a decoy note, supposed to be written by Logar and informing his henchman that Margery will be captured in a stone pit nearby, is placed where the Laughing Mask will find it. It is believed he will try to effect Margery's rescue and can be captured.

But the note falls into Legar's hands, and, although he knows it to be a trick, he decides to make capital of it and blow up the stone pit, which is mined. The Laughing Mask hears of this and ejects a rescue of the Golden party just as Legar sets off the fuse which wrecks the pit.

OUR LOBSTER SUPPLY (June 26).—This picture shows how, to compensate for the depletion of the lobster supply through wasteful fishing, the U. S. government maintains three lobster culture stations in Maine and Massachusetts, where almost 200,000,000 eggs are hatched each year.

An interesting view of the hatchery at Boothbay, Maine, is shown; then the details of lobster culture. First, we see the setting of the lobster pots. The lobsters, attracted by the bait, enter through funnels at the ends of the pot and cannot find their way out. Then the pots are hauled in, after remaining on the bottom for a day or more, and the lobsters are removed. About 10,000,000 lobsters, weighing about 15,000,000 pounds, are taken by this means each year.

How the egg-bearing lobsters are placed in a pound, where they are held until the eggs are well advanced; how the lobsters are removed to obtain the eggs, and how the eggs are finally hatched, are the subjects of this entertaining film.

PERAK—THE PROTECTED (On Same Reel as Foregoing).—This film shows the mineral and agricultural resources of Perak, the lives and habits of its natives (Malays and Chinese), its places of amusement, its athletic sports, and lastly the famous Tower of Ipok, which occupies a prominent place in the town and which has been cut in the solid rock.

Triangle Film Corp.

THE DIVIDEND (Ince—Five parts—June 18).—The cast: John Steele (William H. Thompson); Frank Steele (Charles Ray); Betty Price (Ethel Ullman); Maizie (Margaret Thompson).

John Steele, a capitalist, makes formal announcement as president of the great corporation of which he is the head, that the new year just starting will see the company earn the greatest dividend in its history. Then he virtually offers his entire life to the task of making good his boast. He neglects his wife, and when his son returns from college he has so little time to devote to the boy that the young man soon drifts into a life of shame and degradation. He is disowned by his father and soon takes up with evil companions who drag him lower and lower. The father, meanwhile, seeks to discharge his obligations to society by a generous contribution to a charitable organization that is erecting a mission for people of the slums. The fact that the very corporation of which Steele is the head will declare its great dividend on the year by crushing the people who are expected to take advantage of the mission, does not lessen the public acclaim with which Steele's princely gift is received.

The paths of Frank Steele, the rich man's son, and Betty Price, a girl of the slums who has been driven to the streets by the oppression of Steele, the elder, eventually cross, and they take up life together. With them are other companions of the underworld, one of whom attends the dedication of the mission upon its completion, and when words of praise are being said for Steele, the millionaire, the girl of the underworld arises and denounces him as the man responsible for the condition of herself and hundreds of others like her at that very minute.

Young Steele has long since ceased to make efforts to see his father and has surrendered body and soul to a life of the deepest degradation. With his companion, Betty, he becomes a drug fiend and his greatest struggle is to secure the money needed to supply them with opium. And then Betty, now a sodden, wretched, depraved woman of the streets, deserts Steele, and takes up with a thug who soon tires of her and casts her off. Deserted by the one creature to whom he might have clung, young Steele becomes a wanderer on the streets.

There is to be a big ball of one of the gangs a certain night. A rival gang plans an attack on that night. Just as the attacking gangsters reach the hall where the ball is in progress, young Steele shambles into sight. A fight starts between the two gangs and a stray bullet strikes young Steele. He is mortally wounded, and the police, who reach the scene almost immediately, are able to identify him and notify his father. The magnate has made good his boast that the company will pay its greatest dividend, but the price has been greater than he reckoned. His wife has gone; his boy lay wounded unto death. The aged man sends word to have his son brought to his home. The boy, just before he dies, forgives his father, but makes clear to him the enormous price he has paid for the record dividend.

AN INNOCENT MAGDALENE (Fine Arts—Five Parts—June 18).—The cast: Dorothy Raleigh (Lillian Gish); Colonel Raleigh (Spottiswoode Aitken); Forbes Stewart (Sam de Grasse); The Woman (Mary Alden); The Preacher (Seymour Hastings); Mammy (Jennie Lee); Old Joe (Wm. de Vaull).

Dorothy Raleigh is a high-spirited Southern beauty who has been brought up by her father, Col. Raleigh, an unreconstructed Kentuckian, to have nothing to do with the townspeople of the little village of Norwalk, just outside of Louisville. She has no other companions than the old negro servants, her animal pets and her books. One day there comes into her life by chance a young millionaire gambler named Forbes Stewart. He makes love to her and asks the Colonel for her hand. Indignant at his presumption, the Colonel orders him from the house. But the young people elope.

When Dorothy meets her husband's friends she is grievously disappointed. He determines, rather than cause her unhappiness, to change his mode of living, and give up his old friends. But a detective who knows something of his past, tries to blackmail him. His defiance leads to his arrest, and he is sentenced to a year in the penitentiary. Dorothy is loyal to him at first but when another woman enters her home and seemingly proves that she is Stewart's wife by an earlier marriage, she goes back to her father. The stern old man, however, has disowned her, and she is compelled to seek shelter in a cabin with her old negro mammy.

When Stewart is released from the penitentiary he hastens to his home to find his wife. Instead he finds this other woman, an old flame who has taken this method to win him back again. He repudiates her, however, and hurries to Norwalk to see the Colonel and demand Dorothy. The Colonel refuses to tell her whereabouts, but from an old servant Stewart learns the truth. Dorothy in the meantime has been led to believe her baby illegitimate, and the villagers, glad to see the proud name of the Raleighs dragged in the dust, make her life miserable. She is about to kill herself when Stewart arrives. The outcome reunite the lovers and brings a change in the heart of the father that is supremely satisfying.

THE APOSTLE OF VENGEANCE (Ince—Five parts—June 25).—The cast: David Hudson (William S. Hart); Mary McCoy (Nona Thomas); Tom McCoy (Joseph J. Dowling); "Marm" Hudson (Fanny Midgley); Willie Hudson (Jack Gilbert); Elsie Hudson (Marvel Safford).

David Hudson is a young minister, living in Vermont. He is the son of a family of Kentucky feudists. The mortal enemy of the Hudsons is the McCoys. At the very time the young minister is being honored by a call from a richer and more influential parish in the North his father is killed in a pitched battle between the Hudsons and McCoys. The same mail that brings the young minister word of his promotion, brings him a letter from home, telling him of the killing of his father and asking him to return and aid in the extermination of the McCoys.

"Dave" Hudson declines the call from the church in the North and goes back home, but not to murder but to preach the gospel. His family is so enraged at his refusal to take up arms against their enemy that they turn him from the house. He takes up his residence in a little mountain cabin and puts out handbills announcing he will preach the following Sunday on "Love Thy Neighbor."

Chance gives him the opportunity to rescue Mary McCoy, the favorite daughter of the Hudson's worst enemy, from a brute who has attacked her. A little later the oldest McCoy boy attacks little Elsie Hudson and hurls her from a bridge into the river, where she would have been drowned had not Dave seen her floating downstream and rescued her.

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This attack of a McCoy on a defenseless girl is more than Dave can stand and he renounces for the moment his ministry and goes forth to kill the man who had attacked his sister with his bare hands. Straight to the McCoy house Dave makes his way and there learns that the elder McCoy, having wrung a confession from his son, had turned the boy out and disowned him. Dave turns back to the woods in search of the man he sought. A terrific storm breaks and at its height Dave begs the God he has served to bring the man he was after into his power. As though in answer to his prayer, young Hudson falls down an embankment and lands at the very feet of the man who has sworn to kill him. As Dave's hands close on the man's throat, his victim begs that his life be spared and makes his plea for "God's sake." The words strike Dave hard and he unloosens his grip on the man's throat.

Dave has returned to his preaching. He has allowed the man he sought to escape when he had him in his very grasp, but the effect had been better than as though he had killed him. A feeling of friendship sprang up between the families that had been enemies for twenty-five years. Dave eventually marries Mary McCoy and the oldest and bitterest enemies in the two families become friends.

A WILD GIRL OF THE SIERRAS (Fine Arts—Five parts—June 25).—The cast: The Wild Girl (Mae Marsh); Jim Hamilton (Wilfred Lucas); Mrs. Hamilton (Maizie Radford); Moll (Olga Grey); Bob Jordan (Robert Harron); A Westerner (James O'Shea). Directed by Paul Powell.

Fifteen years before the picture opens Jim Hamilton had gone with his wife and little three-year-old daughter into the wilds of the West to prospect for a mine. One day while he was away from the cabin, Indians swooped down on it and killed everyone but the little girl, who had been some distance away and who had fled, at the sound of the shooting, into the woods. When Hamilton returned he found his wife dead and his daughter gone. He returnd to the cities and became a professional gambler.

Hamilton remembers the old worthless mine one day and decides to try and sell it. He induces Bob Jordan, a wealthy young man, to accompany him to the mine with the idea of purchasing it. On the trip, which is made across the country, Jordan shoots at what appears to him to be a young deer. When he finally comes up to the object he finds it to be a strange wild little girl of rare beauty, but she is clothed in leaves of grass and she neither understands a word that is said to her nor can she speak.

Jordan nurses the little girl who he has wounded by his shot back to health and she becomes his devoted slave. She is shy and afraid of all other humans, however, and prefers the company of wild animals and birds. When Jordan inspects the old abandoned mine thoroughly he decides it is worthless and refuses to purchase it. Hamilton determines to get possession of the young man's money by robbing him at the point of a gun, but the little wild girl has hidden the money belt of Jordan as a prank and the gambler is frustrated.

Jordan, angered by the supposed loss of his money and by the knowledge that he had been picked as victim for an intended swindle, was unusually cross to the little wild girl and she decided to run away to the mountains again. When Jordan discovers she has fled he starts after her and finds her in the bear's cave where he had found her the first day. By treating her kindly, he wins back her confidence and she to show her gratitude to him restores his belt of money. The discomfited gambler returns to his old haunts, poorer than when he started, and Jordan starts back to his home with the little wild girl following at his heels.

Miscellaneous Subjects

METRO PICTURES CORP.

HIS GREAT TRIUMPH (Columbia Pictures Corp—Five Parts—May 22). The cast: "Buttsy" Gallagher (William Nigh); Michael Gallagher, his father (Julius D. Cowles); Judge Winters (Roy Applegate); Gus Ewing (R. A. Bresee); Robert Ewing, his son (Robert Elliott); Count Carl (Martin J. Faust); Detective Frank Cody (David Thompson); "Lefty Jake" (Victor de Linsky); "Frank the Mex" (Frank Montgomery); Peggy Winters (Marguerite Snow); Mrs. Maddern, her aunt (Cecelia Griffith); Florence Maddern, her cousin (Florence Vincent); "The Pest" (Citta Cameron). Written and directed by William Nigh.

"Buttsy" Gallagher is a harmless young product of the slums. In all his life he has never been of the slightest importance. His spirit is so submerged that he has almost forgotten how to get angry.

One night the gaiety going on in Judge Winters' home attracts him, and he crouches on the fire-escape to watch it. He becomes interested in the Judge, in his pretty daughter Peggy, in her cousin Flo, in Flo's admirer, the Count, and in Bob Ewing, a struggling young lawyer. Then he falls asleep on the fire-escape.

Peggy is fascinated with the Count and decides to cut Flo out, if she can. She consents to meet him in the drawing-room after the household is asleep. Scarcely are they concealed in the window niche when the house is burglarized. "Frank the Mex" and "Lefty Jake," securing their booty, pass through Flo's room, when Flo awakens and screams. A servant who runs to see what is wrong is killed, and the crooks escape through the window, where "Buttsy" is lying asleep. They roll him over into the room. "Buttsy" is arrested as the murderer.

"Buttsy" finds himself suddenly famous. Women send him flowers. Great men argue about his case. The people in his home alley decide that he has more in him than they thought. Peggy, who was hidden in the other window and who knows that he is not the murderer, does not dare speak for fear of injuring her reputation. Bob Ewing takes up the case. He is sure "Buttsy" is not guilty, and finally makes Peggy tell what she knows. Her father, Judge Winters, makes her marry the Count. "Buttsy" is given a new trial and is released under a five-year probationary sentence for having committed perjury. He has "confessed" to the murder, delighted at having so much attention.

Brought into prominence by "Buttsy's" trial, Bob is engaged by a firm of unprincipaled men to condemn and take over for a reservoir some land belonging to Judge Winters and some farmers in his old home town. The two crooks, "The Mex" and "Lefty," are hired, and bind and gag the Judge when he tries to fight the matter in the town council. Peggy and the Count, who follow, are about to meet the same fate, when "Buttsy" intervenes. He has left the city because it is not interested in him except as a criminal. The Judge accuses him of being mixed up in the conspiracy and his long-buried spark of anger flames forth. He puts up the fight of his life. He and the Count turn on the hoboes, and "The Mex," the slayer of the servant, is mortally wounded, confessing just before he dies.

Flo gives Bob a piece of her mind. She tells him exactly what she thinks of him for having turned traitor to her uncle's interests in such a cowardly fashion. She rouses the sleeping manhood within him. He goes to the council meeting and argues, not against the Judge, but for him, winning the case. Flo forgives him, and they are married. Peggy cannot help admiring the Count's valor when she sees him fighting the crooks, and thereafter the marriage is a real one. As for "Buttsy" he sees again the girl known in his tenement home as "The Pest." Now she is a lovely young woman. She has become a trained nurse and he asks her to be his own private nurse as long as he lives.

"THE SCARLET WOMAN" (Popular Plays and Players—Five Parts—May 29).—The cast: Thora Davis (Mme. Petrova); Hanlin Davis (Edward Martindel); Clinton Hastings (Arthur Hoops); Robert Blake (Eugene O'Brien); Paula Gordon (Frances Gordon). Written by Aaron Hoffman. Directed by Edward Lawrence.

Hanlin Davis, vice-president of a bank, has been gambling in stocks, and loses heavily. While in the act of robbing the bank he is surprised by another official, and Davis kills him. Davis is arrested and his wife goes to Hastings, the District Attorney, and makes a plea in his behalf. Hastings is a corrupt official and does not hesitate to make an improper proposal to Thora. He agrees to let her husband off with a light sentence after she accepts his demands.

When Davis is released from prison and learns of the sacrifice his wife has made he openly denounces her and turns her into the street. Then he gets a divorce. Ignored by all her friends and driven out of society, she is thrown upon her own resources and becomes known as "the scarlet woman," void of heart and conscience. The District Attorney becomes notorious for his association with the sporting element along Broadway, and is believed to be a graft taker. Robert Blake, a wealthy young man, institutes a reform investigation, and the District Attorney is exposed.

Disbarred and disgraced, Hastings decides to revenge himself upon Thora, whom he considers the cause of his downfall. He cultivates the friendship of Paula Gordon, an unscrupulous society woman, who is much in the company of Blake and holds his respect. Hastings has evidence of a crooked transaction in which Paula participated, and he threatens exposure unless she does his bidding. Through Paula, Thora is introduced to Blake. He is made to understand that she is a pure woman, and she is led to believe that he knows about her past. They fall in love and soon afterward are quietly married.

After the wedding Hastings confronts the couple and denounces Thora, telling Blake of her past and that she is the notorious "scarlet woman." Blake gives Hastings a beating, but

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hears Thora confess that he has told the truth. Before he can regain composure, following this blow, and speak to her, Thora is gone. She secures employment in a factory, hidden from her former friends. Paula now hopes to win Blake's love, but he remains steadfast in his love for his wife. Blake becomes a melancholy weakling in his deep sorrow. Paula goes to Thora and tells her she is wrecking his life; that if she would save him she must divorce him and openly return to her old life of the street and cafe. This Thora does. It proves the severest blow of all for Blake, and he is about to yield to Paula's persuasion to come to her when he learns the truth. He seeks out Thora, begs her to forgive him, as he long ago has forgiven her, and they are happily reunited.

"THE FLOWER OF NO MAN'S LAND" (Columbia Pictures Corp.—Five Parts—June 19.)—The cast: Echo, the Flower of No Man's Land (Viola Dana); Roy Talbot (Duncan McRae); Big Bill (Harry C. Brown); Kahoma, the Indian (Mitchell Lewis); Pedro, the Mexican (Fred Jones); Mrs. Talbot (Nellie G. Mitchell); the Talbot Child (Eldine Steuart); Potter, the Butler (Marcus Moriarty). Written and directed by John H. Collins.

Dan Barrett, a miner, is murdered in the heart of the Great American Desert by a Mexican named Pedro, in whose mine Barrett offered to take a half interest. Pedro escapes with the money, leaving Barrett's baby daughter, Echo, alone on the plains. She is rescued by Kahoma, an Indian, and brought up by him. The miners call her "The Flower of No Man's Land."

When Echo has become a winsome girl of seventeen a great change comes to her. Roy Talbot, a Metropolitan grand opera idol, suddenly loses his voice as the result of dissipation. Immediate rest is prescribed, and he goes West. His stage coach is overturned near the shack of Echo and Kahoma. He suffers a painful injury and Echo takes care of him. As he convalesces he is struck by the charm of the simple Western girl, and she is impressed by his evident importance and his polished manners. The two are married, to the deep sorrow of Big Bill, a kind-hearted miner who has always loved her.

Kahoma gives her the love arrow which, according to the custom of his tribe, goes to a bride, the gift of her nearest male relative. It was given Kahoma's girl bride by her father, a great chief, and Kahoma's heart is buried in her grave. Talbot suddenly finds that his voice has returned, and he and Echo hasten East. There Echo finds it difficult to accustom herself to the ways of polite society. Talbot, growing bored, soon shows her he is ashamed of her. He is secretly in love with Fifi, a woman of the fast set, for whom he is buying expensive jewelry. By mistake a pearl necklace is sent to the Talbot home and Echo opens the parcel, thinking it is for her. When it is left in Talbot's room, and he does not give it to her, her suspicions are aroused.

Accordingly, when a boy comes with a note which he merely says is from "a woman" she opens it. It is from Talbot's deserted wife, who is dying. She asks for aid for her child. Echo goes to her and, overcome though she is by the terrible discovery that she is not a wife, promises the real Mrs. Talbot that her child shall be cared for. She goes home, takes the love arrow and snaps it in two, places with it her wedding ring and the letter from Mrs. Talbot, puts on her simple Western clothes and leaves for the West and Kahomo. Her Indian foster-father nurses her broken spirit back to life, and after a visit of vengeance, in which he makes Talbot pay for his treachery, he leaves Big Bill to restore the smile of happiness to "The Flower of No Man's Land."

BLUEBIRD PHOTOPLAYS, INC.

THE THREE GODFATHERS (Five Parts—June 19).—The cast: Ruby Merrill (Stella Razeto); Bob Sangster (Harry Carey); Tim Gibbons (George Berrell); Bill Kearney (Frank Lanning); Rusty Connors (Joe Rickson); Pete Cushing (Hart Hoxie). Scenario written by Harvey Gates. Directed by E. J. Le Saint.

Three bandits, escaping from the scene of a bank robbery they have committed, are caught in a sand storm which serves to obliterate their trail, but works disaster in their immediate vicinity. A prospector strays from his traveling outfit and perishes in the storm. The three bandits come upon the "prairie schooner" just at the time the prospector's wife gives birth to a child and dies, leaving the infant in care of the bandits.

Miles away from any habitation, the methods employed by these hardy men to sustain life in the body of the new-born babe, and the tenderness in which they fulfill their strangely-imposed mission, constitutes a remarkable example of human kindness. When the three men are able to proceed toward the nearest settlement, two of them die as a result of wounds and privation.

One of the "three godfathers" manages to reach the settlement where he discovers the girl with whom he has fallen in love, just previous to robbing the bank. Here, too, he finds the sheriff awaiting his arrival. The bandit turns the child over to his girl, and submits himself to the authority of the sheriff while recovering from the effects of his well-nigh fatal experience on the desert.

Subsequently the bandit makes good his escape, taking with him the baby and the girl he loves. Once more on the desert, the bandit locates the loot where it has been buried. Then conscience overcomes his desire for freedom when he remembers that he has promised the mother to rear the baby boy in the path of rectitude.

Retracing his steps, the bandit surrenders to the sheriff, confesses his share in the bank robbery, and by a strange coincidence the baby is proven to be the sheriff's nephew. Then it is that the sheriff stretches his authority to the extent of giving to the bandit and his girl the reward that has been offered for the bank robbers, dead or alive, and the story ends with the apparent prospect of a happy and useful future for all concerned.

WORLD EQUITABLE.

"PERILS OF DIVORCE" (Brady—Five Parts—June 12).—The cast: Constance Graham (Edna Wallace Hopper); John Graham (Frank Sheridan); Mason Tegars (Macey Harlan); Alice Lorraine (Ruby Hoffman); Craig (Edwin August); Geraldine, at 8 (Joan Morgan); Geraldine, at 17 (Zoe Gregory). Directed by Edwin August.

John Graham, of settled and quiet disposition, is married to Constance, a girl of twenty. They have a little child, Geraldine, whom they idolize. Alice Lorraine, an adventuress, comes to visit the Grahams. One day John brings home the news that Mason Tegars is to open the estate adjoining theirs. Alice, quick to remember that which would hurt Constance, says, "An old sweetheart of yours, wasn't he, Constance?" Alice sees the jealous fire in John's eyes and she feels that she has the key to the situation—jealousy. That is what she must play upon—the jealousy of a middle-aged man with a young wife.

Mason Tegars arrives and visits the Grahams. Alice arranges to visit his home with Constance, but at the last moment Alice turns back on pretense of having forgotten something, allows Constance to go alone, and arrives a little later with John. When they arrive they find Tegars and Constance seriously chatting. Constance convinces John that there is nothing between Tegars and herself. Alice, however, by a clever ruse, arranges that, while out skating, Tegars should find Constance apart from the other members of the party, alone. She falls and seriously injures her ankle and Tegars carries her in his arms. Her hair dishevelled and clothes loosened, John, upon seeing them, hastily forms the conclusion that something of an unconventional nature occurred and tells Constance that a reconciliation is impossible.

Finding John obdurate, Constance goes back to the city and later learns that John is obtaining a divorce, alleging unfaithfulness. Constance is forced to work in cabarets, but, despite that, remains pure and noble. Once divorced, Alice has John at her mercy, and succeeds in having him marry her, after which she neglects the child and spends John's money recklessly and foolisnly. She has a younger lover with whom she is infatuated.

Some years have passed and Constance has gone down the ladder of youth and is dancing for a mere pittance. John is home and broods over the unfortunate state of his life, while Alice is planning an elopement with her young lover. One night a beautiful, unsophisticated young girl comes into the cafe where Constance is employed with one of the tough young customers. Constance is drawn to her and later learns from a friend that the young girl is the daughter of the wealthy old recluse John Graham, and that "he'd bet her father would go mad if he knew his carefully brought-up child was in a place of this calibre." Constance, realizing that it is her daughter, invites her to her dressing room and makes her identity known.

Mason meets Constance's friend at the club and is told the story. Realizing that Constance is the woman meant, he signifies his intention of telling John the truth. Mason tells him that Constance never yielded to his love and that she was a good woman when divorced and still is. John, convinced, goes to his wife and daughter, but she is cold toward him. He hopes to win her back in time and provides for her needs, but the hard life she has led begins to tell on her. She is taken sick and, although John and Geraldine give her every attention, she passes away.

INTERNATIONAL FILM SERVICE

MYSTERIES OF MYRA (Eighth Episode—Two Parts—June 12). Recovered from his disastrous attack on Myra Maynard, the Black Master listens to the trial of a disobedient member who is sentenced to die. The prisoner takes a poison tablet and makes a last appeal

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to the Master, who promises him an antidote for the poison, provided he will perform a certain task. Dr. Alden is interested in thought photography and experiments upon Myra by placing a plate holder against her forehead. Varney is present and suggests that she think of him. She agrees to do this, but her thoughts persist in wandering. Meanwhile the Black Master orders the disobedient member of the band to apply for the position of gardener at the Maynard home. Successful in obtaining the situation, in his tiny room over the garage the new gardener prepares an instrument of death.

Returning from a walk with Myra and Alden, Varney recognizes the new gardener as a member of the Black Band and exchonges with him the "thumbs up" signal. Excusing herself, Myra runs upstairs to her room, and starts back in fear and surprise as a panel of glass is suddenly smashed in the window close to her head. The new gardener has already attempted to earn his life by shooting Myra from the window of his room. Alden stays late that evening, and, becoming suspicious of the new gardener, resolves to try thought photography upon him. Leaving the Maynard home late that night, Alden enters the gardener's room over the garage and takes his thought photograph.

Next morning the Black Master, learning that the gardener has so far bungled his task of exterminating Myra, gives Varney a more powerful telescope in order that the gardener may get the exact angle in aiming his next shot. Dr. Alden places a decoy mirror in Myra's room and arranges to have the house surrounded by the police.

A new telescopic arrangement is made ready for the new gardener with a switch operating the gun nearby; and as Myra enters her room and seats herself before her dressing table she has the appearance of sitting directly in front of the window. Again the new gardener shoots, breaking both mirrors. Entering the gardener's tiny room, Alden and the police find it empty. Varney inquires of Alden why he suspects the gardener, and is informed that it is because of the thought photograph, which shows a blurred likeness of the Black Master in his "thumbs up" attitude. Varney proceeds to drop the negative upon the floor.

The gardener, frenzied because of his double failure in attempting Myra's life, enters the lodge of the Black Order and steals what he thinks is the antidote; he collapses upon the steps of the Maynard home. Dying, he starts to divulge the hiding place of the Master, but expires before the message is completed.

TEFFT JOHNSON FILM CORP.

SONNY BOY (June).—Author and producer, Tefft Johnson.

Mother tells Sonny Boy to stop on his way to school at Mammy's and tell her to send the laundry. Mammy has already sent Lily, her daughter, to deliver it. She meets Sonny Boy on the way, who delivers his message, and also asks Lily if she has ever gone to school and whether she can read or write, to which she says "No." She removes the clothes basket from her head and becomes interested in Sonny's school books. He tells her he will take her to school with him, and they start off, forgetting all about the basket of clothes.

On arriving at school he introduces her to teacher and explains that she can sing and dance, but she can't read or write. The teacher sits her next to Sonny Boy, which is the delight of the other kids, who throw spit balls and tease her. In the meantime several goats are inspecting the basket of clothes which has been forgotten.

At recess Sonny Boy divides his lunch with Lily. The bully of the school, seeing this, tells the boys in their presence, "That's his sweetheart." Sonny Boy resents it and a fight starts, with the bully getting the best of it until Lily comes to the rescue and cleans things up.

Teacher rushes out and stops the fight and sends Sonny Boy and Lily home. On their way down the road they remember the basket of clothes and start on the run. Arriving, they find the basket and clothes have been devoured by several goats which Sonny Boy drives away, and Lily is crying as if her heart would break. The are afraid to go home. So Sonny Boy suggests to hide in the barn until dark.

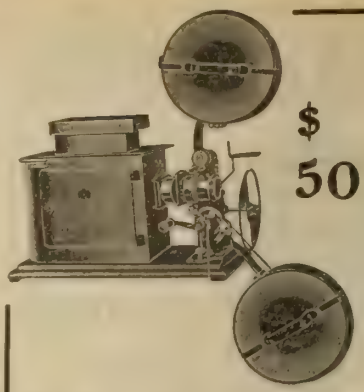
Mother, Daddy and Mammy are looking for the children, whom they have missed since morning. They hear Toto bark and see him trying to get into the barn door. After investigation they find the pair sound asleep.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 41 (May 22).

Chicago, Ill.—All is in readiness for the opening of the Republican National Convention in June. The G. O. P. elephant is on the job, and the Coliseum is prepared for the reception of the delegates.

Paris, France.—The Russian horde now in France to aid in the repulsion of the German invaders, are encamped near this city. Russian military and religious customs are brought here by the Czar's soldiers.



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Philadelphia, Pa.—Baseball is a part of the regular school course at a girl's seminary here. The feminine ball players are proficient in all branches of the national pastime.

Charlestown, Mass.—The U. S. naval supply ship "Bridge" is launched after impressive ceremonies in which Mrs. Granville S. Fleece of Memphis christens the big boat.

Washington.—The suffrage envoys who made a trip through the middle west sounding the sentiment of the country on the issue of votes for women, return to Washington and take part in a big demonstration in front of the Capitol.

Redwood City, Cal.—The largest kennels in the world exclusively for collies, are located here. Some valuable specimens of this breed of dogs pose for the camera.

Newark, N. J.—The New Jersey National Guard takes part in the celebration of Founders' Day on the two hundred and fiftieth birthday anniversary of this city.

Venice, Cal.—The bathing season here is opened with a monster auto parade. Beautiful girls in the latest bathing costumes ride through the streets, cheered by thousands of spectators.

Milrose, Mass.—Dynamite is used to create paths for small streams that will drain the swamp lands in this vicinity.

Texas and Mexico send their militiamen to the Mexican border to aid the regular U. S. troops in preserving order. The National Guardsmen are put through rigorous training in anticipation of real war service.

Rochester, N. Y.—Flood water sweep through the streets of this city, inundating the public parks, driving many persons from their homes and threatening to destroy much property.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 42 (May 26).

New York.—A thrilling marathon race is run through the streets of New York. Villar Kyronen winning in a neck-and-neck finish at the City Hall.

Washington.—Mrs. B. Reeves Russel, a prominent society woman, is bringing up orphan puppy dogs, feeding them on babies' nursing bottles.

Charleston, Mass., and Philadelphia.—Military mass services are held in honor of the hero sailor dead at the two large Eastern navy yards.

Albany, N. Y.—Governor Whitman vetoes the Christman-Wheeler censorship bill and prevents the taxing of the motion picture industry more than $2,000,000 a year in New York State.

Paris.—French crowds extend a cheering welcome to the Russian soldiers who enter the capital in preparation for their campaign against the German invaders in France.

New York.—The U. S. S. Oklahoma passes up the East River under Manhattan Bridge to the Brooklyn Navy Yard, where she will be placed in drydock.

Boston.—Pretty girls wearing filmy draperies do the wood nymphs' dance, tunefully tripping over nature's green carpet in the forest at Middlesex Fells.

New York.—Ten thousand members of the New York National Guard parade in review before Major General John F. O'Ryan in the military tournament at Sheepshead Bay.

Dublin, Ireland.—The Hearst-Vitagraph News Pictorial presents the first pictures in this country of the scenes of havoc wrought during the recent uprising of Irish rebels.

KERNEL NUTT'S MUSICAL SHIRT (June 19).—The cast: Kernel Nutt (Frank Daniels); Octavia (Alice Washburn); Nutt's Friend (Ed. Favor). Author, Mark Swan. Director, C. Jay Williams.

A musical shirt is somewhat of an innovation. When Nutt wakes up from his peaceful slumbers in a spaghetti restaurant he is rather surprised to find a fox trot—that is, the music of one—on his shirt front. An absent-minded female composer, getting an inspiration, and lacking paper, has transcribed her thoughts on Nutt's manly bosom. But then when Nutt awoke from his troubled dreams and walked off with the shirt her melody was lost. After playing it over a few times Nutt finds it a real "foot tickler," he just can't make his feet behave. The composer trails Nutt and demands her brain child. They arrive at the laundress' just in time to see the shirt, with its precious burden, wallowing in suds, but Rastus, "the fox trot kid," remembers the tune and plays it for them on the old mouth organ. All is harmonious once more and Nutt captures the heart of the composer. His shirt has been framed and now hangs in a conspicuous position in their home as a constant reminder of their romantic meeting.

"THE MAN BEHIND THE CURTAIN" (Vitagraph—Five Parts—June 19).—The cast: Edna Hall (Lillian Walker); Harry Leland (Evart Overton); Perkins (Templar Saxe); Mr. Gardner (William Dunn); Mr. Stanhope (John Costello). Written by Minnie Krakauer. Directed by Courtland J. Van Deusen.

Fate has not stopped being cruel to Edna Hall after orphaning her. She walks inno-

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cently into more tragedy when, thrown upon her own resources, she applies for employment at the Stanhope home. Little did she dream that her letter from Mrs. Stanhope would bring her across the threshold to find that lady stretched out dead, stabbed—and robbed of a priceless pearl ring. In his house, where she knows no one, further terror is hers when from behind a curtain stretches a sinister hand that drops a dagger. Edna is paralyzed at the sudden appearance of a man from behind the curtain. This man is kind but cynical. He declares it looks bad for Edna—all this—but he believes in her innocence. But, ah, can she prove it? He sagely doubts it. She had better fly while she is yet undiscovered. This poor Edna does, leaving behind certain clues.

Driven by the appearance of guilt, Edna goes far away, and is finally happy as a governess for another family. One day one of her little charges plays truant and drifts in the path of racing motorboats in a skiff, from which position the child is rescued by Harry Leland. Harry, although a young man of wealth, becomes enamored of the pretty governess and marries her. At the end of their true-love honeymoon he takes her to his home. With amazement she recognizes this as the house of the murder. With a shock she learns that Harry is Mrs. Stanhope's son by her first husband; with terror she realizes that she is recognized by Perkins, the butler.

Now begins a campaign of torture of the unhappy bride by Perkins. It culminates in the accidental discovery of his demands upon Edna for money, whereupon he exposes her to Harry as the woman who was in the house the day of Mrs. Stanhope's murder. Mr. Stanhope, just back from Europe, also recognizes Edna as the woman who passed hurriedly out of the house on that date as he entered it.

The broken-hearted young man, in loyalty to his mother's memory, is forced to turn his back upon her until she can prove her innocence. Edna is now practically an outcast.

She is spurred by hope, however, when she chances to see Mr. Gardner, the mysterious man who bade her flee from the house. Adopting the disguise of a street boy, Edna discovers much about him, and soon has him attentive to her under her proper guise. She bears his odious attentions while biding her time. In the meantime, Harry, still fast in love with her, sends a detective to find her and bring her back. This detective discovers her just as she has received the stolen ring of Mrs. Stanhope as a gift from Mr. Gardner. This detective she is at once able to put on the trail of Mr. Gardner. He is captured after he has lured the blackmailing Perkins into a burglary of his own house and killed him. Needless to say that Harry rejoices enthusiastically at the vindication of Edna.

"THE VALIANTS OF VIRGINIA" (Selig—Five Parts—June 26).—The cast: (Prologue) John Valiant (Arthur Shirley); Edward Sassoon (Edward J. Piel); Judith Fairfax (Virginia Kraft); Major Bristow (Guy Oliver); Tom Dandridge (Fred Carufel). John Valiant, age 5 (Billy Jacobs); John Valiant, age 25 (Arthur Shirley); Shirley Dandridge (Kathryn Williams); Katherine Fargo (Edith Johnson); Andrew Fargo (Al W. Filson); Jefferson (James Bradbury); Sedgwick (Harry Lonsdale). Directed by T. N. Heffron. Written by Hallie Erminie Rives.

In the moonlight of a Virginia evening the negro musicians play upon their stringed instruments as the First Families dance the Virginia quadrille. The guests at the ball are Edward Sassoon, Major Montagu Bristow, John Valiant, the last of the Valiants of Virginia; Tom Dandridge, and each pays court to Judith Fairfax.

Again there is southern hospitality, now a dinner, at Damory Court, the home of John Valiant. Valiant has invited Judith Fairfax, Dandridge, Major Bristow and Edward Sassoon to be his guests. Sassoon has become intoxicated and endeavors to take Judith into his arms. Later, in the library, Valiant challenges Sassoon to a duel. When the guests have left, Judith pleads with Valiant not to kill Sassoon, and Valiant promises that he will not harm him. But——

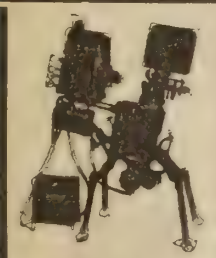
As the smoke drifts away, Edward Sassoon lies lifeless, shot through the heart. At Damory Court Valiant hands a letter to Major Bristow, asking him to deliver the missive to Judith Fairfax. "If you have not returned in a half hour I shall know the worst," he says. Bristow leaves with the letter. At the threshold of Judith's home he pauses. He is torn between loyalty to friend and a secret love for Judith, and he finally makes a decision—he replaces the letter in his pocket.

Five years have passed, and John Valiant has created a corporation of great financial strength in a distant city. A brief unhappy marriage has left Valiant with a motherless son. He lives only for his boy. Down in Virginia, Judith Fairfax accepts the heart and hand of Tom Dandridge. When she informs Major Bristow of her engagement fateful memories come to him. Judith Dandridge, with her infant daughter, Shirley, waves a fond farewell to her husband as he accompanies Major Bristow to the hunt. Dandridge never returns alive, for he was killed by the fall of his horse.

John Valiant, Jr., known as "Vanity" Valiant, twenty years later, is a popular sportsman and society leader. He is also vice-president of the Valiant Corporation, but never attends a meeting. He has won the love of Katherine, daughter of Andrew Fargo, and their engagement is announced at a function held at the Fargo home. Next morning the newspapers announce the possible collapse of the Valiant Corporation. Hearing the news, Valiant rushes to the corporation offices, which he finds surrounded by small investors who fear they will lose all their savings. Valiant, who has a private fortune of $3,000,000, determines to place it to the credit of the corporation. When Fargo hears of John Valiant's intention he orders his daughter to break her engagement.

John Valiant, Jr., in straitened circumstances, returns to his father. There he meets Shirley Dandridge, who has blossomed into young womanhood. They love each other at first sight. In the meantime, Katherine Fargo has not forgotten the dashing young Valiant, and when her father hears that the Valiant Corporation is again prosperous she accepts his advice and concludes to visit a friend in Virginia, in the same county in which Valiant lives. At a ball given at the Valiant home she meets Shirley Dandridge, who is now engaged to John Valiant. She gives Shirley her first intimation of the unwritten history concerning the duel of long ago. Shirley now believes that the father of the man she has promised to wed killed the man her mother loved and whose memory her mother cherishes. The girl resolves to sacrifice her love for Valiant, and tells him she cannot marry him.

Major Bristow is shot by Grief King, a negro. Before he dies he gives the old letter to Judith Dandridge. When Judith opens the letter she reads the words of John Valiant, Sr., written so long ago. "I kept my promise, Judith. Sassoon did not fall by my hand. His shot went wide. I did not fire. He turned his weapon and shot himself through the heart." John Valiant, following his father's footsteps, writes a note to Shirley telling her that he is going far away. Shirley reads the note, orders her horse saddled and speeds down the road to the railway station. John Valiant has boarded a train which is to carry him away from old Virginia and from the girl he loves. Just as the train is moving from the station Shirley arrives and calls to him. He springs from the train to her side.



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Mr. Globe, Manager of the

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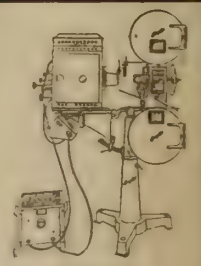

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2284, 2286.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Kalem, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem.

Wednesday—Biograph, Edison, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

May 29—The House with Closed Shutters (Drama) (Biograph Reissue No. 52).
May 31—Woman Against Woman (Three parts—Drama).
June 5—The Girl Across the Way (Drama) (Biograph Reissue No. 53).
June 6—The Yaqui Cur (Two parts—Drama) (Biograph Reissue No. 54).
June 12—The Spirit Awakened (Drama) (Biograph—Reissue No. 55).
June 14—Liberty Belles (Three parts—Comedy—Drama).
June 19—A Misunderstood Boy (Drama) (Biograph-Reissue No. 56).
June 20—The Reformers (Two parts—Drama) Biograph—Reissue No. 57).
June 26—The Unwelcome Guest (Drama) (Biograph Reissue No. 58).
June 28—A Fair Rebel (Three parts—Drama) (Biograph Reissue No. 59).

EDISON.

May 23—The Coward's Code (Three parts—Drama).
May 24—The Cecropia Moth (Educ.).
—Tom the Tamer and Kid Kelly (Cartoon).
May 30—Helen of the Chorus (Three parts—Drama).
June 6—The Stoning (Three parts—Drama).
June 7—Love's Labor Lost (Cartoon).
—Camping With the Black Feet Scenic).
June 13—The Man in the Street (Three parts—Drama).
June 14—The Charge of the Light Brigade Drama) (Reissue).
June 20—Out of the Ruins (Three parts—Dr.).
June 21—The Pied Piper of Hamelin (Juvenile—Drama).
June 27—The Southerners (Three parts—Dr.).

ESSANAY.

May 20—A Rose of Italy (Three parts—Dr.).
May 27—Police (Comedy).
May 23—The Condemnation (Two parts—Dr.).
May 24—Canimated Nooz Pictorial No. 10 (Cartoon).
—A scenic subject on the same reel.
May 27—The Schemers (Three parts—Drama).
May 27—Police (Two parts—Comedy).
May 30—The Song in the Dark (Two parts—Drama) (Reissue).
May 31—The Fable of "The Willing Collegian Who Wanted to Get a Foothold" (Comedy).
June 3—Our People (Three parts—Drama).
June 6—Orphan Joyce (Two parts—Drama).
June 7—Vernon Howe Bailey's Sketch Book of Berlin (Cartoon—Comedy).
A Scenic Subject on the same reel.
June 10—Fool's Gold (Three parts—Drama)
June 13—Putting It Over (Two parts—Com.).
June 14—Canimated Nooz Pictorial No. 11 (Cartoon—Com.).
—A scenic subject on the same reel.
June 17—The Promise Land (Three parts—Drama).
June 20—The Girl at the Curtain (Two parts—Drama) (Reissue).
June 21—The Fable of "The Undecided Brunette" (Comedy).
June 24—A Traitor to Art (Three parts—Dr.).
June 27—The Voice in the Wilderness (Two parts—Drama) (Reissue).
June 28—Vernon Howe Bailey's Sketch Book of St. Louis (Cartoon—Comedy).
—A scenic subject on the same reel.
July 1—The Regeneration of Margaret (Three parts—Drama).

KALEM.

May 29—Unmasking a Rascal No. 10 of the "Social Pirates" (Two parts—Dr.).
May 30—A Bunch of Flivvers (Comedy).
May 31—A Smokey Adventure (Comedy).
June 2—Sis, the Detective (Comedy).
June 3—Hazards of Helen Railroad Series No. 82, "The Spiked Switch" (Drama).
June 5—The Fangs of the Tattler (No. 11 of the "Social Pirates"—Two parts—Drama).
June 6—Midnight at the Old Mill (Comedy).
June 7—In Cinderella's Shoes (Comedy).
June 9—Juggling Justice (Comedy).
June 10—The Treasure Train (No. 83 of the "Hazards of Helen" Railroad Series—Drama).
June 12—The Disappearance of Helen Mintern (No. 12 of the "Social Pirates"—Two parts—Drama).
June 13—The Alaskan Mouse Hound (Comedy).
June 14—The Bachelors' Alliance (Comedy).
June 16—The Stenographer's Strategy (Com.).
June 17—A Race Through the Air (No. 84 of the "Hazards of Helen" Railroad Series—Drama).
June 19—In the Service of the State. (No. 13 of the "Social Pirates.") (Two parts—Drama.)
June 20—The Beggar and His Child (Comedy).
June 21—That Lovely Widow (Comedy).
June 23—Her Great Invention (Comedy).
June 24—The Mysterious Cipher (No. 85 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

May 18—Jackstraws (Three parts—Drama).
May 20—The Winning Number (Comedy).
May 22—Otto the Hero (Comedy).
May 25—Prisoners of Conscience (Three parts—Drama).
May 27—Oh, You Uncle! (Comedy).
May 29—Frilby Frilled (Comedy).
May 30—The Final Payment (Two parts—Dr.).
June 1—The Code of the Hills (Three parts—Drama).
June 3—Pickles and Diamonds (Comedy).
June 5—Otto the Reporter (Comedy).
June 8—The Scapegrace (Three parts—Dr.).
June 10—Two Smiths and a Half (Comedy).
June 12—Otto the Cobbler (Comedy).
June 13—The Avenger (Two parts—Drama).
June 15—Sons of the Sea (Three parts—Dr.).
June 17—Hubby Puts One Over (Comedy).
June 19—Otto's Legacy (Comedy).
June 22—Love Is Law (Three parts—Drama).
June 24—Persistency (Comedy).

SELIG.

May 27—A Five Thousand Dollar Elopement (Comedy-Drama).
May 29—The Hare and the Tortoise (Three parts—Drama).
May 29—The Selig-Tribune No. 43, 1916 (Top.).
June 1—The Selig-Tribune No. 44, 1916 (Top.).
June 3—Crooked Trails (Western—Drama).
June 5—A Temperance Town (Three parts—Drama).
June 5—The Selig-Tribune No. 45, 1916 (Top.).
June 8—The Selig-Tribune No. 46, 1916 (Top.).
June 10—Going West to Make Good (Western—Drama).
June 12—The Two Orphans (Three parts—Dr.).
June 12—Selig-Tribune, No. 47, 1916 (Topical).
June 15—Selig-Tribune, No. 48, 1916 (Topical).
June 17—The Cowpuncher's Peril (Drama).
June 19—Selig-Tribune, No. 49, 1916 (Topical).
June 19—The Reprisal (Three parts—Drama).
June 22—Selig-Tribune, No. 50, 1916 (Topical).
June 24—Taking a Chance (Drama).

VIM.

May 25—Baby Doll (Comedy).
May 26—Villains and Violins (Comedy).
June 1—The Schemers (Comedy).
June 2—The Land Lubbers (Comedy).
June 8—The Sea Dogs (Comedy).
June 9—A Dollar Down (Comedy).
June 15—Hungry Hearts (Comedy).
June 16—The Raid (Comedy).
June 22—Never Again (Comedy).
June 23—For Better or Worse (Comedy).
June 29—Better Halves (Comedy).
June 30—For Value Received (Comedy).

VITAGRAPH.

May 22—The Cost of High Living (Comedy).
May 26—The Battler (Comedy).
May 27—The Primal Instinct (Three parts—Drama) (Broadway Star Feature).
May 29—The Rich Idler (Drama).
June 2—The Lonelies (Comedy—Drama).
June 3—Carew and Son (Three parts—Drama) (Broadway Star Feature).
June 5—New York Past and Present (Historical).
June 9—She Won a Prize (Comedy).
June 10—A Strange Case (Three parts—Drama) (Broadway Star Feature).
June 12—Her Loving Relations (Comedy).
June 16—Harold the Nurse Girl (Comedy).
June 17—Ashes (Three parts—Drama) (Broadway Star Feature).
June 19—Stung! (Comedy).
June 23—Curfew at Simpton Center (Comedy).
June 24—Would You Forgive Her? (Three parts—Drama — Broadway Star Feature).
June 26—The Race for Life (Comedy).
June 30—Losing Weight (Comedy).
July 1—The Lily and the Rose (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES.

May 6—The Resurrection of Hollis (Three parts—Drama).
May 13—Accusing Voice (Three parts—Dr.)
May 20—Miss Adventure (Three parts—Dr.).
May 27—The Primal Instinct (Three parts—Drama).
June 3—Carew and Son (Three parts—Dr.).
June 10—A Strange Case (Three parts—Dr.).
June 17—Ashes (Three parts—Drama).
June 24—Would You Forgive Her? (Three parts—Drama).
July 1—The Lily and the Rose (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

May 12—Broken Fetters (Three parts—Drama).
May 17—Spellbound (Five parts—Drama).
May 19—A Child of Fortune (Three parts—Drama).
May 26—The Flirting Bride (Three parts—Dr.).
June 2—Shadows (Three parts—Drama).
June 9—The Stained Pearl (Three parts—Dr.).
June 16—An Old Man's Folly (Three parts—Drama).
June 18—Pay Dirt (Five parts—Drama).
June 23—The Ancient Blood (Three parts—Drama).

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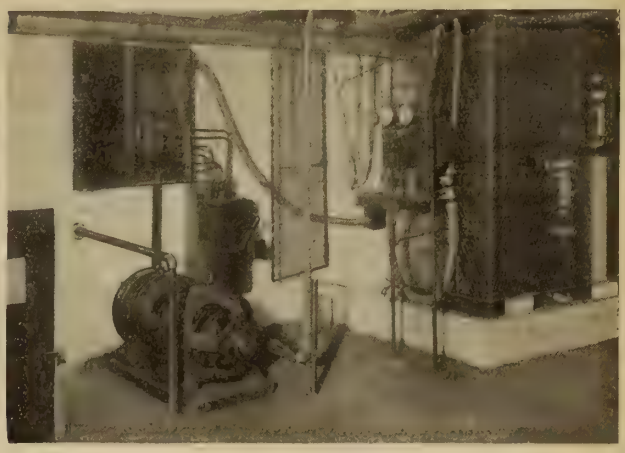

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2284, 2286.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

May 24—Number 21 (Topical).
May 31—Number 22 (Topical).
June 7—Number 23 (Topical).
June 14—Number 24 (Topical).
June 21—Number 25 (Topical).
June 28—Number 26 (Topical).

BIG U.

June 1—Brother Jim (Drama).
June 8—The Sea Lady (Drama).
June 15—Betty's Hobo (Comedy-Drama).
June 20—The Grip of Crime (Drama).
June 22—No release this day.
June 28—God and the Baby (Drama).
June 29—Twice at Once (Comedy).

BISON.

May 27—The Wedding Guest (Two parts—Dr.).
June 3—Tammany's Tiger (Two parts—Com.)
June 10—The Cage Man (Two parts—Drama).
June 17—A Railroad Bandit (Two parts—Drama).
June 24—The Ghost of the Jungle (Two parts—Drama).
July 1—The Money Lenders (Two parts—Dr.).

GOLD SEAL.

May 23—The Woman Who Followed Me (Two parts—Comedy-Drama).
May 30—The Silent Man of Timber Gulch (Two parts—Drama).
June 6—The Rose-Colored Scarf (Two parts—Drama).
June 13—The Melody of Love (Three parts—Drama).
June 20—The False Part (Two parts—Drama).
June 27—Jackals of a Great City (Two parts—Drama).

IMP.

May 23—The Health Road (Drama).
May 26—The Unconventional Girl (Two parts—Drama).
May 30—A Double Fire Deception (Comedy).
June 2—Jim Slocum No. 46393 (Two parts—Drama).
June 6—His Little Story (Comedy).
June 13—Her Wonderful Secret (Comedy).
June 16—The Devil's Image (Two parts—Dr.).
June 18—A College Boomerang (Comedy).
June 20—His Picture (Comedy).
June 22—Behind the Secret Panel (Three parts—Drama).
June 23—The Heart Wrecker (Comedy—Dr.).
June 27—Peggy and the Law (Drama).
June 30—Blind Man's Bluff (Two parts—Comedy—Drama).

JOKER.

June 3—A Dark Suspicion (Comedy).
June 10—No release this day.
June 17—Love Quarantined (Comedy).
June 24—The Fall of Deacon Stillwaters (Comedy).
July 1—Bashful Charley's Proposal (Comedy).

LAEMMLE.

May 28—No release this day.
May 30—The Fur-Trimmed Coat (Drama).
June 1—Two Mothers (Two parts—Drama).
June 4—The Wire Pullers (Comedy).
June 8—Alias Jane Jones (Two parts—Dr.).
June 11—The False Gem (Drama).
June 15—Her Soul's Song (Two parts-Dr.).
June 18—Romance at Random (Comedy).
June 25—The Rogue With a Heart (Drama).
June 29—The Human Cactus (Two parts—Dr.)
July 2—Baseball Bill No. 1 (Comedy)

L-KO

May 28—Gamboling on the Green (Comedy).
May 31—Tough Luck on a Rough Sea (Two parts—Comedy)
June 4—No release this day.
June 7—Billie's Waterloo (Comedy).
June 11—Phony Teeth and False Friends (Comedy).
June 14—How Stars Are Made (Two parts—Comedy).
June 21—The Jailbird's Last Flight (Com.).
June 25—Dirty Work in a Beanery (Comedy).
June 28—Pirates of the Air (Two parts—Com.).
July 2—No release this day.

NESTOR.

May 29—All Over a Stocking (Comedy).
June 2—Good Night Nurse (Comedy).
June 5—Never Again Eddie (Comedy).
June 9—Twixt Love and the Iceman (Comedy).
June 12—Their Awful Predicament (Comedy).
June 16—Almost a Widow (Comedy).
June 19—Wanted, a Husband (Comedy).
June 23—What Could the Poor Girl Do? (Two parts—Comedy).
June 26—The Browns See the Fair (Comedy).

POWERS.

May 27—Storming the Trenches (Comedy).
June 1—It Can't Be True (Comedy).
June 8—Mr. Fuller Pep—He Breaks for the Beach (Cartoon).
—Pygmies of the Zoo (Ditmar's Educational).
June 10—Betrayed by the Camera (Comedy).
June 15—Professor Wiseguy's Trip to the Moon (Comedy-Cartoon).
—Little Journeys in Scenic Japan (Educational).
June 17—No release this day.
June 22—The Young Sleuths (Comedy).
June 24—No release this day.
June 29—Sammy Johnsin, Magician (Comedy—Cartoon).
—The Children's Paradise (Educa.).
June 30—Such Is Life in China—Hy Mayer Travelaugh (Comedy).

RED FEATHER PHOTOPLAYS.

May 29—The Iron Hand (Five parts—Dr.).
June 5—The Madcap (Five parts—Drama).
June 12—What Love Can Do (Five parts—Drama).
June 19—The Man from Nowhere (Five parts—Drama).
June 26—It Happened in Honolulu (Five parts—Drama).

REX.

May 26—Harmony in a Flat (Comedy).
May 28—A Gentle Volunteer (Three parts—Drama).
June 3—A Cad (Drama).
June 4—As in a Dream (Three parts—Drama).
June 6—No release this day.
June 9—The Code of His Ancestors (Drama).
June 11—The Sheriff of Pine Mountain (Two parts—Drama).
June 13—No release this day.
June 14—When the Wolf Howls (Drama).
June 18—The Finer Metal (Two parts—Dr.).
June 23—The Rosary (Drama).
June 25—The Fool (Two parts—Drama).
June 27—The Toy Soldier (Comedy).
July 2—The Sting of Conscience (Three parts—Drama).

VICTOR.

June 2—No release this day.
June 7—Object—Matrimony (Two parts—Comedy).
June 9—The Scorpion's Sting (Three parts—Drama).
June 16—The Golden Boot (Comedy).
June 21—The Scarlet Mark (Two parts—Dr.).
June 30—Muggins (Drama).

UNIVERSAL SPECIAL FEATURE.

June 5—The Adventures of Peg o' the Ring, No. 6, "Cry of the Ring" (Two parts—Drama).
June 12—The Adventures of Peg O' the Ring, No. 7, "The Wreck" (Two parts—Drama).
June 19—The Adventures of Peg o' the Ring No. 8, "Outwitted" (Two parts—Drama).
June 26—The Adventures of Peg o' the Ring No. 9, "The Leap" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).

April—The Dumb Girl of Portici (Seven parts Drama)
May—Where Are My Children? (Six parts—Drama).

Mutual Film Corp.

AMERICAN.

May 22—Repaid (Two parts—Drama).
May 29—The Release of Dan Forbes (Two parts—Drama).
June 1—The Trail of the Thief (Three parts—Drama).
June 5—Jealousy's First Wife (Two parts—Drama).
June 12—Convicted for Murder (Two parts—Drama).
June 19—The Gentle Conspiracy (Two parts—Drama).

BEAUTY.

May 28—The Pork Plotters (Comedy).
May 31—The Comet's Comeback (Comedy).
June 4—Ima Knutt Gets a Bite (Comedy).
June 7—Billy Van Deusen's Operation (Com.).
June 11—Thinim Stout (Comedy).
June 14—Billy Van Deusen's Eggsspensive Adventure (Comedy).
June 18—Pedigrees, Pups and Pussies (Com.).
June 21—The House on Hokum Hill (Com.).
June 25—The Day's Work (Comedy).

CENTAUR.

June 3—Clouds in Sunshine Valley (Two parts—Drama).
June 10—The Lion's Nemesis (Two parts—Drama).
June 17—The Star of India (Two parts—Dr.).
June 24—A Siren of the Jungle (Two parts—Drama).

CUB.

May 26—Preparedness (Comedy).
June 2—Sawdust Love (Comedy).
June 9—Jerry's Big Lark (Comedy).
June 16—Jerry and the Moonshipers (Comedy).
June 23—Jerry's Elopement (Comedy).

FALSTAFF

May 27—Sammy's Semi-Suicide (Comedy).
May 29—Disguisers (Comedy).
June 3—Peterson's Pitiful Plight (Comedy).
June 5—Advertisementers (Comedy).
June 10—Where Wives Win (Comedy).
June 12—Real Estaters (Comedy).
June 17—Doughnuts (Comedy).

GAUMONT.

May 31—See America First, No. 38 (Scenic).
—Kartoon Komics (Cartoon).
June 4—Reel Life (Mutual Film Magazine).
June 7—See America First No. 39, "Montgomery, Ala." (Scenic).
—Kartoon Komics (Cartoon).
June 8—The Flames of Vengeance (Three parts—Drama).
June 11—Reel Life—Contains a Million Dollar Concrete Bridge, Raising Terrapin, The Beaver (Mutual Film Magazine).
June 14—See America First, No. 40, "Yellowstone National Park" (Scenic).
—Kartoon Komics (Cartoon).
June 18—Reel Life (Mutual Magazine).
June 21—See America First No. 41, "Birmingham, Ala." (Scenic).
—The Bell of the Village Green (Shadowgraph.)
June 22—The Criminal's Thumb (Three parts—Drama).

MUSTANG.

May 26—Jack (Two parts—Drama).
June 2—A Man's Friends (Two parts—Dr.).
June 9—The Pilgrim (Two parts—Drama).
June 16—The Sheriff of Plumas (Western—Drama).
June 23—A Modern Knight (Two parts—Dr.).

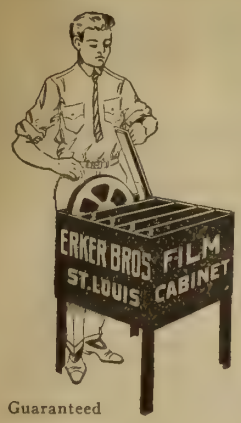
MUTUAL WEEKLY.

May 24—Number 73 (Topical).
May 31—Number 74 (Topical).
June 7—Number 75 (Topical).
June 14—Number 76 (Topical).
June 21—Number 77 (Topical).

THANHOUSER.

May 9—When She Played Broadway (Two parts—Drama).
May 16—The Answer (Two parts—Drama).
May 23—For Uncle Sam's Navy (Two parts—Drama).
May 30—The Nymph (Two parts—Drama).
June 6—John Brewster's Wife (Two parts—Drama).
June 13—Brothers Equal (Two parts—Drama).

(*Mutual Releases continued on page* 2314.)



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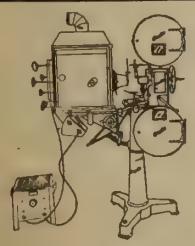

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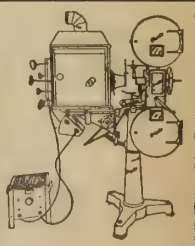

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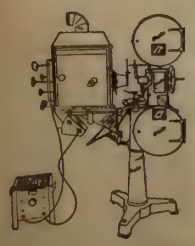

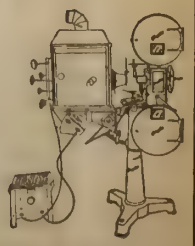

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2284, 2286.)

(*Mutual Releases continued from page 2312.*)

MUTUAL MASTERPICTURES DE LUXE.

June 5—Whispering Smith (Signal—Five parts—Drama) (No. 107).
June 8—Soul Mates (American—Five parts—Drama) (No. 108).
June 12—The Inner Struggle (American—Five parts—Drama) (No. 109).
June 15—The Abandonment (American—Five parts—Drama) (No. 110).
June 19—The Wasted Years (Centaur—Five parts—Drama) No. 111).

MUTUAL SPECIAL FEATURE.

May 22—The Secret of the Submarine, No. 1 (Two parts—Drama).
May 29—The Secret of the Submarine, No. 2 (Two parts—Drama).
June 5—The Secret of the Submarine, No. 3 (Two parts—Drama).
June 12—The Secret of the Submarine, No. 4 (Two parts—Drama).

MUTUAL STAR PRODUCTION.

June 22—Far From the Madding Crowd (Turner Five parts—Drama).

VOGUE.

June 4—Nailing on the Lid (Comedy).
June 6—A Plane Story (Comedy).
June 11—His Blowout (Comedy).
June 13—Love, Burglars and a Bull Dog (Comedy).
June 18—Delinquent Bridegrooms (Comedy).
June 20—Ruffhouse (Comedy).
June 25—The Iron Mitt (Comedy).

Pathe Exchange, Inc.

ARROW.

May 15—Who's Guilty? No. 2, "The Tight Rein" (Two parts—Drama).
May 22—Who's Guilty? No. 3, "The Tangled Web" (Two parts—Drama).
May 29—Who's Guilty? No. 4, "The Silent Shame" (Two parts—Drama).
June 5—Who's Guilty? No. 5, "Sold Out" (Two parts—Drama).

FEATURE.

May 29—The Iron Claw, No. 14, "The Plunge for Life" (Two parts—Drama).
June 5—The Iron Claw, No. 15, "The Double Resurrection" (Two parts—Dr.).

GOLD ROOSTER PLAYS.

Apr. 18—Big Jim Garrity (Five parts—Dr.).
May 15—The Girl with the Green Eyes (Five parts—Drama).

MITTHENTAL.

May 15—Reckless Wrestlers (Comedy).
May 29—Ice (Comedy).

PATHE.

May 29—Siberia, The Vast Unknown, No. 8 (Scenic).
—The Tokio Exposition (Scenic).
June 5—The Fatal Pie (Cartoon—Com.).
—Some Fresh Water Fishes (Educ.).
June 5—The Zinc Mines of Lang Hit (French Indo-China—Educ.).
—Around Mount Fuji (Picturesque Japan—Scenic).

PATHE NEWS.

May 24—Number 42, 1916 (Topical).
May 27—Number 43, 1916 (Topical).
May 31—Number 44, 1916 (Topical).
June 3—Number 45, 1916 (Topical).
June 7—Number 46, 1916 (Topical).

ROLIN.

May 22—Luke's Late Lunchers (Comedy).
June 5—Luke Laughs Last (Comedy).

Miscellaneous Releases.

AUTHORS FILM CO., INC

April—A Woman's Awakening (Five parts—Dr).
May—Under the Mask (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.

June 5—The Eye of God (Five parts—Drama).
Jun. 12—Bobbie of the Ballet (Five parts—Drama).
June 19—The Three Godfathers (Five parts—Drama).
Jun. 26—Shoes (Five parts—Drama).

EMERALD M. P. CO.

June 1—Tom & Jerry—Bachelors, No. 1 (Two parts—Drama).

FOX FILM CORPORATION.

May 22—Battle of Hearts (Five parts—Drama).
May 29—The Spider and the Fly (Five parts—Drama).
June 5—Hypocrisy (Five parts—Drama).
June 12—A Woman's Honor (Five parts—Dr.).

INTERNATIONAL FILM SERVICE, INC.

May 29—The Mysteries of Myra, No. 6 (Two parts—Drama).
June 5—The Mysteries of Myra No. 7 (Two parts—Drama).
June 12—The Mysteries of Myra, No. 8 (Two parts—Drama).

IVAN FILM PRODUCTION, INC.

June—Her Husband's Wife (Drama).

JUVENILE FILM CORPORATION.

June—World War in Kidland (Comedy).
June—For Sale—A Daddy (Dr.-Com.)
June—Chip's Carmen (Comedy).

LEWIS J. SELZNICK PRODUCTIONS, INC.

May—The Common Law (Drama).

METRO PICTURES CORPORATION.

June 5—Dorian's Divorce (Rolfe—Five parts—Drama).
June 12—The Masked Rider (Balshofer—Five Parts—Drama).
June 19—The Flower of No Man's Land (Columbia—Five parts—Drama).
June 26—The Purple Lady (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

June 8—The Making of Maddalena (Morosco—Five parts—Drama).
June 12—Silks and Stains (Famous Players—Five parts—Drama).
June 15—Destiny's Toy (Famous Players—Five parts—Drama).
June 19—The Clown (Lasky—Five parts—Comedy).
June 26—The World's Great Snare (Famous Players—Five parts—Dr.).
June 29—The American Beauty (Pallas—Five parts—Drama).
July 3—The Dupe (Lasky—Five parts—Dr.).
July 6—The Smugglers (Famous Players—Five parts—Drama).
July 10—The Selfish Woman (Lasky—Five parts—Drama).
July 13—Davy Crockett (Pallas—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

May 10—A Toyland Paper Chase.
May 17—Bobby Bumps and His Goatmobile (Cartoon—Comedy).
May 24—Kid Casey the Champion (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

May 15—Among the Head Hunters.
May 22—Cruising Through the Philippines.
May 29—The Murderous Moros of Mindanao.
June 5—Visiting the Sultan of Sulu.
June 12—The Penal Colony of Palawan.

TEFFT JOHNSON FILM CORPORATION.

June—Sonny Boy at the Bat (Comedy).
June—Sonny Boy in School Days (Comedy).
June—Sonny Boy and the Dog Show (Comedy).

THE PATRIOT FILM CORPORATION.

June—How Britain Prepared (Topical).

THE RESERVE PHOTO-PLAYS CO.

June 21—Casey's Dream (Comedy).
June 28—Casey in a Pawnshop (Comedy).

TRIANGLE FILM CORPORATION.

Releases for Week of June 11:
Going Straight (Fine Arts—Five Parts—Drama).
The Bugle Call (Ince—Five Parts—Dr.).
Releases for week of June 18:
An Innocent Magdalene (Fine Arts—Five Parts—Drama).
The Dividend (Ince—Five Parts—Drama).
Releases for week of June 25:
A Wild Girl of the Sierras (Fine Arts—Five Parts—Drama).
The Apostle of Vengeance (Ince—Five Parts—Drama).

UNICORN FILM SERVICE CORPORATION.

(*Releases for the Seventh Week.*)

June 5—The Rosary (Puritan—Two parts—Drama).
June 5—The Baby in the Case (Gayety—Comedy).
June 6—Bob Armstrong's Reward (Hiawatha—Western—Drama).
June 6—The Crucial Test (Lily—Drama).
June 6—Taming of the Shrew (Judy—Com.).
June 7—Broken Hearts (Buffalo—Western—Drama).
June 7—Mixed Brides and Pale-Faced Injuns (Comedy).
June 7—The Missing Necklace (Puritan—Drama).
June 8—The Formula (Lily—Two parts—Drama).
June 8—Johnny-on-the-Spot (Jockey—Com.).
June 9—The Higher Voice (Rancho—Western—Drama).
June 9—The Re-Made Maid (Gayety—Com.).
June 9—The Two Waifs (Supreme—Drama).
June 10—The Rustler's Retribution (Sunset—Western—Drama).
June 10—The Eternal Truth (Supreme—Dr.).
June 10—Hubby's Escapade (Hippo—Comedy).
—His One and Only (Comedy).
June 11—A Squaw's Loyalty (Utah—Western—Drama).
June 11—Two of a Kind (Jockey—Comedy).
June 11—The Recoil (Puritan—Drama).

(*Releases for the eighth week.*)

June 12—The Lure of Gold (Puritan—Two Parts—Drama).
June 12—Little Grains of Rice (Gayety—Com.).
June 13—The Wisdom of the White Man (Western—Drama).
June 13—Mother (Sunset—Drama).
June 13—Their Noble Relation (Jockey—Com.).
June 14—From Out of the Past (Rancho—Western—Drama).
June 14—Wife's Dilemma (Hippo—Comedy).
June 14—The Cashier's Ordeal (Supreme—Dr.).
June 15—The Ghost's Bride (Puritan—Two Parts—Drama).
June 15—Love and Overalls (Gayety—Com.).
—His Wife's Visitor (Comedy).
June 16—The New Prospector (Hiawatha—Western—Drama).
June 16—The Closed Door (Jockey—Comedy).
June 16—The Blindness of Jealousy (Lily—Drama).
June 17—His Leading Lady (Rancho—Western—Drama).
June 17—The Nobler Love (Supreme—Drama).
June 17—A Circumstantial Hero (Hippo—Comedy).
—The Live Wire (Comedy).
June 18—The Man Who Came Back (Rancho—Western—Drama).
June 18—The New Maid (Jockey—Comedy).
June 18—The Little Heroine (Supreme—Dr.).

WORLD EQUITABLE.

June 12—Perils of Divorce (Brady Made—Five parts—Drama).
June 19—La Boheme (Brady Made—Five parts—Drama).
June 26—What Happened at 22 (Brady Made—Five parts—Drama).
July 3—The Crucial Test (Brady-Made—Five parts—Drama).
July 10—The Story of Susan (Five Parts—Dr.).
June 17—Friday the 13th (Five Parts—Dr.).

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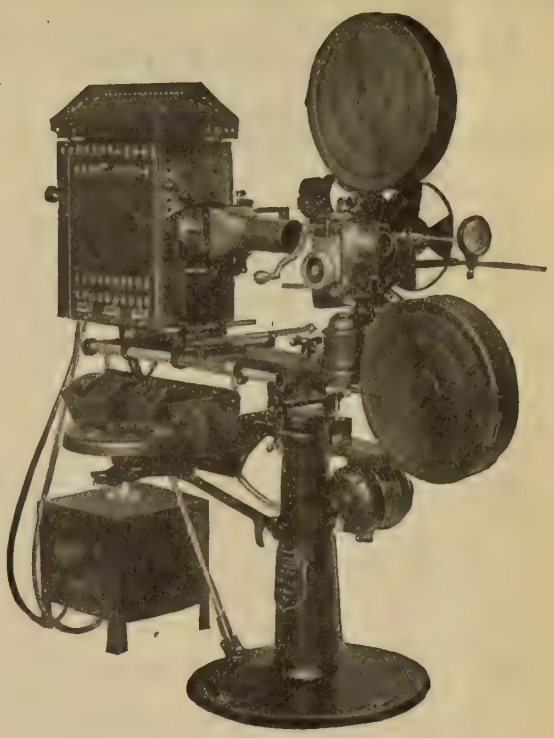

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2284, 2286.)

(*Continued from page* 2314.)

V-L-S-E., INC.

May 23—Kernel Nutt, the Footman (Vitagraph—Comedy).
May 29—Into the Primitive (Selig—Five parts—Drama).
May 29—The Lights of New York (Vitagraph—Five parts—Drama).
June 2—Hearst-Vitagraph News, No. 44 (Topical).
June 5—Hearst-Vitagraph News, No. 45 (Topical).
June 5—Those Who Toil (Lubin—Five parts—Drama).
June 5—The Destroyers (Vitagraph—Five parts—Drama).
June 5—Kernel Nutt's One Hundred Dollar Bill (Vitagraph—Comedy).
June 9—Hearst-Vitagraph News No. 46 (Top.).
June 12—That Sort (Essanay—Five parts—Dr.).
June 12—The Redemption of Dave Darcey (Vitagraph—Five parts—Drama).
June 12—Kernel Nutt in Mexico (Comedy).
June 12—Hearst-Vitagraph News, No. 47—Topical).
June 16—Hearst-Vitagraph News, No. 48 (Topical).
June 19—The Man Behind the Curtain (Vitagraph—Five Parts—Drama).
June 19—Hearst-Vitagraph News Pictorial, No. 49 (Topical).
June 23—Hearst-Vitagraph News Pictorial, No. 50 (Topical).
June 26—Winifred, the Shop Girl (Vitagraph—Five Parts—Drama).
June 26—The Valiants of Virginia (Five Parts—Drama).

GEORGE KLEINE.

June 5—Glorias Romance, No. 3, "A Perilous Love" (Drama)
June 12—Gloria's Romance, No. 4 (Drama).
June 19—Gloria's Romance No. 5 (Drama).
June 26—Gloria's Romance, No. 6 (Drama).

States Right Features

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Apr.—The Fire King (Five parts—Drama).

AMERICAN CORRESPONDENT FILM CORPORATION.

May 8—The Fighting Germans (Five parts—Topical).

THE BEACON FILMS, INC.

May —Get Villa Dead or Alive (Two parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.

Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

E. & R. JUNGLE FILM CO.

Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO.

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical).

GREAT NORTHERN FILM CO.

May —The End of the World (Six parts—Drama).

IL GIORNALE ITALIANO.

April—On the Italian Battlefront (Five parts—Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION

Mar.—One Day (Five parts—Drama).
Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

OLYMPIC MOTION PICTURE CO.

Mar.—The Little Orphan (Five parts—Drama).

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

RAVER FILM CO.

Mar.—Life Without Soul (Drama).
Mar.—Austria at War (Topical).

THE NATIONAL DRAMA CORPORATION.

June—The Fall of a Nation (Three parts—Dr.).

THE SUN PHOTOPLAY CO.

May—A Woman Wills (Five parts—Drama).

UNITY SALES CORPORATION.

May—My Country First (Six parts—Drama).
May—The Pursuing Vengeance (Five parts—Drama).
June—Diana (Drama).
June—The Yellow Menace (Drama).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the Germans (Eight parts—Topical).

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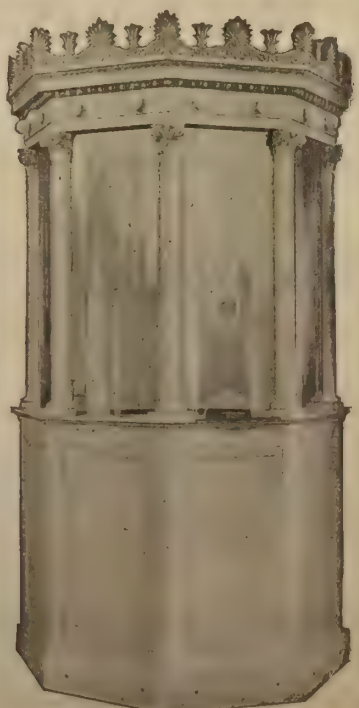

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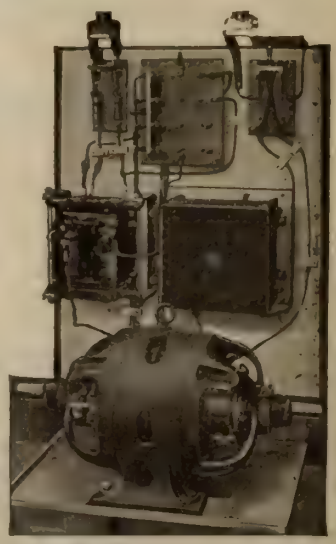

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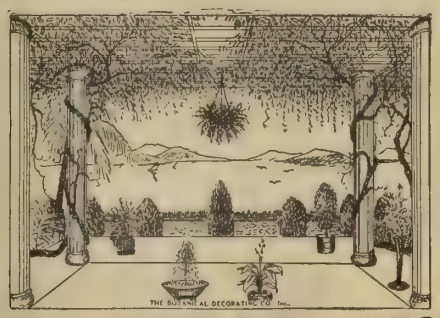

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Compiled by the National City Bank

	Imports into United States from			Exports from United States to		
	1915	1914	1913	1915	1914	1913.
Argentina	$94,677,644	$56,274,246	$25,575,667	$52,883,035	$27,127,958	$54,980,415
Bolivia*	35,000	172	398	980,000	805,376	982,459
Brazil	120,099,305	95,000,622	100,947,735	84,683,540	23,275,894	89,901,203
Chili	37,284,043	24,238,713	29,553,823	17,800,611	13,627,618	16,616,912
Colombia*	19,615,000	17,547,987	15,714,447	17,213,000	5,784,275	7,647,163
Ecuador*	5,290,000	3,355,916	3,462,567	3,277,000	2,504,014	2,821,646
Guiana, British*	260,000	222,969	98,045	1,971,000	1,812,684	1,630,244
Guiana, Dutch*	620,000	1,034,508	818,325	594,000	655,244	731,806
Guiana, French*	49,000	.....	31,821	553,000	282,430	318,793
Paraguay*	63,000	61,198	67,220	61,000	83,595	215,058
Peru*	15,455,000	11,269,941	10,824,587	7,520,000	5,876,487	7,608,916
Uruguay*	13,644,000	9,597,168	1,860,609	8,099,000	4,153,438	7,617,110
Venezuela*	14,475,000	10,916,934	9,808,761	7,398,000	5,023,532	5,462,441
Total	$322,282,189	$229,520,375	$198,259,005	$145,338,863	$91,013,389	$146,514,689

*December, 1915, estimated.

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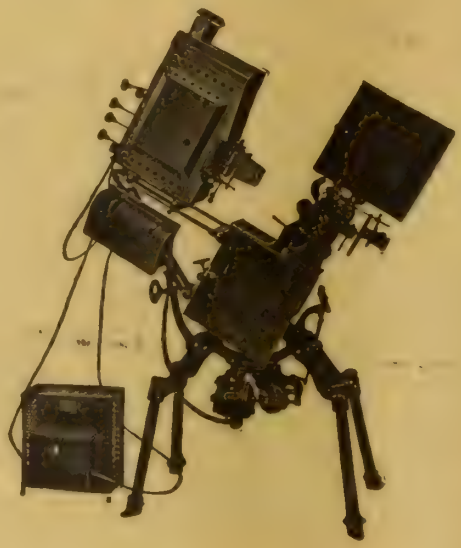

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